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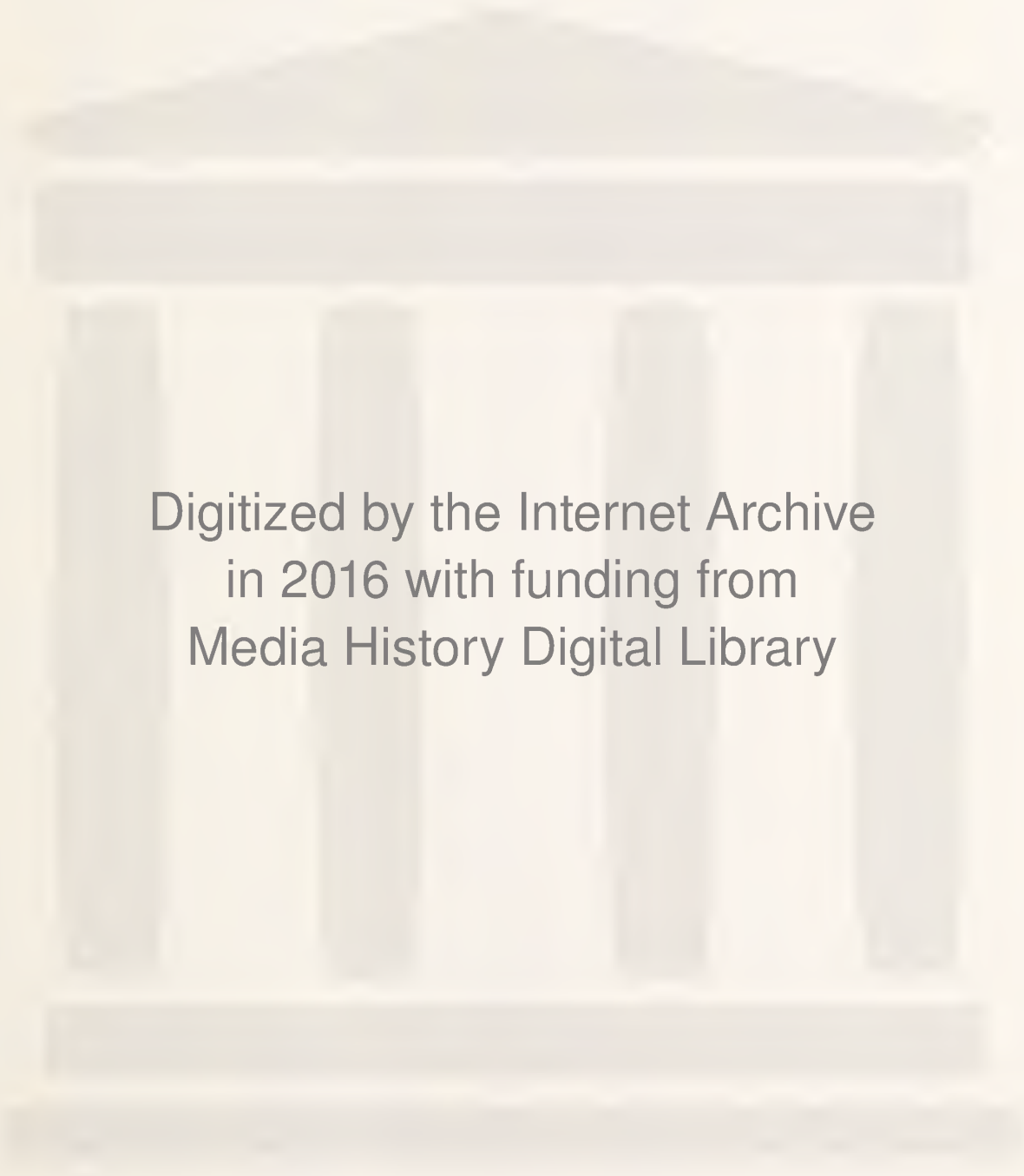
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N THIS ISSUE

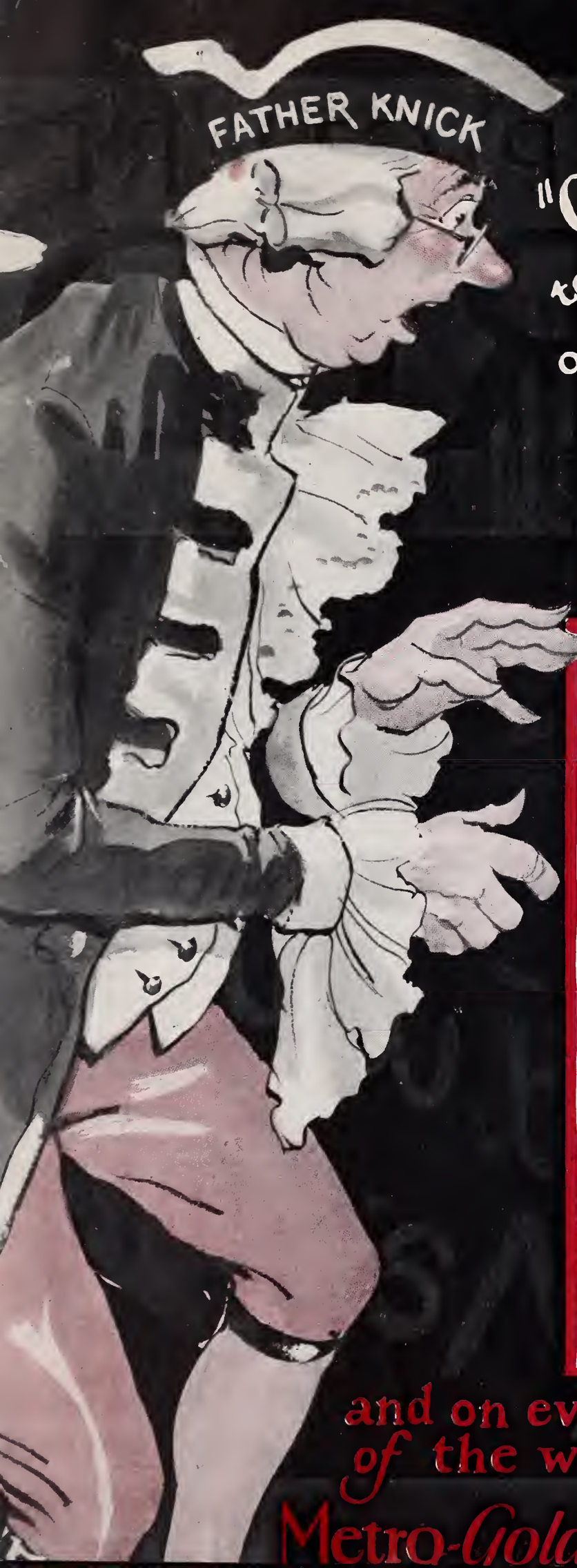
Prospects for 1927 from New York and Hollywood
Re-editing Films for Foreign Markets
Locating the Cradle of Motion Pictures

MOVING PICTURE WORLD

OL. 84, No. 1 JANUARY 1st, 1927 PRICE 25 CENTS

DETROIT, MICH., Dec. 26th (*by Wire*)
Lon Chaney in "Tell It to the Marines"
pened here today at the Madison Theatre
o the most amazing demonstration this
ity has ever seen. From one this after-
noon until nine-thirty tonight it has been
tanding room only at the Madison.
veryone is boosting and praising this
narvelous picture. William Haines scores
eal triumph. It looks like New York's
veeping success at the Embassy Theatre,
ith "Tell It to the Marines," will be topped
y Detroit and all through America.

blished by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY
Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year



"Gracious! I used to be the attraction on Broadway until Metro-Goldwyn-Mayer came along!"

$2 HITS

METRO-GOLDWYN-MAYER
ON BROADWAY

THE BIG PARADE
Second Phenomenal Year

BEN-HUR
A Year on Broadway

THE MERRY WIDOW
Six Months on Broadway

MARĒ NOSTRUM
Seven Months on Broadway

LA BOHÈME
Four Months on Broadway

The SCARLET LETTER
Seven Months on Broadway

TELL IT TO THE MARINES
Broadway's New Hit

THE FIRE BRIGADE
Now Thrilling Broadway

and on every Broadway of the world!

Metro-Goldwyn-Mayer

HOTEL

IMPERIAL

Cossacks!

Out of the riotous welter of war, love, and empire-shaking intrigue, roars this giant melodrama—HOTEL IMPERIAL!

Trapped!

POLA NEGRI'S greatest, by far!

Produced by a brilliant director whose name will resound throughout the land—Mauritz Stiller. Supervised by the master mind who made "Variety"—Erich Pommer. With James Hall, George Siegmann and a cast of 1,500.

Hit of the Year at the long run Rialto, New York

Typical of PARAMOUNT'S new group of 39 history-makers!

The Escape

This GREAT PICTURE Has Proved Itself A BOX-OFFICE SUCCESS!

OFFICIAL MOTION PICTURE OF THE XXVIII INTERNATIONAL

EUCHARISTIC CONGRESS

PRESENTED BY

His Eminence George Cardinal Mundelein

Proved!

At Jolson's Theatre, New York City, where it played for two weeks to packed houses, breaking attendance records for this theatre, and doing a gross business of $26,000—two performances daily!

Proved!!

At the Illinois Theatre, Chicago, where last week it turned away crowds at both matinee and evening performances daily. Now in its third tremendous week after a record breaking second week!

Proved!!!

At the Boston Opera House where, in an out of the way theatre, this picture has proved the strongest drawing attraction in many seasons. Building business daily, it concluded its two-weeks engagement playing to packed houses!

The Eucharistic Congress picture is presented in 8 reels, beautifully printed—a complete evening's entertainment for any theatre.

Now Ready for Immediate Booking and Play-dates!!

Apply to GENERAL BOOKING OFFICE of the EUCHARISTIC CONGRESS, 850 Tenth Avenue, New York City, or to FOX FILM CORPORATION, Physical Distributors and booking agents through any FOX BRANCH EXCHANGE.

NOTE: Fox Film Corporation does not participate in the profits accruing from the exhibition or the sale of this picture.

"A significant and majestic spectacle, translated into terms of celluloid." —*Moving Picture World.*

For Foreign Rights: Inquire of FOX BRANCH EXCHANGE in country desired or of Foreign Dept., 850 Tenth Ave., New York City

A mighty spirit of Love that grips America's Millions

The Almost Supernatural Box-Office Power of Gene Stratton-Porter Is the Trade's Most Amazing Development.

Figures Just Compiled by Exhibitors' Herald Establish "Keeper of the Bees" as THE GREATEST BOX-OFFICE MONEY-MAKER OF THE YEAR!

It will most certainly be DWARFED by

J. LEO MEEHAN'S

picturization of her last great novel just completed.

JOSEPH P. KENNEDY *presents*

Gene Stratton-Porter's The MAGIC

with MARGARET MORRIS, RAYMOND KEANE, PHILLIPE DeLACY,

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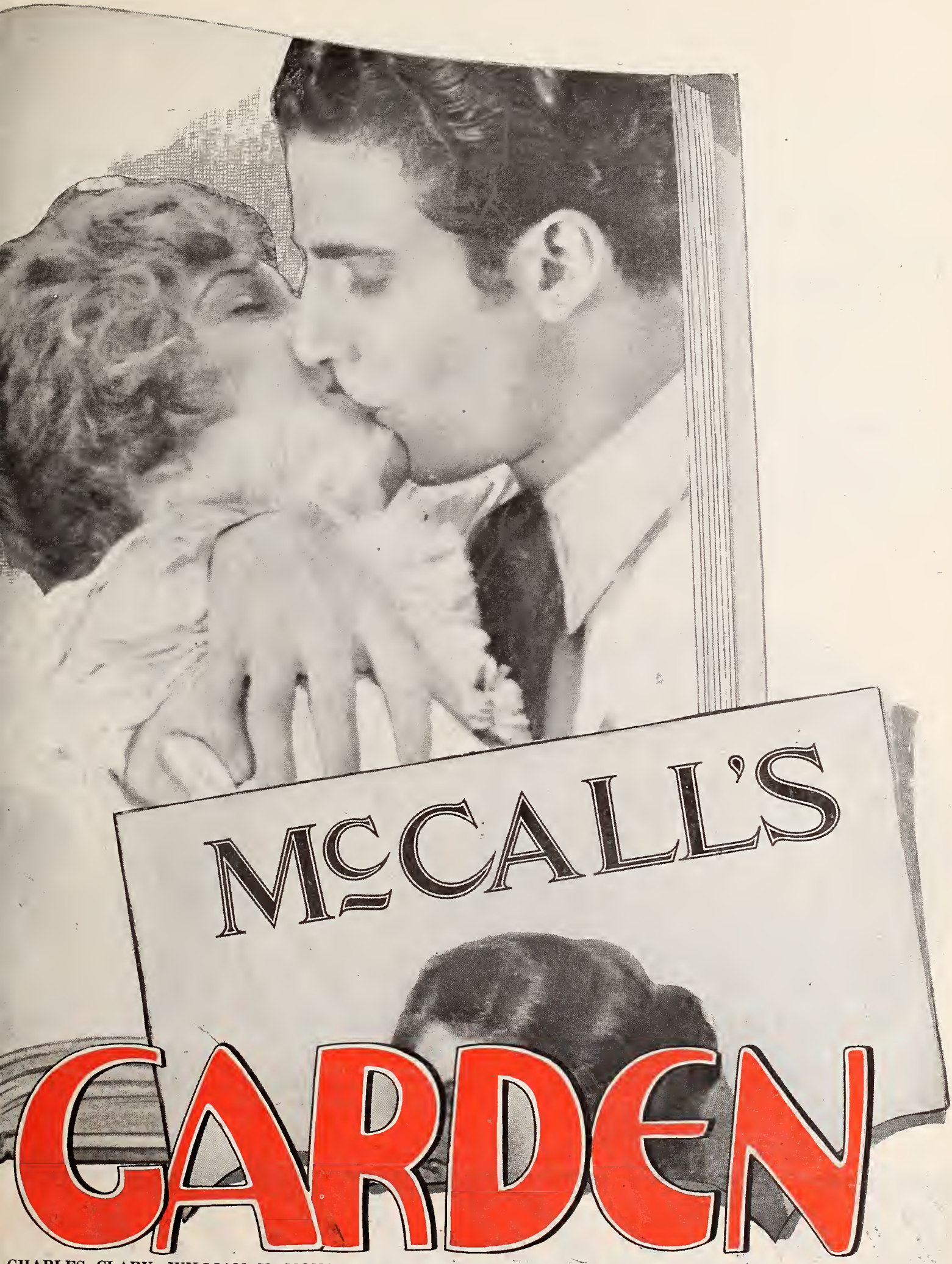


CHARLES CLARY, WILLIAM V. MONG, CESARE GRAVINA, HEDDA HOPPER

Nationally and Backed By World-Wide Exploitation!

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

WEST COAST CIRCUIT

Books entire "The Collegians" series for 100% showing in all towns controlled by them in the Northern California unit, including the Warfield Theatre, San Francisco.

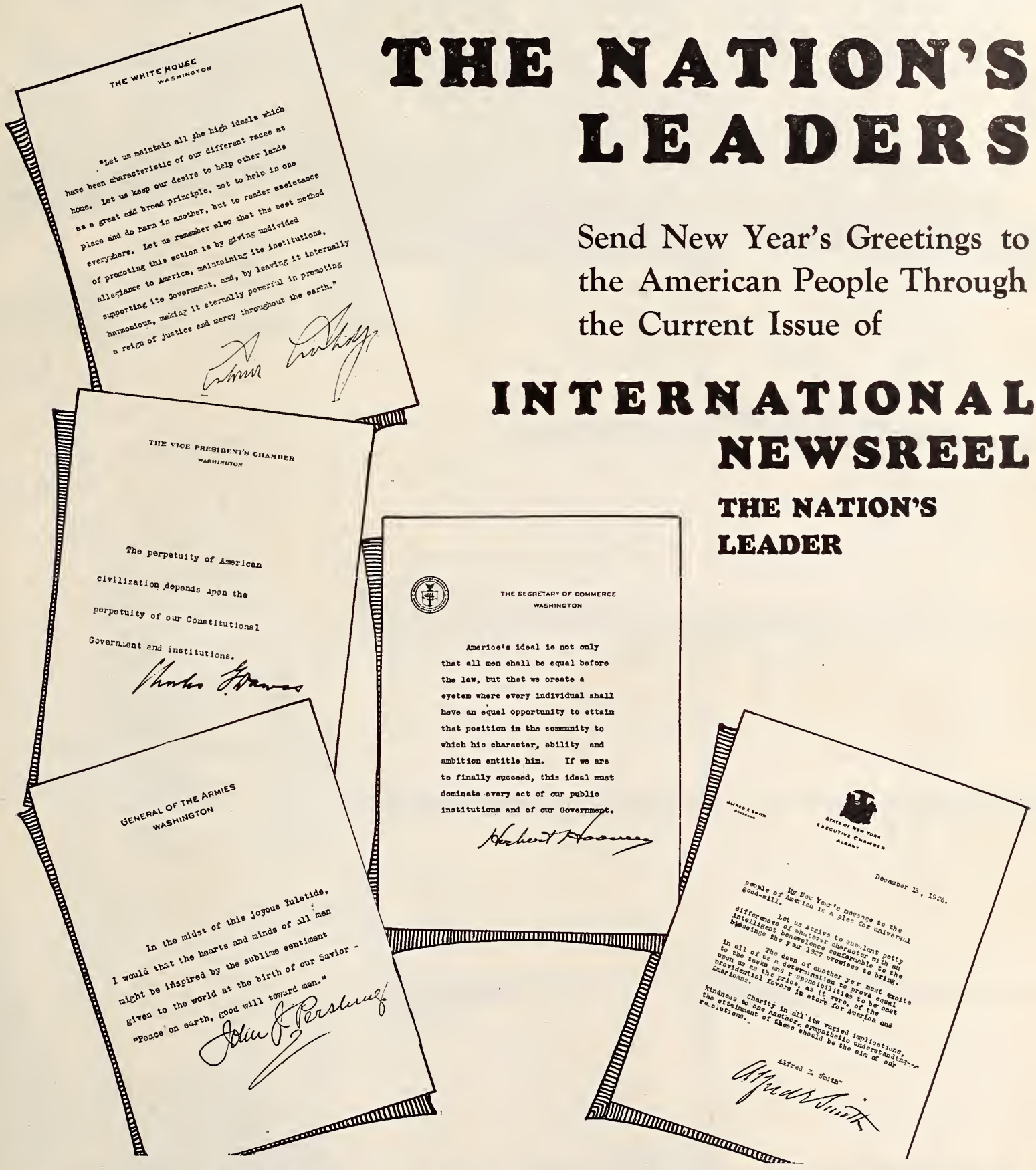
Booking Time for Carl Laemmle Jr.'s

Starring GEORGE LEWIS, with Hayden Stevenson, Dorothy Gulliver and other star players.

Directed by Wesley Ruggles
10 of them—2 Reels Each
Universal Junior Jewels

GEO. JOSEPH ROCHE

The Collegians


THE WHITE HOUSE
WASHINGTON
"Let us maintain all the high ideals which have been characteristic of our different races at home. Let us keep our desire to help other lands as a great and broad principle, not to help in one place and do harm in another, but to render assistance everywhere. Let us remember also that the best method of promoting this action is by giving undivided allegiance to America, maintaining its institutions, supporting its Government, and, by leaving it internally harmonious, making it eternally powerful in promoting a reign of justice and mercy throughout the earth."
THE VICE PRESIDENT'S CHAMBER
WASHINGTON
The perpetuity of American civilization depends upon the perpetuity of our Constitutional Government and institutions.
THE SECRETARY OF COMMERCE
WASHINGTON
America's ideal is not only that all men shall be equal before the law, but that we create a system where every individual shall have an equal opportunity to attain that position in the community to which his character, ability and ambition entitle him. If we are to finally succeed, this ideal must dominate every act of our public institutions and of our Government.
GENERAL OF THE ARMIES
WASHINGTON
In the midst of this joyous Yuletide, I would that the hearts and minds of all men might be inspired by the sublime sentiment given to the world at the birth of our Savior - "Peace on earth, good will toward men."
STATE OF NEW YORK
EXECUTIVE CHAMBER
ALBANY
December 15, 1926.

THE NATION'S LEADERS

Send New Year's Greetings to the American People Through the Current Issue of

INTERNATIONAL NEWSREEL

THE NATION'S LEADER

INTERNATIONAL NEWSREEL

Twice Each Week **Released Thru Universal**

AN FRANCISCO
hree consecutive Columbia Box Office Hits
t the CALIFORNIA Theatre.

LOS ANGELES
The box office records at the big METROPOLITAN speak for themselves.

DENVER
A hit at the Publix RIALTO Theatre.

SALT LAKE
Enormous business at the VICTORY Theatre.

COLUMBIA PICTURES

"Sweet Rosie O'Grady"

ANOTHER HIT!

One of the 24 Pictures that Has Made Columbia the Talk of the Industry!

The Chicago American *says:*

"Once again the Granada Theatre boasts the best picture of the week and once again it is a Columbia picture that earns the distinction. 'Sweet Rosie O'Grady' is the film which deserves to be so designated in my opinion—a photoplay chockful of laughs and heart throbs."

PORTLAND
lade real profits at the MAJESTIC and HOLLYWOOD.

SEATTLE
Great box office records at the LIBERTY.

CHICAGO
The talk of the town at McVICKERS, NEW GRANADA, CAPITOL, RANDOLPH, PUBLIX.

DETROIT
Made profits against stiff opposition at Kunsky's STATE.

CINCINNATI & LOUISVILLE
sk Mr. Libson and Col. Levy—they run very Columbia picture.

CLEVELAND
'on praise from Press and Public at eade's HIPPODROME.

PROVIDENCE
Columbias come first at the STRAND—ask Mr. Reade.

BOSTON
Won out against the pick of the pictures at the Loew's ORPHEUM.

PHILADELPHIA
very picture goes into a STANLEY theatre and makes money.

PITTSBURGH
ave proof of drawing power at ALDINE, AMEO, OLYMPIC.

BUFFALO
The LAFAYETTE considers the Columbia's among the best.

TORONTO—MONTREAL
Have proven their merit in best first run houses.

ST. LOUIS
ig business at Loew's STATE.

DALLAS
onsidered among the best at Loew's ELBA.

NEW ORLEANS
On top of the list at Loew's STATE. Ask Saenger and Richards.

ATLANTA
Remarkable record at the HOWARD.

NEW YORK
The biggest circuits including Loew's, Fox, M. & S., Keith, Publix, use Columbia Pictures. That's a test of real merit.

BALTIMORE
Columbia's the attraction at the HIPPODROME and METROPOLITAN.

MILWAUKEE
The backbone of the exhibitor's program.

COLUMBIA PICTURES HAVE MADE REAL MONEY FOR EVERY EXHIBITOR

SUNSHINE OF PARADISE ALLEY

A Dramatic Comedy of

New York's East Side

By Denman Thompson

Author of

"The Old Homestead"

With

BARBARA BEDFORD

Nigel Barrie - Lucille Lee Stewart

Kenneth McDonald *Max Davidson*

You'll Laugh Till You Cry—
You'll Cry Till You Laugh—

at the

Joyous Hoodlum

in this

Joyous Picture

Personally Directed By

Jack Nelson

It's Another Winner From

CHADWICK

Chadwick Pictures Corporation

TIME'S UP!

On December 31st, 1926, the circulation books of the several motion picture trade papers that are members of the Audit Bureau of Circulations must be closed for official audit by that organization.

New Publisher's Statements for the last six months will be made public in January and will soon be followed by the Bureau's official circulation findings for the entire year.

The Only Verified Circulation Figures Show:—

FIRST — **MOVING PICTURE WORLD**
With 6,492 Net Paid Exhibitor Circulation

SECOND — **MOTION PICTURE NEWS** *
With Less Net Paid Exhibitor Circulation

THIRD — **EXHIBITORS HERALD** *
With Less Net Paid Exhibitor Circulation

Publicity Rules of the Audit Bureau of Circulations prevent quoting exact audit figures of competitor papers.

Moving Picture WORLD
A Chalmers Publication

"The Bank of Friendly Service"

extends to the producers and exhibitors its cordial New Year greetings, and assurance of continued co-operation from all its branches during the coming year.

THE HAMILTON NATIONAL BANK

OF NEW YORK

ARCHIBALD C. EMERY, Pres.

MAIN OFFICE:
Times Square
130 West 42nd Street
Just Off Broadway

WASHINGTON HEIGHTS:
181st Street and
Wadsworth Avenue

BRONX:
96 East 170th Street
Near the
Grand Concourse

LONG ISLAND:
Jamaica Avenue
at 217th Street
in Queens Village

UNIVERSITY OFFICE:
S. W. Corner 110th Street and Broadway

Sittin' on it!
He's got the leg up on the World! Popularity unprecedented . . . . Riding rings around former favorites!-Thundering chorus of Exhibitors and audiences names him The Biggest Thing in All Outdoors!
They'll remember 1926 as the year KEN MAYNARD won the Western champ belt with just two mighty jaw-jolters-"Senor Daredevil" and "Unknown Cavalier"!
With Kathleen Collins
Story by Marion Jackson
Directed by Albert Rogell
Produced under management Harry J. Brown
For 1927--the picture you hoped he'd make
CHARLES R. ROGERS
presents
Ken Maynard
in The OVERLAND STAGE
Rolls Royce of Western Star Vehicles.
Maynard's Fearless Best plus an Epic Story of the West!
BUILT as a special--BILLED as a First Run Feature.
First National First Run Picture
First National Pictures

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

Last Minute News From Everywhere

MOVING PICTURE WORLD

VOL. 84 New York, January 1, 1927 No. 1

THE LAST WORD

George Bernard Shaw says he may figure in a "talkie movie" and express opinions on U. S. films. Well, we have the subtitles for the last word.

WING WAY HOME

Constance Talmadge, making a Venetian film, declares that the modern Venetian maiden takes water-wings with her when she goes gondoling with strangers.

F.B.O. Program Of Expansion in Operation Soon

Marcus Sales Manager For Entire U.S.

In line with increased F. B. O. production, President Joseph F. Kennedy announces new divisions in sales territories and new appointments. Lee Marcus is officially designated general sales manager, covering the entire United States.

Sidney M. Katz has been named eastern sales manager. His jurisdiction will extend over the exchanges at New Haven, Albany, Buffalo, Pittsburgh, Washington, D. C.; Charlotte, Atlanta and Jacksonville. For the past year he has been supervising sales in New Haven, Albany, Buffalo and Washington.

C. E. Penrod becomes central sales manager, covering Indianapolis, St. Louis, Oklahoma City, Detroit, Cincinnati, Cleveland and Memphis. Before joining F. B. O. as district manager he held the same position with Fox Films.

Cleve Adams will be mid-west sales manager, covering Chicago, Milwaukee, Minneapolis, Sioux Falls, Omaha, Des Moines, New Orleans, Dallas and Kansas City offices. He has been F. B. O. division manager.

M. J. Weisfeldt is transferred from the central west to the Pacific Coast. His territory will

(*Continued on page..*)

Late Chicago News Notes

One hundred thousand dollars was distributed by various theatre managements here for holiday gifts to employees. Balaban & Katz gave each employee a gold piece. Others made similar gifts.

Walker & Angell plan a 1,000-seat movie house for Villa Park, Ill.

"What Price Glory" has opened to capacity at the Garrick Theatre last Saturday.

Christmas business was at capacity. The majority of leading theatres will have extra midnight shows New Year's Eve. The Bryn Mawr Theatre was sold by the Gumbiner circuit to the Pastor chain.

Controls All U. S.

Lee Mareus, new F. B. O. general sales manager

Joe Reddy, Jr., Arrives

Joseph Reddy of the Harold Lloyd Productions got a Christmas present in the form of Joseph, Jr., weight, 7½ pounds. Joe was rattled and said "Many happy returns" instead of "Merry Christmas."

Hays to Attend Banquet

Will Hays probably will attend the Hollywood banquet on January 17 to celebrate Carl Laemmle's sixtieth birthday.

Fox Film Seeks Vitaphone For Theatres, Says Wall St.

Rumored Intent May Have Influenced Suit By De Forest—No Confirmation Made

By Sumner Smith

FROM apparently authentic sources in Wall Street comes the rumor that William Fox is dickering with Warner Brothers for the right to present the Vitaphone in all Fox theatres of reasonable size, no matter where located. Efforts to obtain a confirmation of the rumor from either the Fox Film Corporation or Warner Brothers failed.

Lending the appearance of authenticity to the rumor is the coincidence that last week Lee De Forest announced his intention to prosecute alleged infringements on his Phonofilm patents and warned exhibitors that they would be as legally responsible as the makers of competing machines if they installed them.

Many big circuits want Vitaphone. Publix and Metro-Goldwyn-Mayer are among those who have sought to tie up Vitaphone. It is believed that they have not yet abandoned their efforts, but it is said that no exclusive rights to Vitaphone will be granted any one company.

Situation Involved

Long before Vitaphone appeared on the market it was known that William Fox was planning to use some such form of entertainment in his theatres. Therefore the trade was not surprised when it was revealed that he was in negotiation with De Forest. Within recent weeks, the De Forest offices were credited with having instituted an action against Fox, alleging infringement. This was a complete surprise, in that newspapers had carried stories to the effect that Mr. Fox had acquired an interest in Phonofilm.

The whole situation seems much involved and definite statements are lacking.

London Cable

Moving Picture World Bureau, London

December 28.

The press is making a lot of the buying of theatres here by American concerns. A bill will be introduced into Parliament in the near future to protect the British industry. Rialto is showing a different Denny picture daily for the entire week. "Battling Butler" is a huge success and critics bracket him with none other than Charles Chaplin.

Stanley Company Outlines Views of Mastbaum Estate

Since the death of Jules E. Mastbaum there has been considerable interest indicated concerning the attitude of the executors of his estate toward the Stanley Company of America.

The executors have been interviewed in regard to this matter and have authorized the statement that the estate has a very large financial interest in the Stanley Company, which, under the terms of Mr. Mastbaum's will, the estate is authorized to retain for an indefinite period.

The executors have no thought except to retain the entire interest which Mr. Mastbaum had acquired during his life. They have the same confidence in the present, and the same optimism for the future, that Mr. Mastbaum had.

The executors say they are delighted with the personnel of the present management, composed, as it is, of the men who worked most closely with Mr. Mastbaum. They are delighted also with the offers of continued co-operation from the important interests in the motion picture business, with which the Stanley Company has maintained friendly relations for many years, and especially with the unsolicited personal assurance of Adolph Zukor, one of Mr. Mastbaum's closest friends, that Famous Players will continue the loyal support which the Stanley Company of America always received during Mr. Mastbaum's life, and which it will be the policy of Stanley Company of America to continue.

O.K. Michigan Deal

W. S. Butterfield, president of the Bijou Theatrical Enterprises, announces that on January 2 the deal between Famous Players-Lasky and Keith-Albee Corporation and his own organization will become effective, thus necessitating a general readjustment of policies. Two new companies, the W. S. Butterfield Theatres, Inc., and the Butterfield-Michigan Theatres, will operate all the theatres known as the Butterfield Circuit.

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.

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VOL. 84 NO. 1

F.B.O. Program To Expand Soon

Continued from page —)

embrace Denver, Salt Lake City, Seattle, Portland, San Francisco and Los Angeles and his title will be western sales manager.

The eastern branch managers are to be designated as territorial branch managers. Charles Rosenzweig will be New York sales manager, covering the entire metropolitan district.

Jerome Safron, late Philadelphia manager, is Eastern Pennsylvania and Southern New Jersey sales manager. In point of service he is the oldest with F. B. O., having been a salesman with the old Mutual company.

Ted O'Leary, Boston branch manager, will be New England sales manager. He is a newcomer who joined F. B. O. only a year ago and has in that short time made an enviable record.

J. I. Schnitzer, senior vice-president, states that these changes will be effective shortly after the first of the year.

Schenck Reorganizes P.A.'s

Following a reorganization of the Hollywood publicity and advertising offices of the Joseph M. Schenck organization, Arthur MacLennan, widely known publicist, is now in charge of the department, according to announcement made by John W. Considine, Jr., general manager of the Schenck motion picture enterprises. He succeeds Harry Brand, now general manager of the Buster Keaton Studio. Russell Phelps, assistant publicity director of the Schenck organization for two years, will be associated with MacLennan.

Walenstein With Ginsberg

Henry Ginsberg, president of Sterling Pictures, has made arrangements by which Irving L. Walenstein, the well-known exchange man, becomes affiliated with Sterling Pictures. After spending several weeks in the New York office, Mr. Walstein will go onto Hollywood to consult with the producers of Sterling releases.

Sign Mrs. Selwyn

Mrs. Ruth Wilcox Selwyn, wife of Edgar Selwyn, playwright and producer, has been given a role in "Razzberry," the tentative title of the new Robert Kane picture which James Ashmore Creelman is directing from an original story with a cast featuring Ben Lyon, Mary Brian and Sam Hardy.

Mrs. Selwyn, a Morgantown, West Virginia, girl, began her stage career in the musical comedy, "Jack and Jill," and made her picture debut in "Stage-struck" with Gloria Swanson.

Two More for Frank Co.

The Frank Amusement Company of Waterloo, Iowa, will build a 2,500-seat vaudeville and photoplay combination theatre for Cedar Rapids, Iowa, to be operated jointly by the Frank Amusement Company and the Orpheum circuit of vaudeville theatres. The company also has approved plans for the new Orpheum Theatre for Waterloo, Iowa, seating 2,000, located on Commercial street between Fourth and Fifth streets. Construction will commence on January 17.

Hurst Signed by F. N.

The signing of Paul Hurst to a long-term contract by First National Productions, through special arrangement with Chas. R. Rogers, is announced by John McCormick, general manager of West Coast production. Paul Hurst was formerly a director but turned to acting recently.

A Hit in Australia

"Beau Geste," Paramount's long run special, has scored a great success in Australia and New Zealand. Cable advices to E. E. Shauer, general manager of the foreign department, from Managing Director John W. Hicks, Jr., of the Australasian organization, tell of box office triumphs in Sydney, Melbourne and Wellington, and of plans for the presentation of the fourth road show at Auckland on December 27.

Loew Adds More Names

Frances White and Vesta Victoria have been added to the list of "name" acts for Loew's vaudeville and de luxe picture theatres. Miss White will open her tour in New York on February 14, while Miss Victoria opens at Loew's State, White Plains, next week.

Territory Expanded

Lee Marcus, F. B. O. general sales manager, who just returned from a tour of this company's middle western offices, announces that, effective immediately, Sherman Fitch, branch manager at Omaha, will add to his numerous duties the supervision of the Sioux Falls office.

M.-G.-M. Signs Miss Reeve

Winifred Eaton Reeve, playwright and author of a large number of novels, many of them based on Japanese life, has been placed under contract in the scenario department of Metro-Goldwyn-Mayer.

Levee Has Bank Post

Mike Levee, general business manager of First National's Burbank studios, has been elected to membership on the Board of Directors of the Federal Trust and Savings Bank of Los Angeles.

Gardner James, star of Inspiration pictures, with his Christmas bride, Marion Constance Blackton, daughter of J. Stewart Blackton, director.

COMING and GOING

Morris Safier, recently appointed head of Warner Bros. Extended Run Productions special sales department, is on a ten-day trip through the Middle West where he is closing up deals having to do with the booking of John Barrymore in "Don Juan" and Syd Chaplin in "The Better 'Ole," both of which are now released to exhibitors all over the country. Mr. Safier is visiting Chicago, Cleveland and adjacent territory.

* * *

Charles F. Schwerin, who has made a host of friends as manager of Columbia Pictures Corporation's exchange in Pittsburgh, and Samuel A. Gerson, who succeeds him in that post, are Broadway visitors this week. They are discussing policies and future plans with President Brandt, Treasurer Cohn and Special Representative Macgowan. Mr. Schwerin has been called to New York to become one of Al Lichtman's official family in the United Artists' Corporation.

* * *

Jesse J. Goldburg, supervising director general of Chadwick productions, left this week for Los Angeles after a short stay at the Chadwick Pictures Corporation's home offices in New York City. Production on two new films, "Shamrock and the Rose," the Owen Davis play, and a second Betty Compson special, will be started immediately on his arrival. T. E. Chadwick, president of the company, who has been in Los Angeles for several months, will leave California for New York on the arrival of Goldburg.

* * *

Henry Ginsberg, president of Sterling Pictures Distributing Corporation, left on December 27 for a business trip of several weeks' duration in Europe. His first stop will be London, where he will confer with the executives of Argosy Film Co., Ltd., distributors of Sterling releases throughout Great Britain.

* * *

James Hall has completed his work as leading man in the Paramount picture, "Love's Greatest Mistake," and entrained Christmas Eve for California.

* * *

Winfield R. Sheehan, vice-president and general manager of Fox Films, left for the West Coast on Christmas Day.

* * *

Samuel Goldwyn, Mrs. Goldwyn and Vilma Banky have left New York for the West Coast.

* * *

E. Bruce Johnson, First National's expert on foreign trade, will sail for Europe on January 8.

* * *

E. A. Schiller of Loews, Inc., has returned from a tour of the South.

Mo. Ordinance Upheld

The Missouri Supreme Court has upheld the constitutionality of a St Louis ordinance forcing bakers to close their shops after 9 A. M. on Sundays. The court held that the measure was a proper exercise of the police powers of the city. The issues were somewhat to those that could be raised in a legal attack on an ordinance prohibiting the operation of picture houses on Sundays.

Joins Warner Bros.

William Demarest, who scored in Louise Fazenda's "Fingerprints" for Warner Bros., has signed a Warner contract.

Lease Chicago's Drake

The Drake Theatre in Chicago has been leased by the Ambassador Theatre Corporation, owners of the picture and vaudeville house of that name, for twenty years at a gross rental of $580,000. It opened Christmas. The house has 1,800 seats.

Selznick Joins U. A.

Myron Selznick, son of Lewis J. Selznick, has joined United Artists. He will be first assistant to John W. Considine, Jr., in charge of the Duncan Sisters unit.

Wayland for Sunday Shows

Sunday films won out, 481 to 328, at Wayland, N. Y. Gaby & Tooker, exhibitor firm, paid the cost of the special election and will open at 8:45 p. m. Sunday evenings.

Decker Joins Universal

Universal has engaged Harry Decker as supervisor of production. He formerly was with M-G-M as assistant to Hunt Stromberg.

Coldeway with Warners

Warner Brothers have signed Anthony Coldeway to do originals and adaptations.

Revnes Leaves Fox

Maurice Revnes has resigned as Fox Film contact man with playwrights and authors. Joseph Engle takes over supervision.

"J. D." Sees "Al"

J. D. Williams, recently returned from Europe, figured in a series of conferences this week with Al Lichtman, general manager of distribution for United Artists. The topic of their conversations was not made public.

Italy Plans Education Through Film Campaign

The Italian National Institute of Luce has, by agreement with the Ministry of National Economy, created the "Industrial Cinema," whose activities are to be regulated by royal decree, according to advices to the Department of Commerce. It is reported in Italy that the Luce intends to develop a campaign of civil and national education through the cinema theatres of Italy.

On the board are the Director General of Industry in the Italian Ministry of National Economy, a representative of the Federation of Industries, a representative of the head of the government.

It is stated in Italy that the Luce maintains friendly relations with the various Italian industries, and that the directors of many large industrial organizations in that country are in sympathy with the plan of education by means of the motion picture. The pictures filmed by the new organization, besides being displayed in Italy, are to be distributed abroad, it is said.

German Exports Vary

Exports from Germany of sensitized but unexposed films during the first nine months of 1926 totaled 39,699,000 meters, as compared with 56,747,300 meters exported in the entire year 1925, according to advices from Berlin to the Department of Commerce. Negative films in the first three-quarters of this year amounted to 316,000 meters as compared with exports of 93,000 meters in the entire year 1925. Exports of positive films totaled 10,449,000 meters in the period under survey, as compared with 4,215,000 meters in 1925.

Fred Kent Passes On

Fred Kent, 53 years old, first treasurer for S. V. Lynch in the South, died suddenly of heart disease on December 22 at Asheville, N. C. He had been interested recently in gold mining enterprises. He leaves a widow and five daughters.

Loew Gets Bronx House

The 2,000-seat house being built at Clinton and Tremont avenes, the Bronx, by Joseph Weinstock will become a Loew theatre. Marcus Loew is said to have an option on any house Weinstock puts up.

E. C. King Arrives

The arrival in New York of Edwin C. King, vice-president in charge of production for F. B. O., marks the beginning of a series of conferences with Joseph P. Kennedy, E. B. Derr, J. I. Schnitzer and other home office executives on further plans for the 1927-28 product. Left to right: Mr. Kennedy, Mrs. King, Mr. King.

Films and Burlesque Go

The radical departure of the Strand in Washington, D. C., in playing a feature picture and stock burlesque has been so successful that Charles Linkins, owner, is said to plan a circuit of such theatres. Negotiations are believed to be on in Baltimore at the present time, and it is said that he has several other cities in mind.

Now Japan Complains

Japan is the latest nation to register a complaint against the dominance of American pictures. In an editorial the Takyo Nichi Nichi claims the Japanese picture prospects are even worse than those of other countries. American films, it finds, are of a lower grade artistically than French and German pictures.

Canadian Head Of Film Studio Opposes Quota

Britain Would Lose by Passing Law, He Says

To put a quota law against the United States and other foreign moving pictures in Great Britain would be a mistake and would tend to place a bonus on inefficiency, was the opinion expressed by Raymond S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, before the weekly luncheon of the Lions' Club of Ottawa in the Chateau Laurier December 23.

Mr. Peck declared that the whole question of control had been taken up by the recent Imperial Conference in London, England, and it had been hoped that some way would be found to combat the predominance of United States films in the British Empire. He pointed out that 95 per cent. of all films shown in the United Kingdom and in the Dominions were of foreign manufacture. This created a serious situation, he said, as today trade followed the film and the continued showing of American films was bound to act as a powerful selling agency.

Films Aid Travel Men

The moving picture is gradually becoming an adjunct to the tourist travel agent. At the Central African Exhibition at the Louvre, Paris, recently, the screen gave some remarkable views of the Saharan roses, while a previous film of the same expedition, entitled "La Croisiere Noire," enjoyed a successful run in Paris and is now being shown in outlying theatres. Recently, the Scandinavian countries have been making use of this film for propaganda purposes. In this connection, it is interesting to note that films about Brittany were shown at the Grande Saile des Fetes in Paris recently.

Plan New Sunday Fight

The Stanley-Fabian chain next next Sunday will try to repeat the Irvington, N. J., success by defying the Sunday closing lid in Paterson, N. J. This will be the first time Sunday shows have been presented in Paterson in twenty years, though Passaic enjoys them regularly.

Canadian Theatres Benefit By Immigration Restrictions

An unusual situation has developed in theatre circles in cities in Ontario on the border line opposite Detroit, Mich., as a result of the move on the part of United States immigration officials to place a restriction on thousands of residents of the Ontario centres who daily cross to Detroit. U. S. officials have raised the question of the $8 head tax and other points regarding these Canadians.

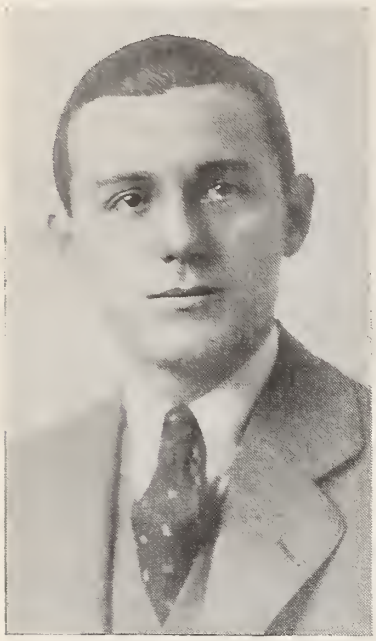
For years leading theatres of Detroit have had a special page in the Saturday edition of the Border Cities Star of Windsor, while the Windsor and other nearby theatres have had a page of their own, thus giving the Canadians the direct choice of inter-city entertainment. The movement of traffic from Ontario to Detroit is now being restricted, however, with a gain for the theatres on the Canadian side.

There are two theatres of the Famous Players Canadian Corp. at Windsor, these being the Capitol and the Palace, under the management of Ed Gilmore, with J. Lynch having direction of the Palace Theatre. Other theatres in the Candian border cities include the Walkerville in Walkerville, Regent in Windsor, Temple in Ford City and the Sandwich Theatre of Sandwich.

Hecht Makes Bow

A gangster story titled "Underworld," has been written by Ben Hecht as his first original for the screen. The production will be made by Paramount as one of the most important features of the coming year, according to B. P. Schulberg, associate producer. The picture will be a Hector Turnbull production. Work is to begin about February 15. The gangster chief will be portrayed by Ricardo Cortez.

Assigned to Coast



A. F. Hickox has been appointed special representative of extended run productions for Warner Bros. on the West Coast.

Mayer Host to 1,600

It was a Mayer-y Christmas for the 1,600 persons who make their living at the Metro-Goldwyn-Mayer studio in Culver City. With Louis B. Mayer wielding the carving tools at the head table, a genial Santa Claus and host, a big parade of diners that included everyone from electricians to extras, disposed of more turkey than all the Presidents of the United States have received since 1812, enough potatoes and rolls to form a statistical highway from the studio to San Diego, and a sufficient supply of fruit cake and mince pie to more than fill up such a few gastronomical crevices as were left at the end of the repast.

F. P. Signs W. C. Fields

W. C. Fields has been signed to a new Paramount starring contract by Associate Producer William LeBaron at the Long Island studio. Under the terms of the new agreement Fields will start his next effort in March, and a search for a story will be made in the meantime.

Last Minute News Flashes

Harry Davis was much improved as Moving Picture World went to press, according to a telegram from our Pittsburgh correspondent, dated 3:56 P. M., December 30. It said: "Prospects for his recovery are now far brighter."

* * *

Paterson, N. J., ministers will fight Sunday opening. The police will not make arrests but will entertain complaints.

N. Y. Incorporations Number 7 For Week

An increase in the number of companies as well as in the capitalization of motion picture corporations was noted in companies chartered by the secretary of state during the past week, in contrast to the past month or so, when the weekly average has been unusually low. Companies formed during the week were: Industrial Amusement Company, Inc., capitalized at $250,000, with Daniel Shalek, Shenandoah, Pa.; Alfred and Lena Gottsman, New York City; Mamaroneck Playhouse Holding Corporation, Mamaroneck, $100,000, Irwin Wheeler, New Canaan, Conn.; E. H. B. Watson, Harrison; Ruben P. Brewer, Mamaroneck; Glen Cove School Corporation, Glen Cove, $200,000, Salvatore Calderone, Charles W. Carman, Walter R. Jones, Hempstead; Malcolm Film Laboratories, Inc., capitalization not stated, Joseph R. Malcolm, Alexander and Abraham Marks, New York City; Silver Eagle Productions, Inc., $110,000, Harry D'Agostine, Angelo and Carmine Morreale, New York City; States Cinema Productions Corp., $10,000, Charles S. Goetz, Sam Citron, Murray Karp, New York City; H. and M. Amusement Co., Inc., $10,000, George G. Marrow, Louis and Harry A. Harris, New York City.

Now Controls St. Louis

Skouras Brothers has consolidated its position in St. Louis by concluding a deal through which the King's Theatre, Kingshighway Boulevard, north of Delmar, comes under its control. Goldman gets a substantial interest in the Grand Central, West End Lyric and Lyric Skydome. Starting January 1 the houses will be operated by the Grand Avenue Theatres managed by a board of three—Spyros and Charles Skouras and Goldman.

To Build Chicago Studio

The United States Talking Film Corp. plans a $450,000 movie studio on the southwest side of Chicago, Morris E. Har, head of the company, announces. It will be at Kolin ave. and 45th street.

Plan New Montreal House

Famous Players' Canadian Company will build a 3,600-seat theatre on St. Catherine street, Montreal. It will be called the Pantages and offer features and Pantages vaudeville.

A New Screen Star

Muriel Kingston is a new Pathe serial star. She is playing in "On Guard" opposite Cullen Landis.

Santa Brings John Marin

Ned Marin, one of First National's sales managers, is in receipt of a handsome Christmas gift presented to him on December 23 by his wife. The gift is a baby boy, born at the Lippincott Sanitarium, New York City. The Christmas baby has been named John. Mrs. Marin, who was the former Kathryn Seeman, daughter of S. W. Seeman, of the well-known firm of Seeman Brothers, is doing nicely and will return to her home at 316 West 79th street, early next week. John Marin weighs six and a half pounds.

Davis Critically Ill

Harry Davis, the well-known Pittsburgh exhibitor, is critically ill at his home. He was stricken on Sunday. His illness has caused the postponement of the Columbus mass meeting of exhibitors scheduled for January 6 and 7, as Davis is chairman of the Board of Directors of the M. P. T. O. A.

John Gilbert and R S. Fenimore, operator of telephoto, who sent Gilbert's picture 3,000 miles in 7½ minutes.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newburger Henderson & Loeb, 100 Broadway, New York City, exclusively for the Moving Picture World.

This week the market worked both ways, as was to be expected during the holiday period. An active day with an upward tendency was followed by a reaction which carried the entire list back to the starting point. Even the market leaders dropped back and showed no particular signs of getting any place. The amount of brokers' loans increased this week and call money was also quite high. These factors had considerable to do with the trend of the market.

Eastman Kodak continued its activity from last week, running up to a new high of 136¾ for 1926 on Dec. 28th. The last previous high was 136½, established on Dec. 24th. This stock has no par value, and on March 30th was as low as 106⅝. The turnover this week amounted to over 20,000 shares. Like the rest of the list, however, it lost ground near the end, closing about 2 points under its high.

Famous Players rallied a little this week, but did not hold the gain. The stock fluctuated between 115¼ and 112¾.

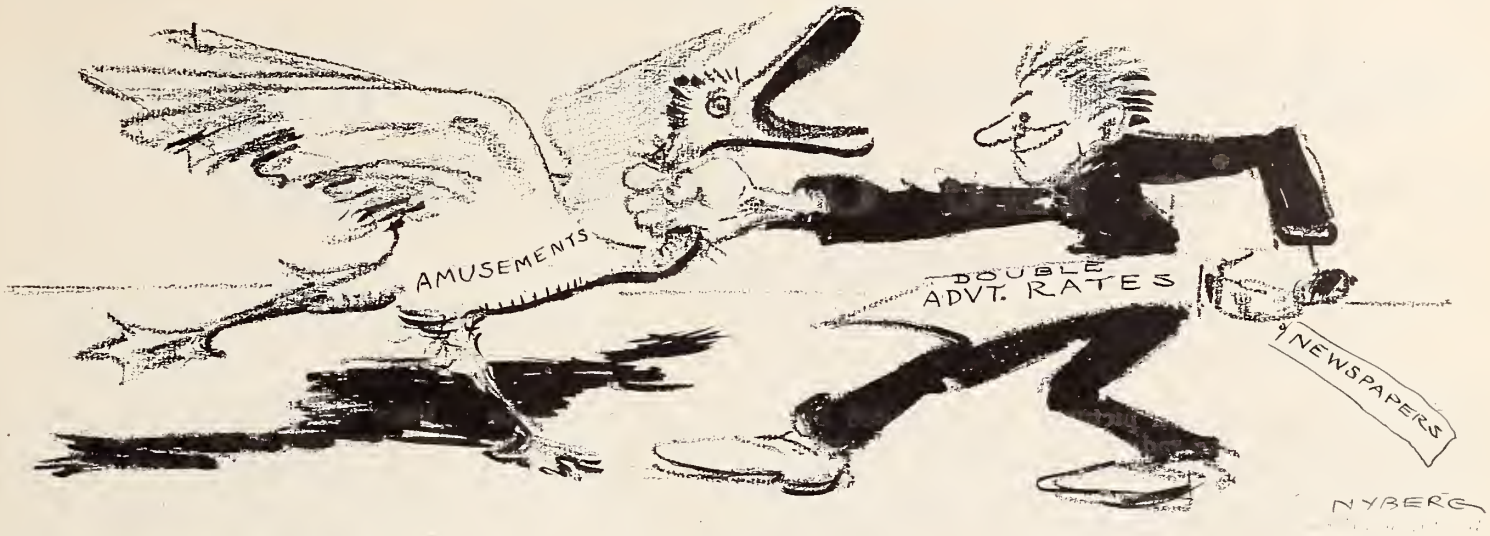
After running up to 73¾ just before Christmas Fox Film "A" held the gain for a couple of days, and then under moderate selling dropped below 71.

Loew, Inc., was quite active and ran up as high as 46⅞, and unlike the other film stocks continued to maintain its price. This stock has been holding up very well lately, and is now very close to its 1926 high of 48⅝ established on Dec. 6th. The low this year was 34¼ on March 2nd.

We are now at the end of 1926, and what the New Year holds in store for the Stock Exchange is quite a problem. Stocks will undoubtedly continue to foretell changing business conditions. At the present time business appears from all indications to be pretty sound; money is plentiful, employment is good, and people are spending money. Money rates have a very strong influence on speculation, and we can see no reason why money rates should be any higher than 5% on an average for the next three months.

A great many stocks, however, are selling at very high prices from both the speculative and investment standpoint. It is always necessary in dealing with the stock market to be careful what security is picked, and we firmly believe that this discrimination is very necessary at the present time. If the market has a break, even the good stocks will be carried down, but they will not be affected nearly as much as present high priced speculative shares.

AS WE HAVE SAID, THE MARKET IS HIGH; 1927 MAY NOT TURN OUT AS WELL AS EXPECTED, AND WE THEREFORE STRONGLY ADVISE A CAREFUL INVESTIGATION BEFORE MAKING COMMITMENTS.



Make a Month a Year

NEXT month is National Laugh Month, but don't be misled by that final word. It is not a month in which exhibitors will make an especial effort to profit by the shorter lengths on their programs. It is the particular month wherein the combined efforts of the distributors are directed to helping the individual exhibitor to put over short subjects for the ensuing twelve months.

It is an intensive drive wherein the best efforts of highly trained specialists in advertising and exploitation are directed to getting especial attention from the public with the idea of giving the movement a momentum whereby the exhibitor may, with a little care, profit for an entire year.

To the public it is "National Laugh Month." To the exhibitor it should be the start of a drive that is to last a full twelve months, and the exhibitor who does not make the fullest use of the movement is falling short of realizing the largest possible profits from his house.

The work done on Laugh Month, if intelligently and conscientiously performed, will bring returns through the season, just as intensive work on the first chapter of a serial will sell the remaining instalments.

It is designed to centre attention upon the shorts with the idea of bringing them so prominently to the fore that public taste will be whetted anew and the general theatregoer be brought to a realization that a motion picture program today is not merely the presentation of a feature, with a few short subjects to fill in the allotted time, but rather a well-planned offering of such diversified appeal that all tastes may be suited.

To concentrate on the short subjects for a thirty-day period, only to drop back to "short features," "others," "and a comedy" or any of the other routine and bromidic appeals at the end of that time is to lose a battle after it has been ably won.

Don't figure that Laugh Month ends when you tear the January sheet from the calendar. Figure that you have only just started to collect on your efforts, but remember that the supporting hands are withdrawn and that you must now stand on your own feet.

Increase your sales efforts, since you are now working unaided, and sell throughout the year to the very best of your ability.

Play up the shorts and you can make them bring you a larger profit on your investment than the high-priced special.

It may be a month to the general public, but it should mean a year to you.

The Cradle of Motion Pictures in the United States

By Charles Edward Hastings

THE cradle of motion pictures in the United States may be said to be located within the radius of a one-half mile circle drawn around the Post Office, at the intersection of Broadway and Park Row, New York City. Here the pioneers labored to develop the projecting machine, by means of which motion pictures are shown on the screen, the basis of modern projection, and on which the fifth industry of the world is grounded.

Within this prescribed territory and within a period of thirty-three years, undying history has been written. The names of Latham, Armat, LeRoy, Rector, Edison, Lauste, Isaacs, White, Rock, Blackton, Smith, Dickson, Riley, Gregg, French, Raff, Gammon, Kelley, Power, Schneider, Uebelmesser, Colt, Unger, Krug, Brower, Menchen and Cannock, will, in fairness, be incorporated in any permanent record of motion pictures.

It is difficult, in this day, to realize the position in which many of these pioneers found themselves, while pursuing their experiments. Long hours at the work bench; limited capital; hungry days; sleepless nights—these, here, as in many other industries, sorely tried the founders. Some of them "came through." Others fell by the wayside, still struggling, while others benefited by their early efforts.

Projection Machine Brought in 1895

Within a stone's throw of the City Hall stands the Postal Telegraph Building. Here Thomas Armat brought his projection machine from Washington, D. C., and delivered it to Raff & Gammon, who installed it in Room 729, a double room with a wall between. This was late in 1895. A few days after the machine was installed, Raff and Gammon prevailed on Thomas A. Edison to visit the office, and the latter was shown his own Kinetoscope films thrown on a screen on the wall.

It will be interesting to go back a bit. James H. White, an employee in the Edison laboratory, in Orange, knowing of some of the attempts being made to project pictures on a screen, was impressed by what he heard of Armat's invention, in Washington, and on his own initiative White went to Washington, saw the exhibition, and arranged to bring Armat and Raff and Gammon together with a view to exploiting the machine.

The result was that Raff and Gammon, distributors in the United States of the Kinetoscope, arranged with Edison to exploit the machine, and build it at the factory, whence it issued under the name of the Vitascope, after mechanical refinements had been added.

Jean A. LeRoy developed a projection machine in 1893, using unperforated film. Later, he improved it, making it available for perforated film. It was used for the first time February 5, 1894.

This machine was used in the road show of LeRoy's Cinematographe Novelty Company, opening February 22, 1895, and was in constant use until July 6, 1897. LeRoy began his experiments in 1873 in Thwaites studio, and his first machine was a slide machine, projecting animated pictures in 1876. The ensuing twenty years LeRoy devoted to perfecting his ideas in relating to showing motion on the screen. Practically fifty years have been actively devoted to the cinema art by LeRoy.

In the Old Days of "Peeping Machines"

Eugene Lauste, who holds several patents on voice reproduction by the use of a cinematrographic film, was one of the pioneers. He came from France about 1885, and worked in the Edison laboratory in Orange, and also in Schenectady, and in 1894-1895 we find him in the workshop of Woodville Latham, developing cameras and the Eidoloscope. At a still later date, he began his experiments with talking pictures, and brought them to the screen in many theatres in England.

It is interesting, in connection with the Letham, Tilden and Rector Exhibition Company's store show in Nassau Street, to recall that the Kinetoscopes used were altered in the Edison laboratory under Rector's supervision, to enable the showing of 150-foot films, instead of the usual 40-foot lengths. The Leonard-Cushing bout was photographed in "The Black Maria" studio, in Orange, and Leonard won by a knockout in the sixth round. Each of the Kinetoscopes showed one round. To see the fight, the "fans" of that day had to peep into each of the machines, at a slight charge per peep.

The early work of Messrs. Rock, Blackton and Smith is too fresh in the public mind to require repetition here. But the American Vitagraph Company holds a proud place in the early history of motion pictures. Nicholas Power laid the foundation on which the International Projector Company operates. A number of splendid projecting machines have been developed by this concern.

William Laurie Kennedy Dickson, an English engineer, must be credited with many developments from the Edison laboratory. His experience began in the Marey Institute in Paris, and later brought him into the workshop of Woodville Latham. Dickson is living in France today.

Unger and Krug invented a projector which was taken up by J. B. Colt & Co. This was the Criterioscope, a well built, simple, sturdy machine, and won over many projectionists and theatre owners in its day. The destruction by fire of the Colt factory wiped out this machine. It would have cost a fortune to revive it, and it was never revived.

Francis B. Cannock, a Scotchman, was a mechanic in the early days for the Vitagraph Company. He built projectors, called, in the trade, The Vitagraph. These machines were leased to showmen. He joined the Eden Musee forces as chief operator, where he developed the Edengraph, forerunner of the present Simplex, manufactured at that time by the Precision Machine Company. This machine is well known and needs no further comment.

Eberhardt Schneider came from the Krupps Works, in Essen, Germany, where, in 1894, he started work on a projector which he finished in 1896, in the United States. He called it the Wonderscope. He later went into business under the name of the German-American Cinematograph Company, and while he lived he applied for fifty patents, thirty-eight of which issued during his lifetime. A number were issued following his death, on January 26, 1919.

Projector Was Used at Tony Pastor's Place

Joseph Menchen developed a projector of his own design, the Kinematograph, and in 1899-1900 it was used in Tony Pastor's Theatre, in East Fourteenth Street, New York City. It was wholly unique, because storage batteries furnished the power to operate the arc-lamp of the hand driven machine. The theatre was lighted by gas.

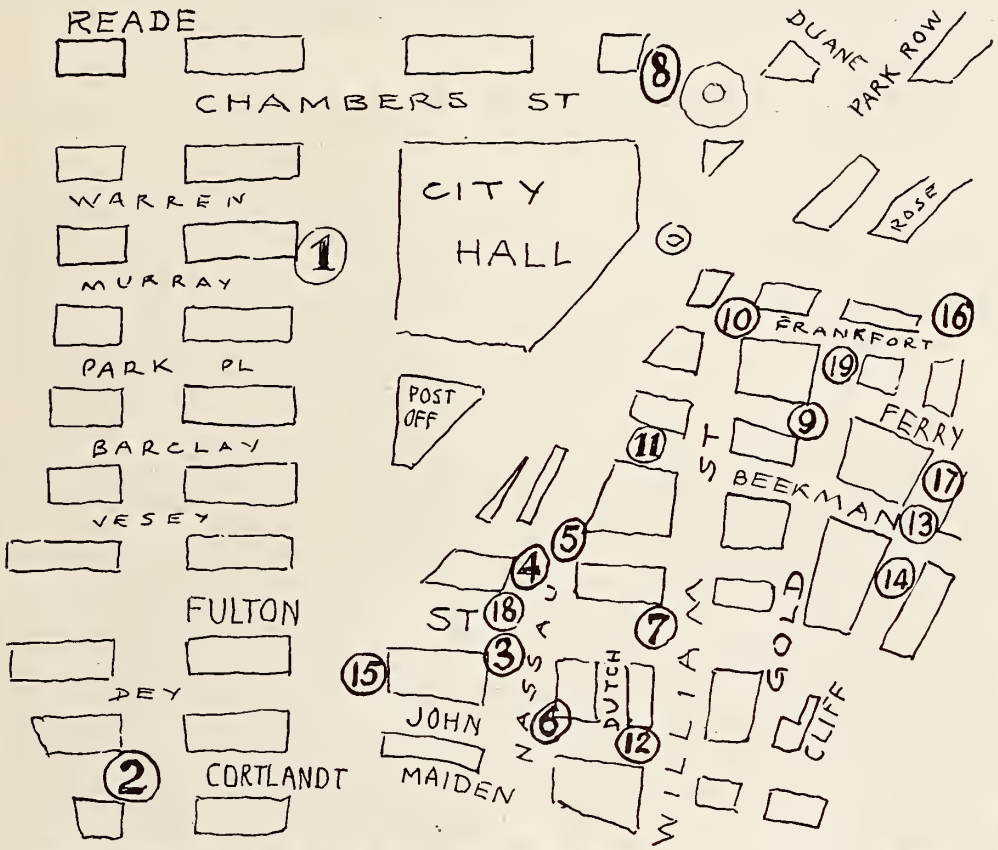
Thomas H. Kelley was a mechanic employed by Nicholas Power at 115-117 Nassau Street (1899), and while there altered Projecting Kinetoscopes, which at that time had no top feed. Kelley devised an attachment placed on the machines which provided a top feed for the same. The result was that larger reels cocld be used. He later developed the American Lifeograph, the main features of which were its compactness. Built of aluminum, it was the lightest thing on the market. When knocked down it was carried in a dress suit case.

Thus, briefly, is presented some of the works of some of the pioneers in an art that has grown to staggering proportions. It had its inception in that half-mile magic circle in downtown New York, and now covers the habitable globe.

On the accompanying page appears a map of the territory, scarcely recognizable now as the district in which the whole picture industry once centered.

Where Motion Pictures Were First Established

The Cradle Of Pictures



This chart reveals the spots in lower Manhattan where motion pictures were first launched upon a startled and delighted world.

Whole History of the Business Goes Back To Small Room On Broadway In 1895

Putting the Picture On the Screen

TAKING pictures out of "peep" boxes and "putting them on the wall" (or screen) was the task of the pioneers, outlined here, in a sketchy manner. The motion picture industry is grounded on the projecting of pictures on a screen, and nothing else.

No. 1—Postal Telegraph Building, No. 253, Broadway. Late in December, 1895, Raff and Gammon, sole agents in the U. S. for Kinetoscopes and films, secured Room 729 to house a machine for projecting motion pictures on a screen. Downstairs, in Room 201, Raff and Gammon arranged a larger room for pre-view showing of the Vitascope to State Rights buyers.

No. 2—No. 32 Cortlandt Street. Walter L. Isaacs, exporter and importer, general dealer in optical goods, furnished projecting machines to Charles Urban, in London, England, in 1895-1896.

No. 3—83 Nassau Street. The Latham, Tilden and Rector Exhibition Company had six Kinetoscopes installed in these premises in 1895, specially built for showing the Mike Leonard-Jack Cushing fight.

No. 4—No. 115-117 Nassau Street. New York Film Exchange, Nicholas Power, proprietor. At this location were developed and sold the first Cameragraphs, in 1898-1899.

No. 5—No. 140 Nassau Street. First location, in 1897, on top floor and roof, of the American Vitagraph Company; Rock, Blackton and Smith, proprietors.

No. 6—No. 116 Nassau Street. Second location, 1897, of American Vitagraph Company; studio on the roof.

No. 7—No. 112 Fulton Street. Fred Meyer Calcium Gas and Supplies. In 1894, Meyer supplied gas, lanterns, slides, operators, etc., for lecturers and exhibitions, and later went extensively into the motion picture business.

No. 8—No. 1 Chambers Street. The Joseph Thwaites Photograph Studio of pre-Civil War days, was located at the intersection of Chatham, Chambers and Duane Street, (a miniature flatiron building), on the site of which the Municipal Building is built. Here, Jean A. LeRoy, an apprentice photographer under Thwaites, began (1872-1873) experiments that led to his motion picture projecting machine, twenty years later.

No. 9—No. 73 Gold Street. Chronik Brothers, machinists, in 1896, built for Enoch J. Rector, and associates, the Veriscope, designed by Rector. One of these projecting machines was used as a camera to photograph the Corbett-Fitzsimmons fight in Carson City, Navada, March 17, 1897.

No. 10—No. 35 Frankfort Street. Woodville Latham's shop, where were developed cameras and the Eidoloscope, for projecting motion pictures.

No. 11—No. 16 Beekman Street. Riley Brothers, dealers in optical goods, lanterns and slides, also projectors. Here, in the Riley projection room, was shown the first motion picture on a screen, before an audience of twenty-five, or more, people, on February 5, 1894.

No. 12—No. 1 Dutch Street (corner John Street). Brower's Machine Shop. In this shop, where optical goods were manufactured, was developed the final machine work on the LeRoy Cinematographe, completed February 3, 1894.

No. 13—No. 101 Beekman Street. Latham-Rector experimental shop where marked developments were recorded as the Latham projector, the Eidoloscope.

No. 14—Pearl Street, between Fulton and Beekman Streets. Gregg's Optical machine shop, where Enoch J. Rector had his first Veriscope built early in 1896.

No. 15—Broadway, near John Street. Here, in a basement in 1895, the Latham boys, Orville and Gray, opened a motion picture show.

No. 16—No. 338 Pearl Street, corner Frankfort Street. Police Gazette Building. On the roof of this building the Latham camera recorded a motion picture of two girls dancing with "The Police Gazette" sign for a background early in 1895.

No. 17—Beekman and Pearl Streets. American Standard Machine Co. Here Charles Uebelmesser developed the Standard projection machine in 1902.

No. 18—No. 115-117 Nassau Street. J. B. Colt & Co. Here Colt's Criterioscope was sold, 1897-1900.

No. 19—No. 90 Gold Street. International Projector Company headquarters. Here the Simplex, Power, Motiograph and Acme projectors, in universal use today, are now handled by the I. P. C., where an established factory exists.

How Is Your Inferiority Complex This Fine Day?

The Oldtimer Tells the Banker and the Critic Some Things They Didn't Know About the Motion Picture Business

As Reported By Merritt Crawford

"THE trouble with the film business," said the Oldtimer, "is its 'inferiority complex.' You run into it at every turn nowadays and it makes folks like me wish for the days when movies was just plain movies, and we didn't hear all this "arty" claptrap and high brow bullwah about what the motion picture ought to be, from people who have about as much showmanship in 'em as a hen has teeth."

"'Inferiority complex?'" queried the Banker, who had just joined the party in their corner of the Hunting Room at the Astor. "Strange I've never noticed any of it about motion picture people. In fact I've always felt that their 'complex,' if any, was exactly the reverse. Why you'd think they were doing you a favor, when they ask for a $50,000 loan on a negative that may turn out to be worth five cents a pound."

He looked about the table, as the others smiled. Only The State Righter, who felt that he alone might be entitled to have an "inferiority complex," looked at all puzzled. The Critic stuck out his chest and puffed at his cigar.

Shows Itself in Odd and Various Ways

"'Inferiority complex'?" queried the the Oldtimer, "and 'inferiority complex,' I meant. It shows itself in various ways, but you've all got it. Everybody in this room has got it."

He waved his hand inclusively at the other tables where sat the high and low of filmdom, the wise and the would be's, the princes, poohbahs and hasbeens of the domain of King Celluloid.

"I've got it—you've got it—the rest of 'em have got it," continued the Oldtimer. "Otherwise, why should we always be on the defensive, always apologizing to ourselves or some one else for being on earth, always alibi-ing?"

"Well, just what do you mean by 'inferiority complex?'" interpolated the Critic craftily, consciously conscious of his own literate superiority. "It's a Freudian term, with a definition a yard and a half long, you know, and means a lot of things."

"Sure it means a 'lot of things,'" returned the Oldtimer. "A heluva lot. But as I take it, it means a sense or belief in the superiority of some one or something else, which we consciously or unconsciously resent and try to conceal. How'll that do?"

"Well enough, I guess," replied the Critic, yawning. "I didn't know you had been reading up on Freud."

"I haven't," answered the Oldtimer briefly. "I got the idea from a scenario."

The others at the table laughed and the Oldtimer went on.

"If this business didn't have an 'inferiority complex' as big as a hump on a camel, I ask you, why should the screen continue to look up to the stage and defer to it, as it does, as if it were a superior art, when everyone knows that the motion picture has progressed more in ten years than its one-time rival has in a hundred, and has left the spoken drama, you might say, at the post, in the race for popular favor?

"As a combination of almost all the arts and a new one all on its own, the motion picture shouldn't kowtow to any of the others, yet its protagonists continually pretend that the future film supply must come from these other and lesser arts, which supposedly have a corner on all original ideas, novel situations and plots.

"If this isn't an 'inferiority complex,' tell me what is?"

The Oldtimer looked at the State Righter who winced visibly, while the Critic and the Banker both looked relieved. They both had feared mention of personalities.

"If your 'inferiority complex' hadn't kidded you into trailing the big fellows," he said to the State Righter, brutally, "and prevented you from putting out the pictures, which your natural showmanly experience and inclination would have made you do otherwise, you wouldn't be hanging on the hind tail now.

Ninety-five Percent of Us Just Trail

"Not that you are a bit better or worse than the rest of us," he added. "You've merely been made the goat because you were sitting in the wrong place. Sooner or later we are all going to get it in the neck, unless we reform."

The Oldtimer gloomily paused for a reply, but got none, except a rather sarcastic glance from the State Righter.

"The trouble is," he went on, biting off the end of a fresh cigar, "that ninety-five per cent. of us just trail. We're always trying to imitate the other fellow's success. We don't recognize our own 'inferiority complex' but kid ourselves into thinking we're just smart for doing it.

"The other five per cent. do—being the real showmen—but being generally only showmen, and the other things they are only incidentally, exhibit their 'complex' in other ways.

"Take most of our well known magnates, the big successes and the lesser, who are all basically showmen or they wouldn't be where they are, even by accident. Some show their 'inferiority complex' by letting their high brow production men, directors, scenarists and publicity purveyors run them ragged, because neither can talk the language of the other. Education takes its toll from brains that haven't it—for awhile.

"Others try to kid themselves and the rest of the world by using the well known high hat method of impressing others with their assumed and recently acquired superiority and to some extent they get away with it.

"These are the guys, who send out word to you or me, who knew 'em when, that they're 'in conference,' when we call, or have their secretaries suggest that the appointment book is 'so full' we'd better call 'early next week.' Later we may see 'em here at the Astor eating a two-hour lunch and discussing nothing more important than last Saturday's golf score."

"I disagree with you there," said the Banker. "All the big men of the film business, I know, and I know most of them, are extremely busy men."

That's the Cause for All Our "Yes Men"

"Admitted," returned the Oldtimer, "but the rest of it goes just the same. Check it up, if you don't believe me. You'll find them all about the same, except when it comes down to a question of pure showmanship, where they are right at home. Then it will be you, who will have the 'inferiority complex,' providing, of course, that some of your money is involved. You can put it in, but only they can pull it out.

"Out of this condition has grown the great army of 'yes-men' and job-holders, which honeycomb most of our studios today. The best thing most of 'em do is to play upon the big chief's 'inferiority complex,' so that they can hold on to their jobs and jealously keep anything new or original in the way of initiative or brains from getting in.

"How do they do it? Figure it out for yourself. I don't need to tell you.

"This doesn't apply so much to the sales or distribution ends of the business, which are organized on more efficiently standardized business lines, and executives have to stand or fall on direct results, with fewer opportunities to alibi. But here again we also have a peculiar development of the 'inferiority complex,' I'm shooting at.

"If the production end is the heart of the industry, why publicity and advertising, in

(Continued on page 75)

Only the Maligned Custard Pie Is Truly International

By Sumner Smith

"NOW, how," asked the producer, "can I sell this South American revolution melodrama in South America? It cost me a pile of kale, and I've got to cop some export money on it."

South American revolutions, with their comedy touches, are tender subjects, the trade knows, and the difficulties in this instance seemed unsurmountable. But the man addressed, he whose mission it is to edit films for foreign consumption, held his job because of his elastic mind as well as his knowledge of other peoples.

"I'll make a comedy out of it," he said. So the transformed picture cleaned up in South America instead of eliciting roars of patriotic rage and a pacifying statement from Will Hays.

"How can we translate 'Beating Back' into Spanish?" one company asked. The solution was a familiar Spanish proverb, "On Walking What You Have Walked Before." It was an exact parallel for the American slang of the tramp, beating his way back home on a freight train.

Reformed an Evangelist

Seldom does the limelight shine upon these adaptors of American pictures for foreign markets. And theirs is a fascinating work to behold, teeming, as it does, with ingenuity and human interest. This same adaptor, having conquered the revolution picture problem, proceeded to make the chief character in another feature a patent medicine salesman. Originally this character was an evangelist with a commercial turn of mind. But foreigners don't know how these folk, whose right hand is on the Bible and whose left is ringing the cash register, flourish in America. So they wouldn't have comprehended the picture without the change.

Consider the difficulties of the adaptor, who cuts the picture and writes new titles. How is he to translate American slang? One Parisian theatre man translated the title,"Nobody Home," into "The Family Is Absent." It is the job of the translator in the home office to prevent such anti-climaxes. How shall he translate "Go-Getter" and "Live-Wire?"

Jack Duffy, Pathe comedian, revives the grand old art of pie casting for the benefit of our European friends.

What do our neighbors across the ocean and below the Panama Canal know about revival meetings, professional hoboes, Thanksgiving turkeys, birthday cakes, mistletoe, skunks, Santa Claus, Washington and the cherry tree fable, and all the other good, old standbys of American comedies?

Santa Unknown

Santa Claus, they say, originated in a Spanish bishop who, years ago, cleaned up in the converting business in Russia. But the people of most nations won't understand him if they see him in baggy trousers and flowing whiskers. Out of the picture he has to come, for an explanation would be too long-winded. Or, perhaps, Santa, the most sincerely genial soul we know, is made a slapstick comedy character. Everywhere but in Nordic countries the three magi have Santa's annual task, and without benefit of reindeer.

Mistletoe puzzles European audiences. How come, they wonder, do a sprig and some berries influence kissing? What kind of people are Americans that they need an incentive to kiss?

That dauntless little champion of personal liberty, the skunk, stroked in numberless comedies to the accompaniment of hysterical screams, leaves the European cold. Either the skunk must be cut out of the picture, or Europeans must be brought to this country and educated in what the skunk stands for. The former alternative is cheaper and less likely to lead to international complications.

So with the American turkey, except that French gourmands know him and dream about him after a dinner of veal and truffles.

Sentimental Choices

But the American Christmas tree and the birthday cake are having better luck. Europeans are sentimental people. Both the tree and the cake seem pretty bits of sentiment, and they are being adopted abroad for the delight of the young. They aren't being cut out of American pictures so much as formerly.

Negroes are considered comic characters only in certain countries where intermarriage is not the custom and racial equality does not prevail. Any reference to a negro's supposed facility with a razor doesn't register in foreign countries. They consider it much more tragic than comic.

The Difficulty With Names

Another puzzle for the producer is the difficulty that foreign tongues have in pronouncing the names of American stars. Translations of names were tried and quickly abandoned. But it's a tough job to popularize some American stars' names abroad. Charlie Chaplin, known all over Europe as Charlot, is lucky. Lloyd Hughes isn't. For instance, in Spain they stutter and stammer and finally manage to call him "Joy-ed Ookes." Joseph Schildkraut's name has all Europe absolutely stumped.

Translating Smith

The writer had an amusing experience doing an article for a Spanish magazine. It appeared with the signature "S. Herrero." He asked why.

"Oh," the editors told him, "we can't translate Smith, and Herrero is quite suitable because its the commonest name in the Spanish language."

Returning to the subject of comedies, many of the gags which so delight American audiences will be a total loss abroad if not eliminated or altered. Only, it may be said, the custard pie, which gives American highbrows dyspepsia, is sure- fire. And that despite the fact that Europeans know nothing about pies, except that they are a sort of indigestible breakfast dish peculiar to those "crazy Americans."

"The very idea! Wearing furs with a bathing suit! Those crazy Americans are at it again," say Europeans on seeing Martha Sleeper, the Hal Roach-Pathe comedienne. And they probably add, "Nice figger that girl has, n'est ce pas? Seemly curves. It's certainly too bad she's weak in her upper story."

by the way

HAPPY NEW YEAR

Progress Of The Motion Picture In 1927 Calls For Intensive Showmanship Qualities

Leaders Of Industry Must Aim To Encourage Closer Co-operation And Understanding Between All Elements Within It

Advertise First To Sell Your Picture Then To Show The Theatre-Owner How He Can Sell It To His Public

Emanuel Cohen To Join Famous Players?

NINETEEN twenty seven unfolds before us, full of optimism, possibilities, prophecies of prosperity, and more than usually significant in its promise of the industry's development, if the year just past may be taken as an augury.

●

THAT the high standard of production set in 1925 and 1926 will doubtless be maintained in 1927, goes without saying, and may even be surpassed in a few single instances, if we may judge from reports already current concerning the impressive production plans of all the great companies and pictures known to be already in or on the way to the cutting room.

●

THEREFORE the progress of this industry during the coming year will largely depend upon the theatre-owner, himself, and his showmanly ability to so broaden the appeal of his box office, that new millions will be added to those already constituting the patrons of the screen.

●

THIS means that the highest and most intensive showmanship, nothing less, will be necessary, and showmanship of a broader, more far-seeing and intelligent quality, than we have been accustomed to observe on the average, in the past.

●

ONLY by bringing about a closer spirit of co-operation between the hitherto more or less antagonistic elements of the industry, the producer, distributor and exhibitor and by creating a better and more sympathetic understanding between all three, can this much-to-be desired result be achieved.

●

AND if this co-ordination of these great groups can be attained, even in a measure that is far from complete, it will mean a greater prosperity for all of us, a greater industry than, perhaps, any of us have ever dreamed of or believed possible.

●

WE submit to Mr. Zukor, Mr. Loew, Mr. Schenck, Mr. Rowland, Mr. Fox, Mr. Flinn, and all the other leaders of the industry and the heads of our great companies, that the problem of developing this intensive showmanship and spirit of understanding and co-operation lies in their hands.

●

IT will call for a widespread campaign of education and expertly applied effort, if the theatre-owner is to give and receive the co-operation essential to its success, such as never before has been attempted in the history of the motion picture, but it is surely well worth while.

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AND the point of contact, the medium, through which this campaign can and must be conducted, gentlemen, is your *trade press.*

●

THE possibilities and powers for helpfulness, which your trade papers have in them for you, and which only wait your word to serve you freely, must not be limited, and are entitled to your fullest consideration, especially in the year just opening before us, when your individual and collective success, in the measure which your productions deserve, depends so much upon the showmanship of the individual theatre-owner.

TO foster and encourage these showmanly qualities in the theatre man, your trade papers are ready and eager to give co-operation, but your able advertising and publicity men must also do their part in concentrating their good gray matter on *more* than *merely selling* your pictures to the theatre-owner.

●

THEY must show him how to sell your pictures to the public, *not only* in the *free* space offered as a part of each paper's service to you and the others in the industry, but in authoritative, well conceived and well written *paid* advertising display.

●

IN no other industry, save this one, do trade advertisers seek only to sell the retailer, (who in our case is the theatre), as we do, but they also design their trade paper advertising copy with the view of helping the retailer to sell their product to the public.

●

ISN'T there a thought in this, gentlemen, which is worthy of serious consideration, especially in view of the sales and showmanship problems, which will present themselves to you and the theatres showing your pictures during the coming year?

●

PUBLISHED reports that Emanuel Cohen will shortly retire from Pathé to head the short film production activities of Famous Players-Lasky, while not yet confirmed, have brought to a focus rumors which have been in circulation in the trade for several months.

●

AS the dean of news weekly editors and for a year or more past in charge of all short reel production for Pathé, Emanuel Cohen has a record of achievement which is unrivalled.

●

IF the reports be true and he really is going to join Famous Players-Lasky after the first of the year, it will undoubtedly mean that Famous will immediately become a big factor in the short subjects field, once it enters it, for no one in the industry is better equipped than "Manny" Cohen to turn out a product that can match the best in the market.

●

OUR heartiest congratulations to Sime Silverman and his great newspaper, *Variety,* which celebrated its 21st birthday this week.

●

LONG may both of them thrive and flourish!

●

TO our friend, "Herb" Cruikshank, photoplayboy of *The Morning Telegraph,* who takes us to task for certain comments made last week anent the newspaper "movie" critic, we will only say that we take nothing back or side-step any statement made in the article referred to, even though "Herb" seemed to believe we meant some things, we didn't say.

●

HAPPY NEW YEAR

Merritt Crawford

Resume of 1926 in Pictures Brings Predictions for 1927

The Year Was Good, on the Whole—Writer Sees More "He-Men" Productions and Better Material for Comedy Features

By Epes W. Sargent

THIS is the time of the year the sapient trade editor (who has been too busy for a week or more thanking a generous trade for all his nice presents to write articles), grabs off the last year's file and a handful of copy paper and presently achieves "The Year in Retrospect" or "Looking Backward."

That's too easy. Anybody can tab up the facts and rehash them. Looking backward is like holding a post mortem on an inside straight. It's a lot more fun to sit down and guess at what the new year is bringing, and its reasonably safe, since few will hold onto the copy to wave at you a year from now.

By and large 1926 was a pretty good year, as years go, though it marked the passing from the stage of many brilliant minds. It has been a year full of change and progress.

It witnessed the advent of a greater number of really big pictures than ever before were presented within an equal period of time. It showed a gradual improvement of the entire product, it saw the realization of the Paramount Theatre; most sumptuous of all temples of the cinema, and for the first time in history a single motion picture drew one million dollars into a single theatre. It was easily one of the most prosperous periods in the history of the picture. Perhaps by this time next year we'll be sorry we swapped a tried and true old friend for a then unknown 1927.

But will we? That's the question.

Chain System Is Expected to Spread

Probably 1927 will see the completion or near-completion of the policy of condensation that seems to have seized upon both the production and exhibition divisions of the business.

The chain house movement; which gained its greatest impetus in 1926 through the aggressive policies of the Publix system probably will be spread. Publix will take over more houses, Metro will add to its control, Universal will tack on a few more, and the independents will be merged into booking circuits if not more solidly welded chains.

It's going to be a fine haymaking year for Wall Street, but not so good for the inocent bystander who will be asked to take up the underwritings. There are going to be some mighty good "buys," a lot more than are not so good, and the bulls are going to have their hoofs scorched and the bears will get singed fur along with the denuded lambs.

There is going to be dangerous overinflation of values and it is going to take some pretty tall lieing to get rid of the stock issues that will be promulgated in 1927.

Probably there will be some stock selling on the production end, as well, but here the outlook is brighter because the proposition is sounder. Production mergers should, and probably will, reduce production costs and certainly lessen distributing expense. If the proposition is carried far enough, it is going to be a lean year for a lot of film salesmen.

Don Dickerman, of Greenwich Village, New York, visits Hollywood and is photographed by Pathe, with Marguerite Rainsford, a Los Angeles debutante.

There may be one or two more war plays in the offing, but it would not be surprising to find the fall product largely tinged by comedy and comedy drama. One of the outstanding products of the year undoubtedly will be De Mille's "The King of Kings," not because more than two million dollars will have been spent on its completion but because of the immensity of the subject. Even those who may deny the divinity of Christ admire the majesty of the character and one has only to recall De Mille's fine work in "The Ten Commandments" to feel that the treatment will be in keeping with the theme.

To replace the action possibilities of the war play, the probabilities are that other periods of American history will be touched upon as Paramount already has done with Old Ironsides. And most of these big productions will depend more upon the character players than the beautiful heroines and the handsome leading men. Love interests ever will be essential, but the character men are coming into their own more than ever in 1927. It will be a year of he-cussers, and starry eyed heroines and white collar heroes will be merely "good program pictures." They will not help much to run up the seven-figure records.

From this distance it looks as though there would be fewer imported pictures to score. For one thing we have most of the big German directors and players on this side of the water, and for another the novelty has worn off. Audiences are realizing that not all imported pictures are necessarily stupendous, and in the course of time it is probable that even the newspaper critics will come to realize that "U. F. A." is not a German abbreviation for "Use no hooks." If you don't believe this, try and get a look at "Chained."

In the next twelve months it is probable that directors and authors will figure more importantly than the players in shaping the hits. The star system will endure, but the stars must share the honors with their directors, and the director who puts the play before the star: who aims at an evenly balanced cast with the story dominating the personalities of the players will find himself at the top of the heap when next December rolls around. He may not fully sell himself to the public in so short a time, but he is going to be known and recognized by those who hold the seats of power in the home offices. And even the patrons are coming to realize that a good play is not the glorification of a single personality.

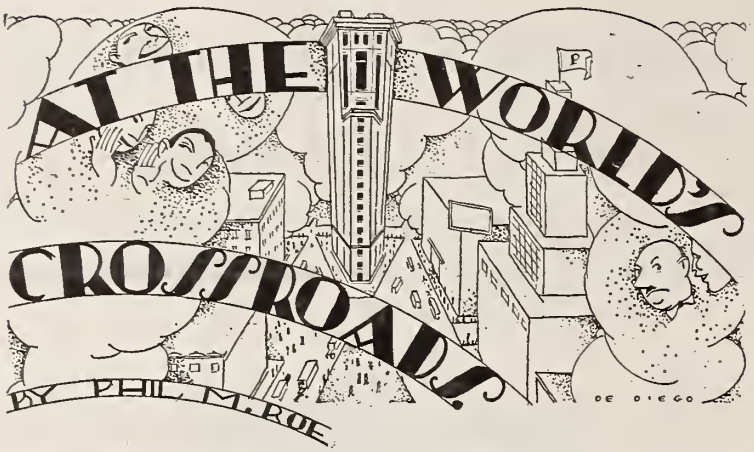
In the exhibition end the trend will be toward larger and better houses, toward better programs and more variety. This will, in its turn, bring the short lengths more prominently to the fore in the program houses. This will mean smarter comedies and greater care in production, more care to the continuity to gain the semblance of story and a lessening in the number of two-reelers that are merely a series of disjointed gags employing the same players. The initial National Laugh Month of 1926 helped somewhat to better this condition, but only in part. The real change comes from audience demand rather than outside influence. The patrons are coming more and more to require variety and something more than slapstick and funny walks. They no longer regard the fillers as something thrown in with the feature, and the feature is no longer the whole show.

Sees Large Market For Original Scripts

This is a condition that has been forming for the past two or three years, but it should come to a head in 1927 and the greatest general improvement in any one line of the business should be found in the comedy product.

And 1927 probably will see a greater number of written-for-the-screen productions. There will be a brisk market for book and play rights, but probably at least half of the outstanding hits of the year will be done from original scripts. The past year has seen great progress made toward a direct screen literature and an accelerated forward movement is to be anticipated.

Probably there will be the usual exhibitor conventions, which will take on some of the aspects of a G. A. R. meeting as they count the chain house converts and there may—mind you, *may*—come the uniform contract that stays put, but that is asking almost too much of any one year.



CAME the **NEW YEAR!** And with it predictions from every side of the biggest and most prosperous year yet in the motion picture business.

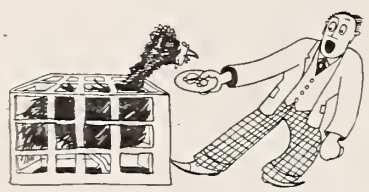
Laugh Month fittingly opens the season and many showmen will later regard January and their short subject specialization during this month as the beginning of a twelve-month of good business such as they have never had before. Also it marks the inauguration of a new epoch in the history of the short subject's development, or we miss our guess, and opens a new and profitable box office angle for the wise showman, who is learning for the first time what he can do with the big, little feature.

HAPPY NEW YEAR!

*

Ned Depinet, First National's popular Southern Sales Director, who can be elected mayor of Dallas, Texas, his home town, any time he wants to settle down, is wondering what to do with a twenty-six pound turkey, which some of his admirers in the Panhandle sector sent him for Christmas.

The bird arrived "on the hoof," as it were, and not in cold stor-



age, and Ned, being too kind-hearted to kill it and not wanting to give it away, is in a quandary, particularly as some of his friends have suggested he keep it for a pet.

The big gobbler is still in the crate it came in, eating its head off in the kitchen of the Depinet menage and Ned is said to be inviting suggestions as to the course he ought to pursue. The situation daily grows more serious, but a delegation of the publicity department of First National plan to wait upon Ned around Jan. 1st and arrangements may then be made to formally adopt the bird, if **Walter Eberhardt** and **Clem F. Chandler** will stand sponsors.

*

Jack Alicoate, who helps **"Red" Kann** run the **Film Daily,** when he feels in the mood, beat out Santa Claus by a day last week by having his birthday on Dec. 24. This doesn't mean that Jack is a day older than Santy or even that he can remember the Spanish War. It is only recorded because the event escaped our notice last week in time to catch the edition and so our apologies must accompany our felicitations. Like a lot of Christmas cards, though they come late, they are none the less sincere and cordial.

Sam W. Reid, the so-called "alimony martyr," who for eighteen months or so has been languishing in the luxurious (?) jail at The Willows, Glenn County, Calif., and letting his whiskers grow at the same time for publicity purposes, rather than pay his warring wife a cent, has written about his troubles to **Leatrice Joy,** because she happens to be creating the star part in **"For Alimony Only,"** one of the new season's ProDisCo releases. Mr. Reid and his whiskers waft a warning that alimony as a practice, pastime or profession is a menace to civilization, a sentiment in which many clean shaved men will concur.

*

Earl Rossman, the explorer, who made **"Kivalina of the Icelands"** for **Pathe,** is going to "shoot" a feature in the Valley of Ten Thousand Smokes in Alaska. Earl is writing a book about his latest adventures in the northland, which he will title **"Mad Mirage"** when published, and it may be that this is the story he plans to picturize. In

any event it is pretty sure to be interesting stuff, for Earl knows his Alaska and Eskimos better than a lot of us know our own Broadway and that's saying a lot.

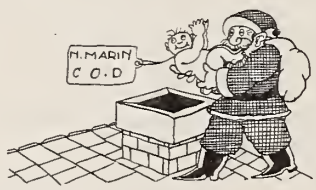
*

Jack S. Woody, as the new charge d'affaires for **Sam Goldwyn's** interests in the East, is receiving felicitations from his many friends, who are also congratulating Mr. Goldwyn on annexing him to his organization. Jack's popular personality, wide acquaintance among exhibitors and the trade generally, as well as his organizing and sales ability, should prove a big asset in the important plans which his new chief has under way for his popular young stars, **Ronald Colman** and **Vilma Banky.**

To help make the welkin ring during January, **C. W. Kahles,** creator of **Hairbreadth Harry,** the Public Ledger comic strip character, which Artclass is presenting in two reel comedy form, will devote this strip entirely to **Laugh Month** during the third week in January. **Bert Ennis,** of the Laugh Month Committee, arranged the tie-up, which will cover more than 100 newspapers including the Brooklyn Daily Eagle.

*

To **Ned Marin** of First National and his charming wife, who is a sister-in-law of **Rube Goldburg,** the cartoonist, Santa Claus paid a visit just two days ahead of his usual schedule and left a big, bouncing boy. Henceforth the annual holiday festivities of the Marin family will begin on Dec. 23, instead of Christmas Eve, but Ned will be



able to save money by doubling on his birthday and Christmas presents. Seasonable good wishes to the Marins this year from their many friends in the industry are naturally just double what they would have been and that is saying a lot.

*

Carroll S. Trowbridge, who handles the publicity megaphone for **Al Christie** from this end of the Hollywood Turnpike, announces that Dec. 26, as the national release date selected for **"The Nervous Wreck"** has been a tremendous success. Reports from house managers in every section indicate that the picture is a riot, the date chosen for general distribution of **"The Nervous Wreck"** evidently striking a peculiarly sympathetic chord in the hearts of the public, coming just after the strenuous pre-Christmas period. Why not start a "Nervous Wreck" Club, Al? Right now there ought to be plenty of candidates.

ALL eyes turn toward Hollywood with the beginning of the New Year, to look over the big line-up of attractions planned by the leading companies for the coming season. Already many of the big executives are on the ground.

Winfield R. Sheehan, of **Fox,** early this week left New York for the Coast to supervise the elaborate production program already under way by his company. Next week **Adolph Zukor, Jesse L. Lasky, Richard A. Rowland** and other topliners are slated to go, according to latest reports.

The annual exdous from New York to Hollywood has begun.

HAPPY NEW YEAR!

*

All the **AMPAs** now swear by **Gloria Swanson** as the gamest of good scouts. She climbed out of a sick bed, despite the explicit orders of the doctor to the contrary, and kept her promise to talk to the bunch at the regular Thursday Hofbrau luncheon a week ago. Sometimes stardom and its attendant honors doesn't change a regular trouper and in Gloria's case it evidently hasn't.

*

E. Oswald Brooks, of Pathe, is sporting a new and fancy timepiece these days, the gift of some of his friends and co-

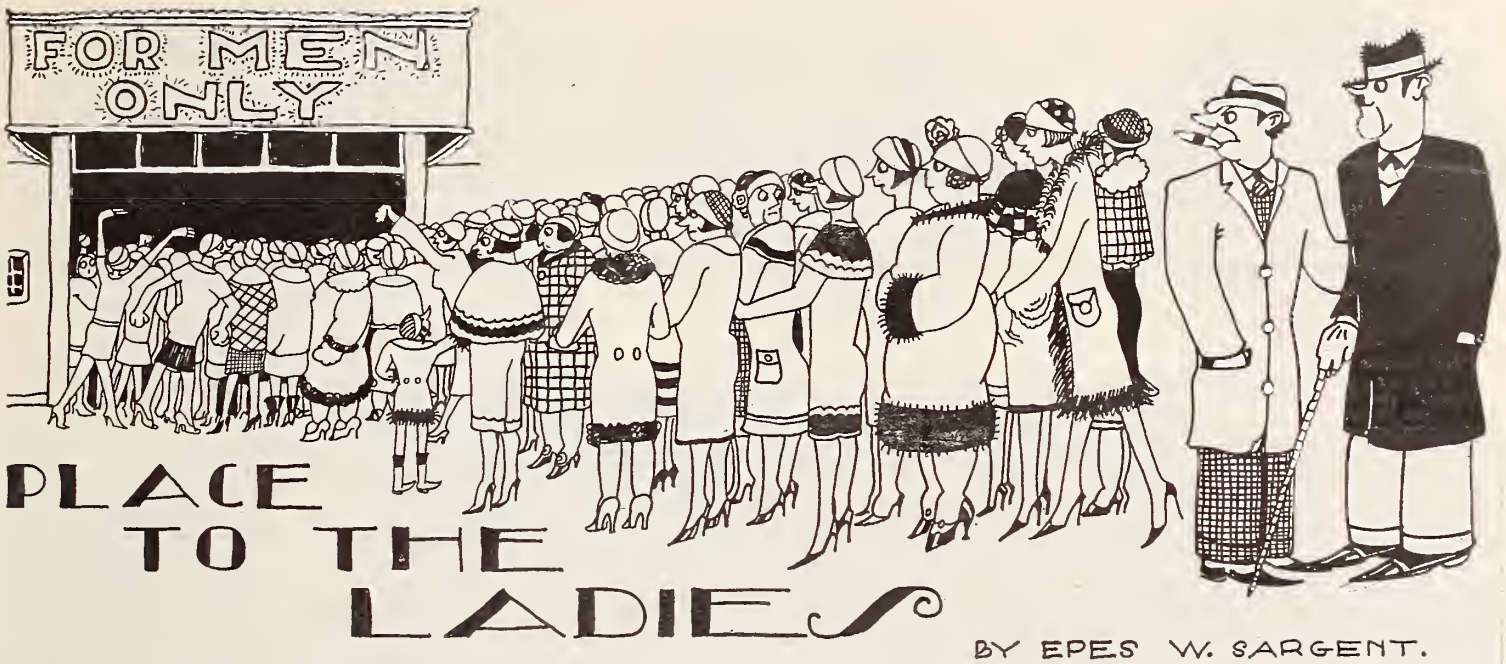
workers in the South, who have taken this means to show their appreciation of a regular fellow and his enthusiasm for Pathe pictures. So many people have lately been asking him what time it is, however, that Oswald is beginning to get suspicious of their motives. For the information of such we are glad to advise that the watch is suitably inscribed and can be readily identified, if lost.

*

G. K. Rudolph, Fox Films, wirelesses that **Truman Talley,** managing director of Fox News, has his head in the clouds these days. Reason for same may be found in composite news reel shown at new Paramount Theatre, which check-up, since opening by **Fred C. Quimby,** Fox short subjects sales manager, discloses, has carried majority of subjects from **Fox News.**

*

Harry Bernstein, Max Fleischer's right bower at **Red Seal** suggests abolishing all the pessimists, kibitzers, and shysters in the business for 1927. Speaking officially, we didn't know there were any left, **Harry!** All the same we endorse the sentiment and accept with enthusiasm Harry's suggested slogan for the coming year **"CROAK THE CROAKERS!"**



PLACE TO THE LADIES

BY EPES W. SARGENT.

BARRY HUGHES, speed salesman for Whozit Films, tapped an impressive forefinger on the pine table which served as a desk in the manager's office in the Cameo Theatre, Willisville.

"Look here, Duff," he pleaded, "don't boot a hundred dollars out of the office. You take 'Women's Wiles' for two days and if you don't break every record you ever hung up, I'll eat a reel of the film."

Billy Buff, president, vice-president, secretary-treasurer and general manager of the Cameo Cinema Corporation, licked his lips anticipatively. "Wish I could, Barry," he said earnestly. "But I can't pay your rental unless I have two good days, and I can't afford to pay your price for a three-day run. A picture like that takes a day to get advertised."

"Look here." The star salesman shot his final bolt. "You book the picture for a Friday and Saturday and I'll get the film to you in time for a Midnight Matinee on Thursday. Boy, it's a knockout."

"Not with me," corrected Buff. "I want to get the women on this one. First midnight matinee I gave I had 241 men and seven women. Second time there were 286 men and Miss Filkins. She made me lend her one of the ushers to escort her home when she found she was the only woman. Had to give her her money back and pay the kid a quarter to take her home."

"Will you let me run this?" asked Hughes. "I'll put it over like a million dollars. I want you to clean up on this, Billy."

"I'd like to," admitted Buff, "but it's a lot of money."

"I'll put it over or give you a receipted bill," offered Hughes, and immediately thereafter they went into executive session.

A few weeks later Willsville was thrown into an uproar by a quarter-page splash in the daily paper announcing a two-day run of "Women's Wiles" with a preliminary midnight matinee for men only. It was guardedly suggested that no man with red blood in his veins could afford to miss this special show.

That evening Daisy Peters, who ran the telephone exchange on the day shift, dropped into the Cameo for the second show. In view of the good she could do him on the wire, Duff had put her on the free list, and Daisy appreciated her privilege. She dropped into Buff's office on her way to her seat.

"I think I ought to tell you, Mr. Buff," she voluntered, "that some of the women feel pretty sore about your advertisement. They've been talking about it all day. Mrs. Tribbets put in 'most a hundred calls. She's the president of the Women's Reform League, you know."

"She can't stop me," protested Buff, "and it won't hurt any if she talks. I want 'em to talk, Daisy. That's why I'm giving a midnight matinee. Anything you can do over the wire—you know—thanks."

Daisy did a lot in the next few days, but she was a weak sister alongside Mrs. Tribbets, who sat at the phone until her long suffering husband fairly dragged her off to bed each night.

Buff just smiled over Daisy's nightly reports and remarked again that he wanted them to talk.

Thursday afternoon the film cans arrived, and were escorted from the station by the High School Cadets, with their fife and drum corps, tailed by little Johnnie Henson with a banner announcing the midnight matinee.

The last night show was well attended and as soon as the "Good night" slide flashed the crowd made a break for the box office to purchase seats for the midnight show. But no one beat Mrs. Tribbets to the window, for she had established herself in that point of vantage as soon as the sale for the regular show had stopped, and when the curtain of the box office went up she was the first to shove her quarter across the shelf with a challenging "One, please."

"This is for men only," protested Gracie Bell, who acted as cashier, and Buff, who had come into the lobby, added his explanation.

Mrs. Tribbets turned to Judge Belding, who stood at her elbow and the elderly magistrate frowned portentously.

"Do you know, sir," he demanded, "that the courts in this state have declared the motion picture theatre to be a public utility?"

"But I was told that if I gave them the same show the next day I could make this stag," protested Buff. "I'll give a special matinee for women only, if you say so."

"We do not say so," thundered the Judge. "As a citizen I demand that you admit this lady."

Billy raised his voice in argument. He had to raise his voice since by this time the lobby was packed and the crowd overflowed the curb. He recited all the arguments that Barry Hughes had given him, but without avail. The judge had two law books and the stronger voice. In the end Billy gave in as gracefully as he could and Mrs. Tribbets led practically the entire membership of the Women's Reform League into the choicest seats, after they had given three rousing cheers for their staunch legal supporter.

When the house was packed the lobby was still filled and the crowd ran well down to the corner. With a capacity of 583 seats and room for about a hundred standees, Duff figured a sale of 721 tickets and a turnaway of more than a thousand. Of those inside the house more than 500 were women.

Mrs. Tribbets and some others probably never will be convinced that Duff did not cut the show on them. They are morally certain that he had suppressed some particularly racy comedy or perhaps even a couchee dancer. There must have been some reason for holding admissions to men only, but the show they saw contained nothing to offend even Mrs. Tribbets' fine sensibilities. The picture was a splendid one, and her opinion led off the two column story the Willsville Courier ran the following morning.

It was a great little story, and it certainly did not hurt business any.

* * * *

Late Saturday night a single light burned in the office of the Cameo, and Billy Duff laboriously picked out a letter to Harry Hughes, using two fingers, an eraser and a large vocabulary as he hit the wrong keys.

"Dear Barry," he wrote. "I'm sending you a box of cigars. Be sure the exchange manager doesn't gyp you out of them for these are good ones—not the kind I smoke myself.

"Your idea went over like it had been rehearsed. I couldn't coax the women to come to my midnight matinees, but when I told them they could not come, they insisted, just as you said they would. They even pulled a lawyer on me, which gave me a good excuse to give in gracefully. It's been the best week I ever had these last two days.

"Think up another idea like that and I'll give you ten per cent of the net.

"But how in hell do you come to know so much about women? You're not a married man."

Hollywood Stars Smilingly Greet New Year

THE famous laugh of Gloria Swanson, playing in "Sunya" for United Artists soon to be released.

WILLIAM HAINES, of Metro-Goldwyn-Mayer, who appears in "Tell It to the Marines" and "Slide, Kelly, Slide."

GUESS who. He's soon coming in "The Circus" for United Artists, and just as funny as ever.

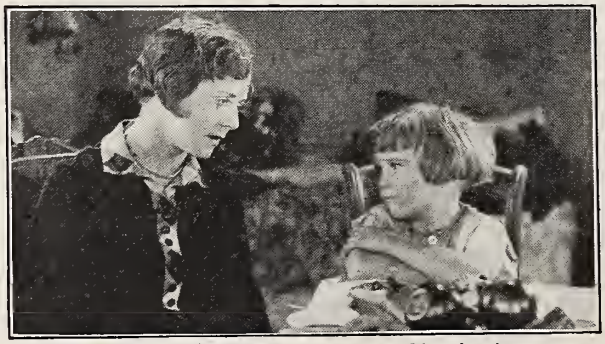
ALFRED SANTELL as he appeared when directing Colleen Moore's "Orchids and Ermine" for First National.

BON voyage'n everything. Monty Banks, the Pathe star, off for Europe. He's there for the New Year.

HARRY LANGDON, of First National, grapples with the cup awarded the winner of the speedboat classic at San Diego.

MARGARET LIVINGSTON, of Fox, playing in "Sunrise," directed by F. W. Murnau.

REX TAYLOR who recently was signed by Jack L. Warner to write scenarios.



BOBBY NELSON and Tui Lorraine in the Chadwick picture, "Sunshine of Paradise Alley," featuring Barbara Bedford.

ONE day's bag for Jack L. Warner, Lloyd Bacon and Darryl Francis Zanuck, according to the evidence and the press agent.

BESSIE LOVE and her characteristic smile in the P.D.C. DeMille picture, "Rubber Tires."

ON the chair stands Paul Gulick, publicity chief of Universal, during his recent visit to Hollywood. Left to right, Fred Hamlin, of Sam E. Rork; Don Eddy, with Harry Langdon; Jerry Hoffman, with Ken Maynard; Harrison Carroll, The Examiner; L. A. Adam Hull Shirk, First National; George Landy, First National; Tom Reed, Universal, and James Mitchell, The Examiner.

BEN LYON and Virginia Lee Corbin in "The Perfect Sap", for First National in an interesting pose.

THE glorious Greta Garbo, who is starring in "Flesh and the Devil" for Metro-Goldwyn-Mayer, is seen here in an effective pose.

BESSIE LOVE has that Parisian look in her latest P.D.C. picture for DeMille called "Rubber Tires."

WISTFUL Betty Compson, whose initial first division picture for Chadwick is "Ladybird."

PRESIDENT ROBERT LIEBER holds the cup which the eastern division, represented by Sales Manager A. W. Smith, Jr. (on the right) is offering to the First National division making the biggest sales record in the drive now on. Left of Mr. Lieber is Ned Marin, western sales manager, and on extreme right Ned E. Depinet, southern sales manager.

BEAUTIFUL Blanche Mehaffey appearing in "The Silent Rider," a Universal Jewel with Hoot Gibson.

CLARISSA SELWYNNE wears the gown designed for Queen Marie had she appeared in Inspiration's "Resurrection."

EDDIE CANTOR in Hollywood to play in Paramount's "Special Delivery," warms up with an imported snow ball.

DOUGLAS FAIRBANKS, Joseph M. Schenck and D. W. Griffith, on the directors' return to Hollywood after an absence of seven years.

Griffith Greets Old Hollywood Friends

BARBARA BEDFORD as she appears in Chadwick picture, "Sunshine of Paradise Alley."

A New German Film Comes to America

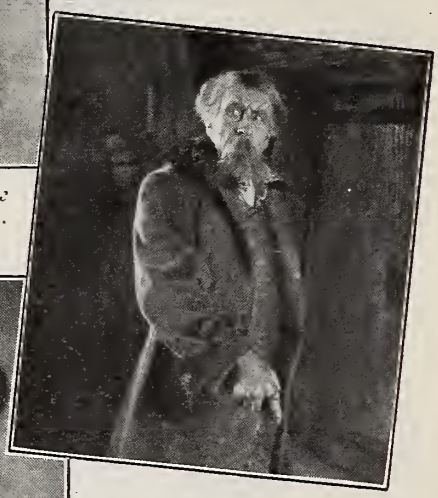
Age and Youth Confer

The Death Thrust

An Idyllic Love Scene

The Manor House window opens on romance as the lord enters to visit his sweetheart, the bondswoman.

Paul Hartmann



Tragedy Enters

Lil Dagover

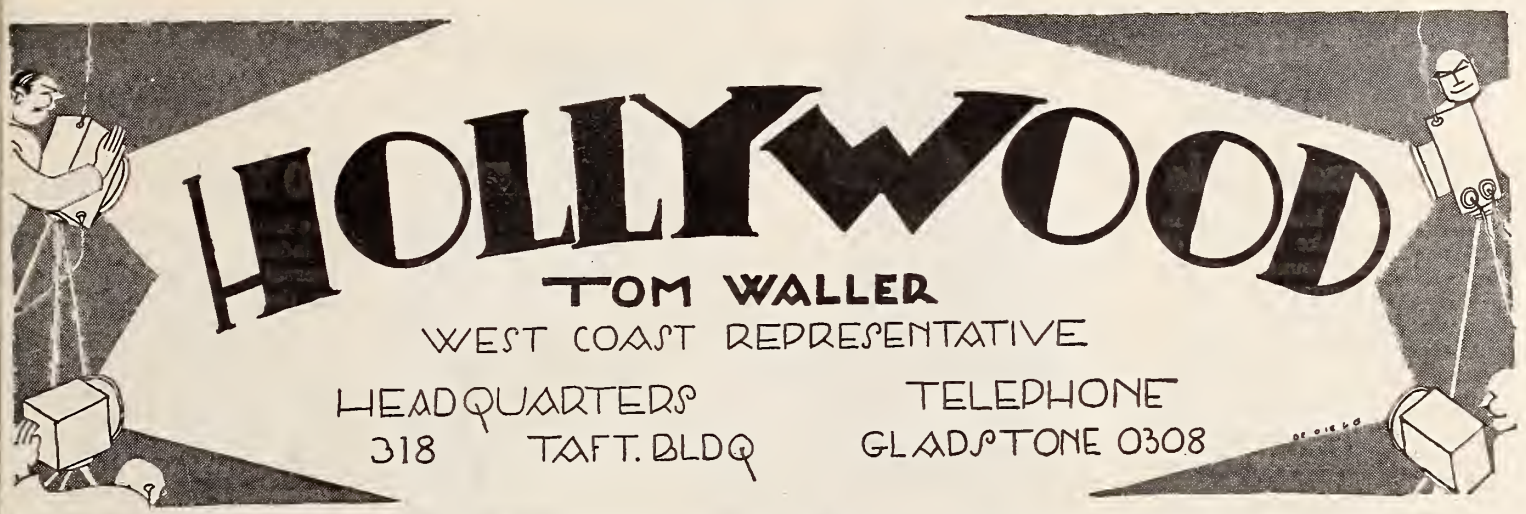
Bernhardt Goetzke

Innocence

Beauty

"CHRONICLES OF THE MANOR HOUSE"

MYSTERY and romance form the background of this strange tale of the heath and its old manor. It is a tale of brothers, akin to the Cain and Abel story, and of the deep love of the lord of the manor for a bondswoman. Through it runs a strain of eerie backgrounds and tempestuous deeds. Lil Dagover, just signed to a long term contract by Famous Players, has the principal feminine role. Paul Hartmann plays opposite her. The picture was made last year by UFA in Berlin and is to be released here this season. It is based on the novel by Theodore Storm and adapted by Thea von Harbou.



Lil Dagover, Famous Star, In Hollywood

Lil Dagover, for the last six years the leading feminine star for Ufa, the German film producing company, has been signed to a long term contract for Paramount and is in Los Angeles for her first work in America. She will play opposite Emil Jannings in his first American starring picture, "The Man Who Forgot God."

She's Known Here

Miss Dagover, a pupil of Max Reinhardt, who appeared in Reinhardt's Salzburg's festivals, has been seen in this country in "The Cabinet of Dr. Caligari," "Tartuffe" and "Between the Worlds." She has worked under the direction of Fitz Lang, Murnau, Ludwig Berger and other leading German producers. Her stage experience has been extensive. She played the title role in "The Captive" in Berlin and Vienna.

Miss Dagover, described as one of the most beautiful women in Berlin, was born in Java.

Arthur W. Mackley, Pioneer, Is Victim

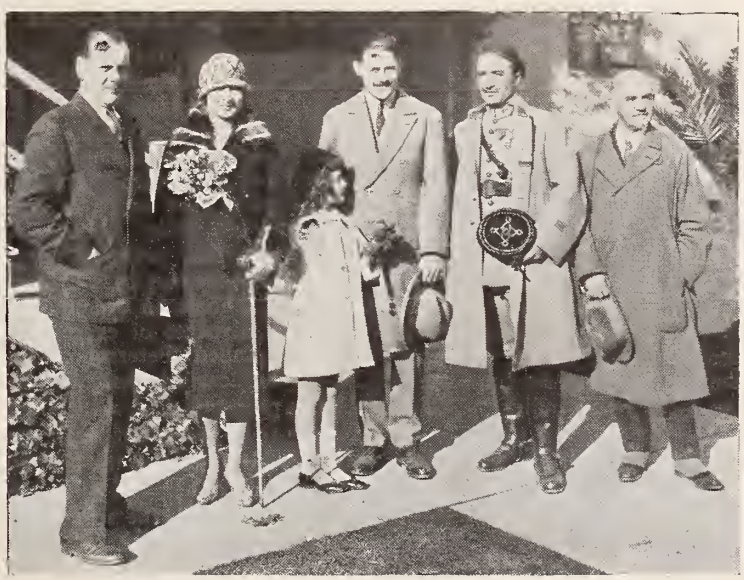
Arthur W. Mackley who directed pictures for the Reliance and Mutual Companies when they were operated by D. W. Griffith, died at his home at 1658 Griffith Ave., this week.

Mr. Mackley succumbed to an attack of pneumonia. He was sixty-seven years old.

Mr. Mackley was one of the true pioneers of the film industry, having been an actor and a scenario writer in addition to director.

Los Angeles Spends Heavily for Holidays

What the film industry is doing for Los Angeles may be appreciated when it becomes known that the shops in this city did the greatest business in their history three days before Christmas. The banks of this city on that date alone cleared very close to $40,000,000 in checks. Townspeople figure that Christmas business this year when the totals become known, will greatly submerge that of 1925, which reached the maximum volume of $201,000,000. There is no way of checking the contributions of film celebrities toward this amount, but Sunday papers carried advertisements showing stars using certain goods which were on sale.



Joyce Coad, seven-year-old screen star, entertains Prince and Princess Murat on the F. B. O. lot during their recent visit at Hollywood.

Mary Pickford Seeks An Appropriate Story

Doubtful If Star Will Get Before Camera Until February Or March, As She Searches For Right Idea

WHEN Mary Pickford recently signed Sam Taylor to direct her next picture it was generally understood that Miss Pickford would be in grease paint before the first of the year. Now, however, we hear that Miss Pickford may not step before the camera until February or March. Taylor, in the meantime, has been loaned to Metro-Goldwyn-Mayer for which company he will make Vincent Lawrence's "Spring Fever" which will probably star William Haines.

A star whose screen portrayals are regarded as a model by American mothers for American daughters necessarily has to be extremely cautious in selecting film material. A story worthy of being a Pickford box office attraction must have the simplest of ingredients and yet the kind of ingredients which will give Miss Pickford the opportunity to display all of her gifted personality. The cute little girl opening, the climax of sprightly but refined and cultured maidenhood must be surrounded by circumstances which will blend in such a way as to achieve everything which is the finest in a Pickford vehicle.

Thus when it became generally known about a month ago that Miss Pickford was planning to make another production and that she was ready to read manuscripts which might possess the necessary essentials, writers not only in Hollywood but for miles around the film capital, hastily adjusted their typewriters to a Pickford keyboard, while others carefully went into their closets and trunks and started the search for the fat money maker.

She Seeks Story

In a big room at the Pickford-Fairbanks studios, Miss Pickford sipped much tea with Director Taylor while poring over manuscripts in the hope that she might find one with the little girl who grows to maturity, has an opportunity to wear fine clothes and at the same time be guided by Kind

(Continued on page 33)

"Princess Mary" Searches For Plot

Lya De Putti In Hollywood; Assigned Role

Lya De Putti has arrived in Hollywood to make a series of pictures for Paramount, to whom she is under contract.

Miss De Putti's vivid personality scored an instant personal triumph and she was welcomed as one of the most colorful additions to the Hollywood foreign colony since it began.

Her first appearance on the West Coast will be in an important featured role in support of Florence Vidor in the latter's forthcoming starring vehicle.

Charles Ray To Play Lead In "American"

Charles Ray has been signed to play the title role in "The American," which Commodore J. Stuart Blackton is scheduled to have under way at the Fine Arts Studios by the time this issue goes to press. Mr. Blackton has abandoned his intention of basing the first natural vision stereoscopic picture under the Spoor process upon an original story of his own founded on an idea given him by the late Theodore Roosevelt. The same title will be used but it will be based upon Jules Spence's story, "The Flag Maker."

Incidentally Marion Blackton, daughter of the Commodore, who is preparing the adaptation and scenario for this production, was married Sunday to Gardner James of Inspiration. Patsy Ruth Miller was the bridesmaid. Mary Astor and Priscilla Bonner were the attendants.

Sign James Hall

James Hall, we learned at the Paramount Studios, has been signed for the leading male role, opposite Betty Bronson in her first starring vehicle for Paramount titled "Ritzy." The story is by Elinor Glyn. It will go into production on about January 3 under the direction of Richard Rosson.

Coffey Writes Story

Lenore J. Coffey has written an original story which will be Leatrice Joy's next production for Cecil B. De Mille. It is titled "Vanity," Miss Coffey wrote the screen version on "The Volga Boatman."

Sam Wood, F. B. O.'s associate producer, signs Svend Peterson, an assistant property man.

Nocturnal Swimmer Of F.B.O. Lot, Enters Contest

UP TO DATE filmdom, we are told, has one official entry in the $25,000 Wrigley Swimming Contest from California mainland to Catalina Island. He is Svend Peterson, an assistant property man on the F. B. O. lot.

How Peterson happened to be officially enrolled in the contest is an interesting story. It seems that ever since Peterson heard about the big money ready for the first swimmer who covered the twenty-two miles to Catalina Island, he had made up his mind to qualify as an entrant. Peterson's job keeps him running about the studio all day long and a good part of the evening. Thus we hear that more than one night he braved the Pacific off Santa Monica Beach, for a swimming jaunt of ten or twelve miles. Peterson's aspirations and his lone midnight swims soon became a topic for discussion among F. B. O. Studioites. One day this week Peterson was surrounded by a number of carpenters and extras who were more or less derisive in their comments, when associate producer Sam Wood happened to pass by.

Wood, who is an ardent athlete and advocate of everything athletic, called Peterson aside. When he learned that the assistant property man, who is but twenty-two years old, was determined to make the effort, Wood called him off the job, placed him under the special instruction of one of California's most noted swimming tutors and housed him in a large room in the Casa Del Mar, one of Santa Monica's most exclusive clubs.

Plan Fete for Carl Laemmle, 60 Years Young

Five hundred celebrities of the film industry will travel out to Universal City on January 17, when they will pay homage to the founder of Universal Pictures Corporation. The big party on that date marks the occasion of Carl Laemmle's sixtieth birthday. We just learned from Tom Reed that Hupert Hughes will be master of ceremonies and that one of the unique sections of the program will be the projection of one of the first two-reelers ever made, titled "Adventure Seeking," and starring Mary Pickford. At the same time we learned from Reed that Will Hays has accepted an invitation and has promised to make a special trip to Hollywood in order to attend the event.

Mary Pickford and Douglas Fairbanks will be host and hostess at the banquet at Universal City on January 17, which will be in the nature of an alumni gathering of players and directors of the industry who were associated with Mr. Laemmle in the first days of his career as a film producer.

The invitation to the Fairbanks' was delivered in a most unique way. A parchment document bearing the signatures of some 1,500 employes at Universal City was dropped from an airplane on to the Pickford estate.

The list of honor guests number players, writers, directors and executives who were with Mr. Laemmle ten years ago or more. The list includes: Miss Pickford, Lois Weber, Francis X. Bushman, Mae Murray, Jesse D. Hampton, Grace Cunard, Francis Ford, Cleo Madison, Ella Hall, Marguerita Fischer, Harry Pollard, H. J. Farrell MacDonald, Herbert Brennon, King Baggot, Al Christie, Alan Dwan, Violet Mersereau, Harry Myers, Marie Walcamp, Otis Turner and scores of others.

He's Going Up

Warner Brothers this week deprived Byron Haskins of his camera and handed him in its stead a megaphone. At the same time they contracted him to use the megaphone for a lengthy period. Haskins' first picture will be "Matinee Ladies," an original story by Raymond L. Shrock. He will start work in the near future.

King Off To New York For 1927 Schedule

Edward King, vice-president of Film Booking Offices, left the company's Hollywood Studios for New York City this week. There he will engage in a series of conferences on that corporation's production schedule for 1927. King, it was reported at the studios, will probably not remain in Manhattan longer than two weeks, when he will hurry back to the Coast and make the big F. B. O. yearly announcement. King will then remain in Hollywood for about two months, when he will repeat his trip to New York, this time to attend the annual sales convention.

Start Production

In the meantime seven or eight productions of the 1926-27 schedule will be under way during January in the company's studios here.

On the day that King was leaving for New York, Viola Dana was starting production on "Salvation Jane," under the direction of Phil Rosen.

"Devil Horse" On Rare "Location"

Rex, "The Devil Horse" of the screen, has entered into work on his fourth Pathe feature production in one of the strangest and most interesting locations ever reached by a motion picture camera.

Several thousand years ago the exact spot where the picture is now being made was the bottom of the ocean.

In a year or two it will be at the bottom of that great bed of water to be stored up for California and the Southwestern States by America's greatest domestic engineering undertaking, Boulder Dam.

Tom Tyler Ill

Production work in "Knight of the Range," which was scheduled to start this week at F. B. O., has been delayed for over a week due to the sudden illness of Tom Tyler. Tyler recently collapsed at the Hollywood Athletic Club. He was rushed to a local hospital, where it was found he had a temperature of 104. Bad tonsils were the cause of Tyler's illness.

Writer Retires After Receipt of Refreshments

JUST before we closed shop to visit the postoffice and then purchase the material for our Christmas dinner, a batch of mail came into West Coast headquarters. It included Christmas greetings of all dimensions. We wish to express our appreciation for the thought that came with each card to Tom Mix, Mr. and Mrs. Cecil B. De Mille, Harry Langdon, F. W. Murnau, June Mathis Balboni, Silvano Balboni, Gardner James, Mr. and Mrs. Jerry Wilson, Hal Wallace, Mr. and Mrs. Charles David Forrest, Irvin Willat and Lillian "Billie Dove" Willat, Monte Banks, J. Stuart Blackton, Mr. and Mrs. Wm. Archibald Reeve, Will T. Gentz, Al Boasberg, Jerry Madden, Leo Maloney, Barrett C. Kiesling, Don Eddy, Sam Sax, Bud Rogers, Lon Young, Floyd Weber of Gotham Productions.

After reading all of these nice greetings and hurrying into our overcoat to step out into the chilly California sunshine, a Western Union boy stopped us with a wire from Madge Bellamy which reminded us about the good things for 1927. Another Western Union boy popped up with a wire from Lou Krameaway out in Detroit. Lou quickly dispensing with formalities, advised us, "If they're any lonesome extra girls sing to them with that voice of yours about you and I."

As we stepped into the elevator we saw the postman step out and head for our office with a bag full of mail. Although we were anxious to find out what he had for us, the store was closing where we had purchased our turkey so that we decided to save our curiosity until after securing the feed. On the subject of refreshments we are most grateful to Tom Reed of Universal, Arch. Reeve and Brother Hurley of Paramount, and Bob Yost of Fox. What they gave us should linger with us hilariously for several hours after it has been consumed. We will remember them in our hilarity.

Denny Not Hurt

All Hollywood was excited when a report reached here from San Luis Obispo that Reginald Denny had a narrow escape from death while filming a racing scene in his next production "Slow Down." At Universal City, however, it was stated that Denny was operating his racing car at the opposite end of the track where a slight accident took place. Reports here were that a driver in one of the forty or fifty racing cars before the camera at that time, brushed against a prop grandstand but was not injured.

Wells Now Stars

Texas Ted Wells has just been made a Western star at Universal City. He will appear in a series of his own for Universal under the supervision of William Lord Wright. Wells got into the picture game when a director spotted him while he was with a group of cowboys in a rodeo show here. Recently while he was appearing in a minor role, Universal gave him a special screen test. The projection of that test on the screen brought about his elevation. He is said to be a real hard riding, devil-may-care cowboy, with good looks and good luck.

A birthday party for Millaard Webb who directed "An Affair of the Follies" for First National. Webb is fifth from the left at the table.

Tiffany Has Studio Sites In Prospect

Two sites within the limits of Hollywood are under consideration to house the new Tiffany studio here, plans for which were announced sometime ago in New York City through the office of M. H. Hoffman, vice-president of the corporation. It was learned late this week from a reliable source that L. A Young, financial head of the corporation, will probably be out here in February to look over both sites.

$600,000 For Studios

This same informant, who is associated with Tiffany Productions, told us that plans call for $600,000 being expended for studio buildings. He stated that this sum does not include monies for equipment and the real estate.

It was also reported in this respect that Tiffany's 1927 product will be started in March when it is expected the studios will have been erected.

Langdon Figures On Hundred Laughs

A laugh every ten feet is what Harry Langdon aspires to in his next feature comedy, "Long Pants," we were told by Don Eddy at the First National Studios the other day. "That means one hundred laughs per reel," said Eddy, "and, as we figure on about ten reels, you can tell your exhibitor readers that they may expect one thousand laughs every time they project 'Long Pans' to its longest." Eddy also said something about Langdon being a mathematician and using a yard stick to measure his laughs. When we asked to see the tape measure, Eddy remarked: "It is hidden in a little machine which counts the footage as the picture is thrown upon the screen."

Boasberg Is Busy

"Frivolous" Al Boasberg is one of the busiest writers in Hollywood these days. He is knocking out gags and sobs by the ream on his little Corona. Titling and writing the comedy construction for "The Wisecrackers," and for "California or Bust," also for "Her Father Said No," gives Al little time to enjoy Christmas cheer.

Mr. Will Rogers Boosts Hollywood Real Estate

Comedian Mayor of Beverly Hills Indicates His Belief in Democracy, Dollars and Deeds in Inaugural Speech

SINCE Will Rogers got back into town a cord of wood out here is selling for three times the price of a Dunhill pipe in New York. The return of the man who laughed at Mussolini, chewed gum before the crowned heads of Europe, made wisecracks about the President and was so superbly natural as to keep himself on the front pages of many leading newspapers throughout the world for months, was capitalized by realtors of "America's sunshine spot." This was one time when the real estate men actually "stole" a party staged by filmdom.

Although Douglas Fairbanks was chairman of the entertainment committee and stood with hat in hand in the pouring rain announcing to the wet throngs before the Beverly Hills Hotel that "Will Rogers is here." Although Tom Mix, Bill Hart, Mary McAllister, Billie Dove, Eleanor Boardman, Jeanne Novelle, Conrad Nagel, Tully Marshall and many other representatives of cinema land stood on the platform until they were soaked by a typical Los Angeles deluge; yet, the party was distinctly a real estate affair. Roger's characteristic frankness was not the least bit dampened by the rain and he was literally "all wet" when he observed: "I'm going to give Beverly Hills a real estate administration."

Will Drew Crowds

Of hundreds of cars parked around the hotel, not a few were bannered with posters boosting Beverly Hills. The automobiles in the garage up from the station and those which stalled before news cameras also were bannered "the home of the stars." Conservative by comparison—in fact almost lost in the display of screaming letters—were the names of the stars and their respective companies tacked on to their cars.

What made even more conspicuous the arrival of Rogers, which was attendant with a complete turnout of everything from the Boy Scout's band to the fire department's hook and ladder, was the fact that Doheny of government investigation fame arrived on the same train with the humorist who a few years ago made his debut in filmdom via two-reel comedies. The Doheny reception committee was headed by Motley Flint, whose capital and some of its activities in the film industry are not unknown. Thus the Rogers-Doheny reception bodies cluttered the Santa Fe platform until political, industrial and film celebrities were jammed together like a portion of the crowd at Chicago's Eucharistic Congress.

The first man that Rogers shook hands with upon arriving at Beverly Hills was a chauffeur. "Glad to see you again, Roy." "Same here, Will," was the reply. Some of the several hundred residents of Beverly Hills gathered around the stand gasped at their honored guest's democracy. e shouted, however: "As long as you want me to be your Mayor, I'll tell you that I am for the common people. If there aren't any common people in Beverly Hills, then I guess I'm for myself."

In his induction speech of a half hour, Rogers scored laughs which would satisfy short subject producers for an entire month.

Everybody was genuinely happy to welcome Rogers home and it seemed that the film industry willingly acted as atmosphere for the real estate agents. As one of them remarked to the writer after the party had broken up: "I guess it's pretty well-known by this time who owns most of Beverly Hills." How they follow up the publicity given an affair of this kind was witnessed in *Moving Picture World's* West Coast headquarters the next day when the writer received a letter from a well-known realty company urging him to buy land with the plea that a lot near those which he could purchase had increased 550 per cent over the price it had originally sold for two years ago.

Sign Ian Keith

Ian Keith has just been signed by Warner Brothers to play opposite Patsy Ruth Miller in her next starring vehicle for that company which will be directed by Chuck Reisner. The picture is as yet untitled.

Paul Bern, assistant to Irving Thalberg, at M-G-M, is returning to Hollywood after four weeks in New York searching for new screen material.

Barthelmess Starts New Picture Soon

Immediately after the holidays, Richard Barthelmess starts work on his first picture for First National, "The Patent Leather Kid," adapted from Rupert Hughes story.

It was said at the studios of the First National that plans were made to spend in the neighborhood of $1,000,000. Natalie Barrick, Russian actress who is now in New York may be cast in this picture as Barthelmess' leading lady.

About the same time Barthelmess' picture gets under way, Dorothy MacKaill and Jack Mulhall will start work for First National in a production tentatively titled "The Ball and Chain."

Postpone Filming

Famous Players-Lasky, according to reports, decided this week to postpone the filming of "The Greatest Show on Earth," until October, 1927, instead of February. The reason given for this postponement is based upon better weather conditions in the fall season out here. The story will be based on the life of P. T. Barnum which will be portrayed on the screen in this production by Wallace Beery.

They're Like Exclamation Points Today

With the reputation Hollywood has for puchritude, it might seem to one unfamiliar with the inhabitants of this territory, that to secure shapely women for camera purposes would be nothing short of a cinch. However, Hector Turnbull, Paramount producer, tells us he spent two months before he could find six local girls with "perfect hour glass figures." During that time, he said, more than 2,000 candidates were interviewed. The girls who fit his description and who will represent the famous Floradora Sextette in Wallace Beery's comedy, "Casey at the Bat," are said to have a circumference of 19½ inches at the waist. They are Ann Sheridan, Iris Stuart, Sally Blane, Lotus Thompson, Doris Hill, Rosalind Byrne. Miss Blane not only qualifies as a Floradora girl, but also is Eddie Cantor's leading lady in that comedian's second screen vehicle, "Special Delivery," which goes into production under the direction of William Goodrich on January 3.

Warner Bros. Advance Into 1927 Program

It was learned at their studio the other day that Warner Brothers have already completed the first half of their 1927 program. Well into production at this time are: "Don't Tell the Wife," with Lilyan Tashman, Otis Harlan and William Demarest; "The Gay Old Bird," with Louise Fazenda and John T. Murray; "Bitter Apples," starring Monte Blue and Myrna Loy playing the feminine lead; "Hills of Kentucky," a Rin-Tin-Tin story.

Four other pictures which will be getting under way at these studios by the time we go to press are: "A Million Bid," with Dolores Costello, with Alan Crosland directing; "White Flannels," with Louise Dresser and Jason Robards, under the directorial supervision of Lloyd Bacon; "Matinee Ladies," a story by Schrock, with Byron Haskins directing an all-star cast; and "Good Time Charlie," with Warner Oland playing the title role.

Rogers Raises Reality in Reel Colony

Casting Men Name Cohill As President

Casting directors in Hollywood, Culver City and Burbank have formed what is tentatively entitled The Casting Directors Association. Members of this important department of studio activities at a recent meeting elected for the time being the following officers: William Cohill, Universal, president; Fred Schuessler, Warner Brothers, vice-president; Jack Votion, F. B. O., secretary, and Patricia Foulds, Metropolitan, treasurer.

Nearly every studio in the industry was represented at the first meeting and those present included Bill Mayberry, Columbia; Fred Schuessler, Warner Brothers; William Cohill, Universal; Jack Votion, F. B. O.; Nora Ely, Harold Lloyd Productions; Patricia Foulds, Metropolitan; Mollie Thompson, Hal Roach and Bobby Webb, Associated, and Von Stroheim productions.

Chaplin to Resume Work in January

After what has amounted to practically a cessation of all activities during the past six weeks, Charlie Chaplin Studios are again taking on the semblance of activities. Although it has not been officially announced to the trade, Moving Picture World learns that Chaplin is planning to reopen his studios at full blast early in January. It was stated at the time that Chaplin has about six weeks more of actual shooting to do before "The Circus" which has been in production for some time will be completed.

"Glorifying Girls"

"Glorifying the American Girl," according to late advices, will go into production on the Paramount lot here on February 1, under the direction of H. D'abbadie D'arrast who has just returned to Hollywood from Europe where it was said he "shot" several of the scenes in "Wings" in Paris. Fay Wray has been selected to play the title role in D'arrast's latest production.

George Lewis doesn't care for Dorothy Gulliver's music in Universal's "Collegian" series.

Mary Pickford Searches For New Screen Scripts

(Continued from page 29)

Fate into a Prince Charming romance.

After several days and a few weeks of such search, it was finally whispered that Miss Pickford had found what she considered a possible theme for her next production. This story, as partly described to us just before press time, had Miss Pickford as a little girl associated with a gang of scoundrels—the kind of a little girl who stole things.

The "stealing" angle was the inevitable bone of contention with this story, we are informed. While the screen story could have been portrayed in such a way as to have the little girl steal things of no material value, but appropriate them merely because of their intrinsic worth—such as bright buttons and highly colored bits of calico—yet the angle of American girlhood and Miss Pickford's pedestal on the screen in that respect constantly injected itself in the conferences on this particular story, we are told. Finally it was decided behind closed doors that the subject of making a production at this time would be temporarily shelved. In the meantime the story with the little girl who stole little odds and ends just because they appealed to her childish taste, and other stories will have a chance for re-reading. Incidentally writers who got a late tip on the Pickford desire, will have a chance to heat up their keys.

Doug Fairbanks has his hands filled with what is said to be the most enormous theme he has ever even considered.

Stone Tells How to Write For Pictures

John Stone, one of William Fox's leading scenarists who wrote the screen version of "The Auctioneer," observes that writers aspiring for recognition in filmdom must use the simplest of vocabularies if they expect their manuscripts to be even read by the average scenario editor.

"The majority of well-known authors," declares Stone, "feel that motion pictures are not an art, that the only interest an author should have in it is the treasurer's check. So long as this feeling exists the future of the industry depends upon the younger generation who are inspirted to write for the screen. However, they must give more thought to the technique of writing because the latter is not merely a conglomeration of meaningless words and phrases."

Stone has just been elected by Studio Chief Sol Wurtzel to write the screen version of Gerald Beaumont's "The Outlaw of Rer River," which will be a Tom Mix starring vehicle.

June Mathis Now Writing for M-G-M

Yuletide finds Miss June Mathis in her first vehicle as a free lance writer since resigning from First National. This is "The Enemy" from Channing Pollock's stage play, for which Miss Mathis is doing a continuity and adaptation for Metro-Goldwyn-Mayer.

During this season Miss Mathis' husband, Director Balboni observes that while motion pictures of Europe are inferior in camera technique compared with American pictures, yet they are superior in creative work.

United Artists Active

The United Artists Studio, formerly the Pickford-Fairbanks lot, is active these days. New stages, power units, shops, wardrobes and dressing rooms are rapidly nearing completion and in the midst of this work the new productions are getting under way.

The Duncan Sisters are to make "Topsy and Eva," for which John W. Considine, Jr., has engaged Lois Weber, the famous woman director.

Casting Directors Now Are United

News Of The Hollywood Studios

"Camille" to Score Laughs Is Prediction

At the Pickford-Fairbanks studio the other day we saw Norma Talmadge in one of her first stretches of work on "Camille" introduce a gag which prophesies for the screen translation of this dramatic story a few excellent laughs. A street scene in "Camille" constitutes time. On the street were several taxicabs of the old Parisian variety. We saw Miss Talmadge step inside the window of the lingerie shop facing this street and deftly soap the window when a passer-by endeavored to converse with her. Even Fred Niblo who is directing this picture got a good laugh out of the vivacious manner in which Miss Talmadge applied the soap.

Gilbert Roland also has a principal part in "Camille." "Camille" is a Joseph M. Schenck production.

While her sister was performing in the lingerie shop, Constance Talmadge was on a Venetian garden set in another part of United Artists studio where considerable of the action in her forthcoming vehicle "Carlotta" takes place. Marshall Neilan is directing Constance. Incidentally just before going to press, we learned that the title of Constance picture has been changed from "Carlotta" to "The Vamp of Venice." This is a John M. Considine production.

Ian Keith Is Patsy Miller's Leading Man

Ian Keith, remembered for his outstanding roles in "Sunya" with Gloria Swanson, and in "The Prince of Tempters," has been assigned the leading male role opposite Patsy Ruth Miller in her first starring picture for Warner Bros., "What Every Girl Should Know."

Charles Reisner will direct Miss Miller in this film, based on his own story. Others in the cast include Carroll Nye and Mickey McBann.

★ Studio Row ★

PART of Douglas MacLean's "Let It Rain," will be filmed in color, we hear.

* * *

ANNA MAY WONG has been added to the cast of "Mr. Wu," Lon Chaney's latest starring vehicle which is well into production at Metro-Goldwyn-Mayer Studios.

* * *

JOHN GILBERT'S recently completed starring vehicle is now permanently titled "The Show." It was originally known as "The Day of Souls."

* * *

MITCHELL LEWIS, dramatic actor is the latest acquisition of Hal Roach. He will appear in Charley Chase's next comedy which is being directed by James Parrott.

* * *

ORK on "The Cradle Snatchers," will soon be under way according to Sol Wurtzel of the Fox Studios. Howard Hawkes has been signed to direct this comedy, which is based on the stage success of the same title.

* * *

FRED NEWMEYER has been signed by Paramount to direct Mildred Davis in "Too Many Crooks."

* * *

ARVARD GILSTROM was signed this week to direct Christie Comedies.

Seven Year Old Hostess Entertains Royal Pair

A SEVEN-YEAR old girl playing hostess to royalty was the recent privilege of Joyce Coad. This youngster, who has become an actress of considerable note during her past two years in filmdom, met Prince and Princess Murat during their recent visit to Hollywood, through her fencing instructor, Captain Michael, who was one time a member of the Prince's guard.

Joyce played hostess to the royal couple at the F. B. O. Studios where she just finished an important part in that company's Gold Bond production, "The Magic Garden." It is said at the studio that the Prince and Princess were so impressed with the little girl that they wanted to adopt her. Mrs. Raymond Coad, who is the child's guardian, refused to relinquish her rights in that respect, however.

Little Joyce at the age of six was pronounced by the California State Board of Education to have the mentality of a child of fifteen.

Tom Mix at Work On "Broncho Twister"

Tom Mix has started work at Fox Films West Coast Studios on "The Broncho Twister," the second story written by Adela Rogers St. Johns especially for Mix. Helene Costello has the feminine lead. Others in the cast are Dorothy Kitchen, George Irving, Doris Lloyd, Paul Nicholson, Malcolm Waite and Jack Pennick.

"The Auctioneer" Nearly Finished

Alfred E. Green is entering the final stages of production of "The Auctioneer," screen version of the David Belasco—David Warfield play, at Fox Films West Coast Studios. The cast includes George Sidney, in the title role, Marion Nixon, Gareth Hughes, Doris Lloyd, Ward Crane, Sammy Cohen and Claire McDowell.

Educational Now Boasts A Real "Gym"

Educational Studios boasts a gymnasium. Since it opened we have observed that its most frequent patrons are producer Jack White, Scenario Writer Eddie Coffin, and Norman Taurog, Lloyd Hamilton's director. Taurog tells us he is using the gymnasium to get back into shape after an attack of the 'flu which lasted for ten days.

While coming out of the gymnasium we met Anita Garvis, the vamp brunette of the Educational territory who is taking studioites as well as short subject fans by storm. With her was Estelle Bradley, petite blonde wife of Charlie Lamonte.

Langdon Colors Film

Technicolor is establishing a precedent for Harry Langdon. We learn that Langdon for the first time since he commenced making comedies is having colored an entire reel in his next release, "Long Pants." The technicolor is used to depict a beautiful scene with Harry Langdon as Prince Charming and Alma Bennett as the coveted Princess.

Rags Furnished Free to Players

This was a lucky week in Hollywood for "thin, starved" men, women, children, horses and dogs.

The casting office at Famous Players-Lasky studio was asked by Victor Fleming, director of "The Rough Riders," to supply the following for a Cuban sequence of the picture:

Five old men in rags.
Fifteen thin, starved women in rags.
Twenty thin, starved children in rags.
Twenty-five thin, starved Cuban soldiers in rags.
Four thin, mangy horses.
Three starved dogs.

The thin, starved humans and animals were well fed and well paid for their work. None of them had to supply their own rags, the studio taking care of that.

Hollywood Child Hostess To Royalty

IN the following pages Moving Picture World prints the greetings from the Hearts of Hollywood, from the players and directors who wish to their readers a most prosperous New Year; a year to which they will contribute materially to the prosperity, since in spite of the new-fangled "cinematics", the play is still the thing and the players those who make the play human, appealing, real.

The motion picture owes its great debt to the player, for once past that period wherein mere motion was of itself a sufficient attraction, the popularity of the cinema has been founded largely if not wholly upon its interpreters.

Where would the pictures of yester-year have been without Mary Pickford, Florence Lawrence, Marion Leonard, Florence Turner, Kirkwood, Johnson, Costello, Delaney and the rest? It was they who bridged the gap between motion and the present day sumptuous combination of play, player and production, and our debt to them is still great.

And so, place to the players! They greet you who are their stepping stones to public view, and we take pride in the fact that we have been selected as their mouthpiece and we utter our own Happy New Year both to you and to them.

Again With United Artists

Compliments of
the Season
from
Dorothy Mackaill

Best Wishes
of
Lothar Mendes

Compliments of the Season

FROM

BUCK JONES

VICTOR SCHERTZINGER

Making Victor Schertzinger
Productions for William Fox Corp.

"SIBERIA"
"THE LILY"

"RETURN OF PETER GRIMM"
"STAGE MADNESS"

JAMES HALL

Paramount Pictures

"CAMPUS FLIRT" "HOTEL IMPERIAL"
"STRANDED IN PARIS" "LOVE'S GREATEST MISTAKE"

John L. McCutcheon

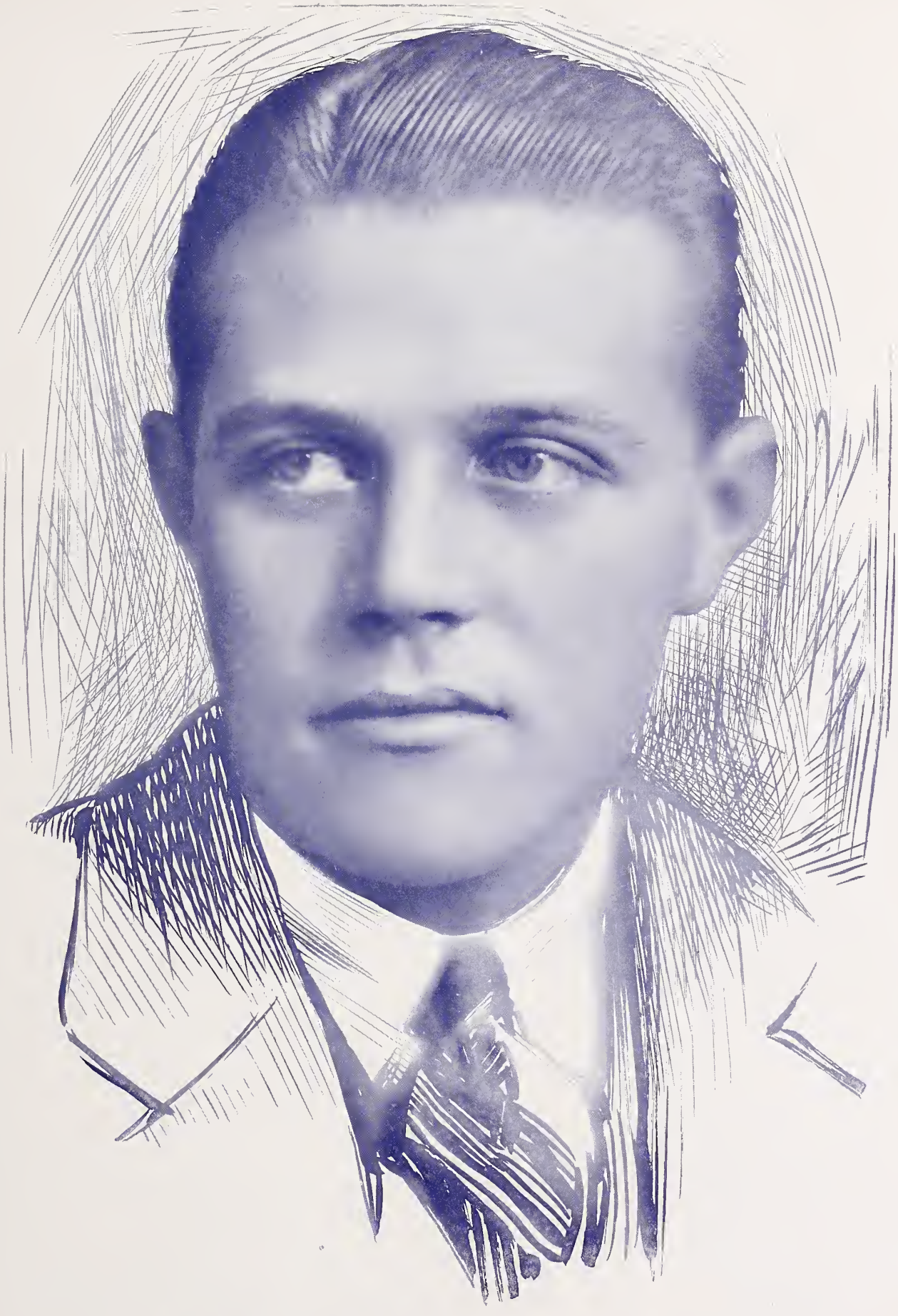
Director

Heartiest Christmas Greetings and Best of Luck for the New Year for Everyone in the Motion Picture Industry from

HAROLD LLOYD

Alias

"THE KID BROTHER"



"BUDDY" SHORT

Season's Greetings

THOMAS MEIGHAN
FAMOUS PLAYERS-LASKY STUDIO
LONG ISLAND CITY, N. Y.

Heartiest Holiday Greetings and Best Wishes for your success in 1927.

Hope you enjoyed "Tin Gods" and "The Canadian".

My next Paramount picture will be a special based upon an original story by Owen Davis.

Sincerely,
Thomas Meighan

SEASON'S GREETINGS

from

COLLEEN MOORE

1926-7 Banner Group Releases

"TWINKLETOES"
"ORCHIDS AND ERMINE"
"NAUGHTY BUT NICE"
"OH, WHAT A LIFE"

JOHN McCORMICK
PRODUCTIONS

RELEASED BY
First National Pictures

Photo by George P. Hommel

Greetings of the Season!

Cordially

Richard Dix

"SAY IT AGAIN"
"THE QUARTERBACK"

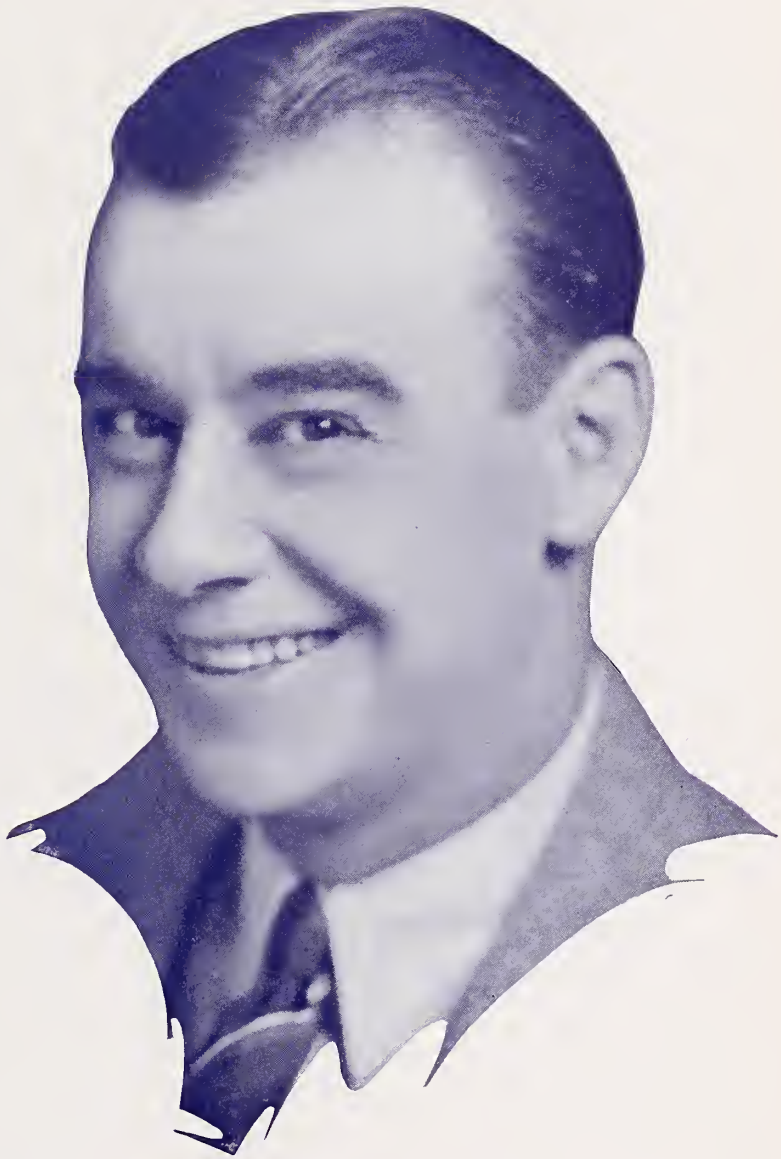
"LET'S GET MARRIED"
"THE VANISHING AMERICAN"

In Preparation:

"PARADISE FOR TWO"

"KNOCKOUT O'REILLY"

of course
THE LIVE WIRE
does his New
Year's booking
bright and early—
RAINBOW RILEY
showed the
way to that
pot of gold—and
THE BROWN DERBY
is bringing
happiness to every
box office—no
wonder they are all
STEPPING ALONG
to a prosperous
season in 1927—
so, Let's go—
ALL ABOARD



for

A Merry Christmas

and

A Prosperous New Year

from

JOHNNY HINES

B & H ENTERPRISES
INCORPORATED

C. C. BURR, Managing Director
NEW YORK — HOLLYWOOD

First National Pictures

LUDWIG SATZ

with

Thomas Productions

A LITTLE OF THE

PUT

AND IT'S

You Know What
You Know Where

S·R·O·

JOHN FISH GOODRICH
Famous Players-Lasky
Hollywood, Calif.

SEE STORY—"In the World of Pictures for 1927"

Roy Del Ruth

DIRECTOR

Warner Bros. Pictures

SAM E. RORK

Announces

In Production

"THE NOTORIOUS LADY"

with

LEWIS STONE

and

BARBARA BEDFORD and ANN RORK

A King Baggot Production

Adaptation and Continuity by
Jane Murfin from Patrick
Hastings' stage success "The River"

Photography by Tony Gaudio
Art Director and Technical
Production by Jack O'Key
Edited by Frank Lawrence

A First National Picture

HOLIDAY GREETINGS

From

Inspiration Pictures, Inc.

and

Edwin Carewe

Announcement

for United Artists:

(Now in Production)

ROD LA ROCQUE

in

"RESURRECTION"

By Count Leo Tolstoy

with

Dolores del Rio

An Edwin Carewe Production

—For First National:

RICHARD BARTHELMESS

in

"The White Black Sheep"

and

"The Amateur Gentleman"

(Sidney Olcott Productions)

—For Metro-Goldwyn-Mayer:

LILLIAN GISH with
DOROTHY GISH

in

"Romola"

and

LILLIAN GISH

in

"THE WHITE SISTER"

(Henry King Productions)

—For Paramount:

(Courtesy Inspiration Pictures)

DOROTHY GISH

Stars in popular English productions—"Nell Gwyn," "London," "Tiptoes," "Pompadour"

(Presented by British First National)

—Gardner James

in

"QUALITY"

By Dixie Willson

First of a series of features with this new Inspiration "Find"

(Production plans announced later)

always on the best programs

Inspiration Pictures, Inc.

New York City — Hollywood

Walter Camp, Jr., President — J. Boyce Smith, General Manager

Tom Miranda, Editorial Manager

VAUDEVILLE'S CENTENNIAL YEAR

1826 - 27 — 1926 - 27

100 Years of Variety in America

B. F. KEITH

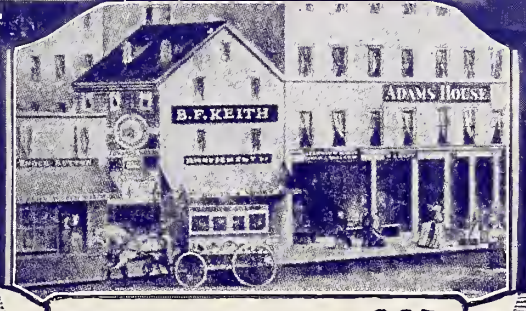
A. PAUL KEITH

E. F. ALBEE

FOUNDERS OF THE KEITH-ALBEE CIRCUIT

E. F. ALBEE THEATRE BROOKLYN

B. F. KEITH PALACE THEA. CLEVELAND



FIRST KEITH THEATRE 1883

ALWAYS PROGRESSING

GREATER KEITH-ALBEE SEASON

Executive Offices

B. F. KEITH-ALBEE VAUDEVILLE EXCHANGE

Palace Theatre Building - New York City

A very Merry Christmas and a Happy New Year to you and yours is the sincere wish of

REGINALD DENNY

JUNE MATHIS

Season's Greetings

BALBONI

Walter Goss

Paramount Pictures

LOIS MORAN

GERTRUDE ORR

Fox Scenario Writer

"The City"—"Mother McCree"—"Love of Women."
Now on H. G. Wells' "Marriage"

THERE ARE TWO SIDES TO EVERY STORY

MINE'S THE COMEDY SIDE

AL BOASBERG

Season's Greetings
From
LARRY SEMON

IRIS GRAY

Paramount Pictures

FLESH AND THE DEVIL

IS A

CLARENCE BROWN PRODUCTION

Released by Metro-Goldwyn-Mayer

HARRY BEAUMONT

Productions

Coming

"ONE INCREASING PURPOSE"

By A. S. M. Hutchinson

WM. FOX CORP.

May this be the merriest of

"A Merry Christmas"

and the happiest of New Years is the wish for you and yours of

RAYMOND L. SCHROCK

Associate Producer with Warner Brothers.

The best of everything for you and yours is the fervent wish of

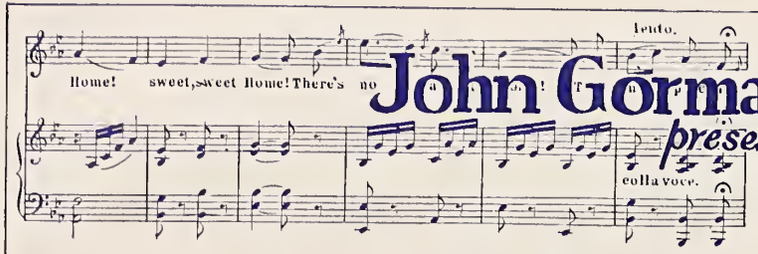
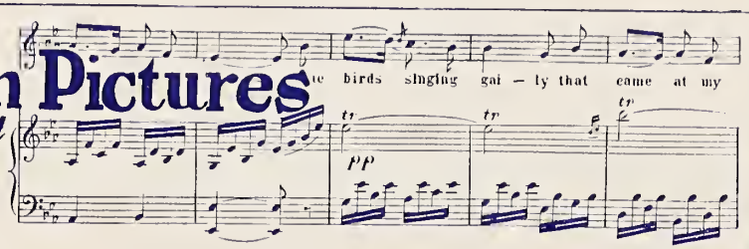
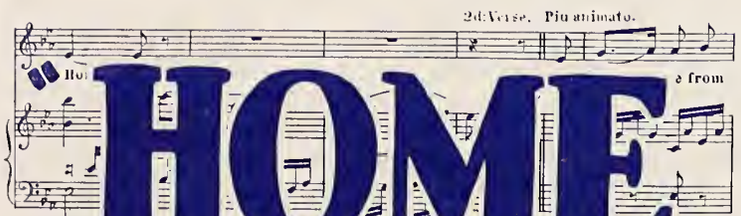
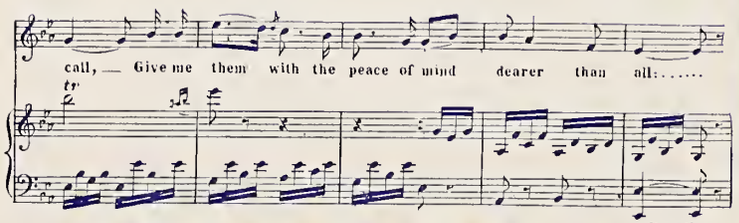
GEORGE SIEGMANN

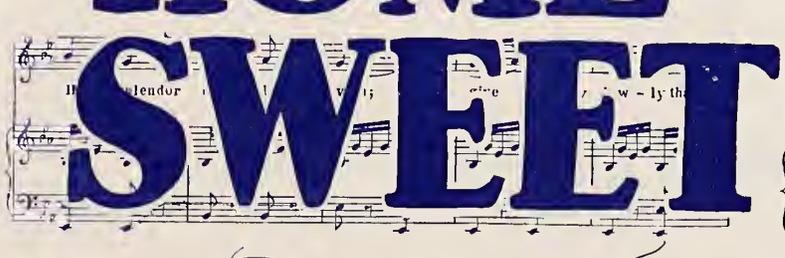
Universal's feature character actor.

A Triumphant and Dramatic Picturization of the World's Immortal Song

THE FIRST OF A SERIES OF FOUR

John Gorman Pictures

present



"HOME SWEET HOME"

With

MAHLON HAMILTON

VOLA VALE

HUGH ALLAN •• LILA LESLIE

and others

Directed by JOHN GORMAN

NOW READY FOR RELEASE

In Production
A BROADWAY DRIFTER

To Follow
MORALS OF TODAY and FALSE HOPES

Smart Buyers Get Busy—WIRE

LOUIS T. ROGERS
220 WEST 42nd ST., N. Y. CITY

SELLING AGENT
FOR
JOHN GORMAN PICTURES

Marion Davies Announced in Barrie Drama

"Quality Street," one of Sir James Barrie's most brilliant contributions to literature, will be Marion Davies' next starring picture for Metro-Goldwyn-Meyer, according to an announcement last week by Irving Thalberg.

Franklin to Direct

Sidney Franklin, who directed Miss Davies in "Beverly of Graustark," will handle the megaphone for the new film.

"Quality Street" will be put in production at the M-G-M studios immediately after the completion of the current Marion Davies production, "Tillie the Toiler," a film adaptation of the newspaper cartoon series, which Hobart Henley is directing.

Ford Sterling Signs to Stay With Famous

Ford Sterling, Paramount featured comedian, has signed his name on the dotted line to remain with Famous Players-Lasky for an extended period. His first assignment under his new contract will be a role in "Looie the Fourteenth," second only in importance to that of Wallace Beery, who will be starred in the title role, according to announcement by B. P. Schulberg, West Coast executive for Famous Players-Lasky.

At present Sterling is playing a featured part in Beery's first Paramount starring vehicle, "Casey at the Bat."

Johnny Walker in a New Sterling Film

A print of the new Sterling melodrama, "Wolves of the Air," from the story by J. Francis O'Fearna, has been received at the offices of Sterling Pictures Distributing Corporation. After viewing it, Henry Ginsberg, president of Sterling, pronounced it the equal of any picture he has released. It is filled to the brim with punches, thrills and sensational air shots. Johnnie Walker and Mildred Harris are the featured players, with Gayne Whitman, Lois Boyd, Maurice Costello, Jay Hunt and Edmund Cobb in important roles, Francis Ford directed. It is being prepared for early release.

Paramount's Greatest Studio Activities for 1927 Program

Old World Drama

Rod LaRocque and Dolores Del Rio in the United Artists "Resurrection."

More Than Thirty Productions Scheduled for Eastern and Western Ateliers; First Emil Jannings Film

THE BIGGEST production boom in Paramount history is now under way at the East and West Coast studios.

Within the next two and one-half months, more than thirty pictures will have been launched at the big 26-acre plant in the West and the Long Island studio. January 15 productions will be launched.

The pictures which have already been started on the West Coast as the opening guns of the big drive are "Children of Divorce," Frank Lloyd's all-star production, Bebe Daniels' new vehicle, "A Kiss in a Taxi," Zane Grey's "The Mysterious Rider," with Jack Holt and Betty Jewel in the leading roles. Before the end of the year work will begin on Raymond Griffith's new comedy, "All Women Are Beautiful," James Cruze's next picture, "Looie the Fourteenth," with Wallace Beery as the star; "Evening Clothes," starring Adolphe Menjou, and "Ritzy," Betty Bronson's first starring vehicle.

The January fare on the Coast will include "Afraid to Love," starring Florence Vidor, "Too Many Crooks," with Mildred Davis in the featured feminine role, "Special Delivery," Eddie Cantor's second screen comedy; Emil Jannings' first American picture, "The Man Who Forgot God." Pola Negri's next vehicle, "Confession"; Esther Ralston's first starring vehicle "Fashions For Women"; "Sheiks and Shebas," the Hector Turnbull production glorifying American youth; "Deer Drive," a Zane Grey Western, and Clara Bow's second starring picture, "Rough House Rosie."

In February, the pictures slated for production on the Coast include Gary Cooper's first Western picture, as yet unnamed; Bebe Daniels' "Mlle. Jockey," "Soundings" with Lois Moran; "Glorifying the American Girl," Harry D'Arrast's first directorial assignment for Paramount; "The Greatest Show on Earth," with Wallace Beery starring as P. T. Barnum, and the Florence Vidor vehicle which will follow "Afraid to Love."

Meighan Heads List

Six pictures are scheduled to go into production within the next three weeks at the Paramount Long Island studio. One will begin immediately after Christmas and the others will all be in work before the middle of January.

Thomas Meighan heads the list with "Blind Alleys," an original story by Owen Davis, which is to be directed by Frank Tuttle, Becky Gardiner is now working with Davis in finishing the continuity. Evelyn Brent is the only member of the cast so far chosen. The starting date is December 27.

Gilda Gray Next

Gilda Gray is to begin her second starring picture for Paramount shortly afterwards. This story will be called "Cabaret." It will have a New York background, as its title implies. Owen Davis is also the author of this, and Becky Gardiner is assisting on the continuity.

Ed Wynn, "the perfect fool" will begin his career as a screen star on January 3. The story is being written by Wynn in collaboration with Tom Crizer and Sam Mintz and Director Victor Heerman. Final details are being agreed upon and the cast will soon be chosen. Associate Producer William LeBaron has

(Continued on page 37)

Bebe Is Jockey In Her Next Film

As the next step in her sports career before the camera, Bebe Daniels will mount a race horse.

Her next starring vehicle for Paramount following "A Kiss in the Taxi" will be "Mlle. Jockey," adapted from the successful French stage play of the same name by Rene Fauchois, according to B. P. Schulberg, West Coast executive for Famous Players-Lasky.

The play opened in Paris recently and scored an instant success.

Marie Prevost in Pensive Pose

This brilliant little star appears in the Metropolitan P. D. C. picture, "For Wives Only."

"Bardelys" Held Over In Many Large Cities

Los Angeles And Others Of The Key Cities Hold Great Picture Over For Extended Runs To Meet Popular Demand

"BARDELYS THE MAGNIFICENT," the Metro-Goldwyn-Mayer starring vehicle for John Gilbert, directed by King Vidor, is enjoying a wide popularity.

This is attested by the extended runs of the picture at many of the large motion picture theatres throughout the country.

Among the famous theatres which have kept "Bardelys the Magnificent" on their screens longer then usual are the Cathay Circle, Los Angeles, where the film was accorded the most spectacular and enthusiastic premiere ever recorded on the West Coast and ran for seven successful weeks; at the Capitol Theatre, New York City, where Managing Director Major Edward Bowes held it over for a second week due to the enormous attendance at the first week's showing, and the Madison Theatre, Detroit, where it was also held over for a second week.

This film, adapted from the widely serialized Sabatini novel of that name, was directed by King Vidor after a scenario by Dorothy Farnum. Eleanor Boardman is Gilbert's leading lady in "Bardelys the Magnificent" and the supporting cast includes Roy D'Arcy, Lionel Belmore, Karl Dane and many other fine players.

Syd Chaplin Is Only Slightly Ill

Stories printed in New York morning newspapers to the effect that Syd Chaplin was seriously ill with influenza and that his new production for Warner Bros. would be held up were denied by the New York office of the company.

A telegram from the coast stated that Mr. Chaplin has been slightly ill with a severe cold, but that he was fully recovered again and never was in danger. He expects to begin work on "The New Boy" for Warners just as soon as the story can be adapted.

Demarest Signed

William Demarest, who scored instantaneous successes by reason of his excellent interpretations of difficult roles in "Finger Prints" and "The Gay Old Bird," starring Louise Fazenda, has been signed to a long term contract by Warner Bros.

Shirley Mason Only Girl in "Let It Rain"

Shirley Mason will have the unique distinction of being the only feminine player to appear in Douglas MacLean's latest Paramount comedy, "Let It Rain."

"Let It Rain" is a story of the U. S. Marine Corps, and is in his success, "Twenty-three and a Half Hours Leave," MacLean will play an enlisted man. Much of the action of the story will take place on the floating barracks of the Marines, aboard a battleship.

Eddie Cline is directing "Let It Rain" and the cast includes Frank Campeau, Wade Boteler, Lincoln Stedman, Jimmy Bradbury, Lee Shumway, James Mason, Ernest Hilliard and Edwin Sturgis.

James Kirkwood is a rapt listener and praises Grace Gordon for the charming quality of her music.

Laura La Plante, after being framed by the social blackmailers seeks the aid of her husband's friend, portrayed by Oscar Berigi.

Laura La Plante, after being caught in the blackmailers' frame-up seeks to reinstate herself in her husband's (James Kirkwood) good graces.

"Butterflies In The Rain"

LAURA LA PLANTE orders Robert Ober out of her apartment in this scene from Universal's "Butterflies in the Rain," an Edward Sloman production in which she is featured with James Kirkwood. The picture is rich in suspense, action and comedy.

"Better 'Ole" Is Included With Releases

Owing to the demand for John Barrymore in "Don Juan," following its recent release over the country through Warner Bros. Extended Run Productions special sales department, Morris Safier, head of the department, announced this week that Syd Chaplin in "The Better 'Ole'" has also been released and was now ready for booking.

Special Salesmen Out

Special salesmen, who have no other pictures to sell, are now offering these Warner productions to showmen in their various territories.

Both pictures are still playing on Broadway and will continue there for some time to come.

"Don Juan" is in its fifth month at the B. S. Moss Colony Theatre and "The Better 'Ole" is on its third month.

Garnet Weston, writer, Joins F. B. O. Staff

Edwin King, in charge of production at F. B. O., varies his work of signing up big stars for his production by enticing high grade scenarists to his office and having them sign on the dotted line.

The latest to join the writing forces is Garnet Weston, who has been selected to prepare the next starring vehicle for Alberta Vaughn.

Free for the Kiddies

The "Atlanta Constitution" and the Howard Theatre management entertained the child inmates of ten charitable institutions in the Georgia Capital Christmas week with free performances of Columbia's comedy drama "Sweet Rosie O'Grady."

Cruze Directing

James Cruze is directing Raymond Griffith in Paramount's "The Waiter from the Ritz."

Marie Prevost in the Metropolitan P. D. C. "Almost A Lady."

Naive Norma

Norma Shearer, the lovely Metro-Goldwyn-Mayer star, now in "The Demi-Bride."

Paramount Plans Program for 1927

(Continued from page 35)

great hopes for this story. He predicts that Wynn will inaugurate a new type of comedy on the screen.

Richard Dix is also scheduled to begin his next starring picture on January 3. It will be called "Knockout Reilly." Dix has gone into training for this picture as it requires some strenuous boxing work during many of the sequences. Mary Brian will play opposite him. The story is an adaptation by Pierre Collings and Kenneth Raisbeck from Albert Payson Terhune's story, "The Hunch." Some well known professional boxers will be cast for important parts in the picture.

Herbert Brenon has found a story for his next production. He plans to begin work on January 10. No title has been chosen. The plot has a political background and is said to be highly dramatic.

Following his completion of "Love's Greatest Mistake," Eddie Sutherland will do "The Undaunted Woman."

Box-Office "Pulls" in Fox January Releases

List Includes "One Increasing Purpose," "The Auctioneer," "Stage Madness," "The Last Trail" and Other Features

TWO OF DAVID BELASCO'S greatest triumphs, a Tom Mix-Zane Grey combination, a story by A. S. M. Hutchinson, author of "If Winter Comes," a comedy-drama "original" with a knockout title, and a straight rib tickling farce from a yarn that literally laughed its way to "movie" recognition, is the diversified basis of Fox Films releases for January.

From a box office standpoint, this group is the strongest to be offered exhibitors this season by Fox Films. For titles, authors' names, cast names and antecedents which make them valuable, they come as close to perfection as the hardest boiled of showmen could want.

Hutchinson Story

"One Increasing Purpose" is the title of A. S. M. Hutchinson's contribution to the January line-up which the Fox Company gives the place of "lead-off" for the new year, with January 2 as its release date. Harry Beaumont, who directed "Sandy" and "Womanpower," was the megaphone wielder on this production, the exteriors of which were made in England. Edmund Lowe is featured, with Lila Lee, May Allison, Jane Novak, Huntly Gordon and Holmes Herbert.

Following "One Increasing Purpose" is "The Auctioneer," with all the prestige it brings as the human David Warfield starring success, produced by David Belasco. Alfred E. Green, veteran director of many screen hits, directed this production for the screen with a cast featuring George Sidney supported by Marian Nixon, Gareth Hughes, Doris Lloyd, Ward Crane, Sammy Cohen and Claire McDowell. "The Auctioneer's" release date is January 9.

"Stage Madness" is the catchy box-office title of the release of January 16, based on an original story by Polan Banks. Virginia Valli and Tullio Carmenati have the leading roles in this one. The supporting cast includes Virginia Bradford, Lou Tellegen, Richard Walling, Tyler Brooke, Lillian Knight and Bodil Rosing.

The release for January 23 is a Tom Mix starring vehicle based on a Zane Grey story, titled "The Last Trail."

"The Music Master," second and greatest of the David Belasco-David Warfield triumphs of the stage, bears the same release date.

Direction of the latter production was in the hands of Allan Dwan.

Supporting Mix in "The Last Trail" are Carmelita Geraghty, as the feminine lead; William Davidson, Frank S. Hagney, Lee Shumway, Robert Brower, Jerry the Giant, and Oliver Eckhardt. Tony plays his usual important part.

Box-Office Cast

"The Music Master" cast is box-office from start to finish. Lois Moran, the feminine lead; Alec B. Francis, in the title role; Neil Hamilton, opposite Miss Moran, and support coming from Norman Trevor, Charles Lane, William T. Tilden 2nd (the tennis champion); Helen Chandler, Marcia Harris, Kathleen Kerrigan, Howard Cull, Clifford Holland, Armand Cortez, Leo Feodoroff, Carrie Scott and Dore Davidson.

"Love Makes 'Em Wild," for release January 30, is the last release in this group. This is a farce, directed by Albert Ray. It is based on Florence Tyerson's story "Willie the Worm." The cast includes Johnny Harron and Sally Phipps in the leading roles, with support from Ben Bard, Arthur Housman, J. Farrell MacDonald, Natalie Kingston, Albert Cran, Florence Gilbert, Earle Mohan, Coy Watson, Jr., Noah Young and William B. Davidson.

Screen Fun Makers

Ted McNamara and Sammy Cohen assist in maintaining a goodly proportion of the laughs in Raoul Walsh's great production of the William Fox special, "What Price Glory," which has swept New York City audiences off their feet.

New De Mille Stages

In order to house the many huge sets used in filming Cecil B. De Mille's Biblical production, "The King of Kings," it was necessary to construct two additional stages at the De Mille Studio, giving the studio six stages with a total floor space of 115,000 square feet.

"One Hour of Love" — From Tiffany

On this Tiffany picture with such a stingy title, Jacqueline Logan and Robert Frazer have the leading roles. In the center Jacqueline seems to be playing a love game of tennis. Over on the right Mildred Harris and Taylor Holmes argue it out.

Zierler Has Fine Film in "Rise to Fame"

Samuel Zierler, president of Excellent Pictures Corporation, stated this week that the current production starring George Walsh, "His Rise to Fame," would prove a revelation in the force and power of its entertainment qualities.

"We are far enough along in production now," said Mr. Zierler, "to be able to gauge the quality of what the picture will be when completed. I can say with absolute assurance that the trade will take it right into their arms. It will give the exhibitor, when he first sees it, the same degree of satisfaction that a bowler gets the first time he makes a ten-strike. It's that good."

Mr. Zierler said that except for unforseen delays the production will be completed in all details by the end of January.

Next "Wisecracker"

Del Andrews, F. B. O. director, has finished the third episode of H. C. Witwer's "Wisecrackers," called "Love at First Fight," and will start on the fourth of this series immediately. The fourth, "Survival of the Fattest," is due for release in March.

J. P. McGowan to Direct Sterling's "Red Signals"

JOHN P. McGOWAN has been signed by Henry Ginsberg, president of Sterling Pictures Distributing Corporation, to direct the next Sterling picture, "Red Signals," from the adventurous railroad novel of that title by William Wallace Cook. Casting will begin in a few days.

Mr. McGowan is a native of Australia, but his career as a stage actor and a motion picture player and director has been spent entirely in the United States.

His screen career embraces such producing companies as Kalem, Lasky, Robertson-Cole, Pathe, etc.

He formed the Signal Corporation with S. S. Hutchinson.

Tiffany Film Holiday Show At Broadway

"Redheads Preferred," a Tiffany production, opened at the Broadway Theatre, New York, on Monday, December 27. The cast includes Raymond Hitchcock, Marjorie Daw, Theodore Von Eltz, Cissy Fitzgerald, Vivien Oakland, Charles A. Post, Leon Holmes and Geraldine Leslie.

The story is by Dougles Bronston and the picture was directed by Allan Dale.

Although Hitchcock has appeared in several minor parts on the screen, this is the first production in which he is the featured player and given the opportunity to show that he is just as comical on the screen as he has been on the stage.

F. B. O. Elks Special

The big Elks special picture now titled "Hello, Bill," but which in all probability will be renamed, is rounding into shape for production. From the present outlook cameras are expected to start clicking in the very near future on Conway Tearle, who has been selected for the lead with Ralph Ince directing.

Smile Scenes From "Summer Bachelors"

SOME of the scintillating scenes from "Summer Bachelors," the Fox production directed by Allan Dwan from Warner Fabian's novel "Flaming Youth." Madge Bellamy and Allan Forrest played the leading roles.

Barrymore in Long Run Film At the Warner

The next picture to be shown on Broadway by Warner Bros. will be John Barrymore in "When A Man Loves," with Dolores Costello.

This is Mr. Barrymore's third big picture for the Warners and with its New York production just a few weeks off, it will mark the third extended run production of Warner Bros. showing on Broadway at the same time.

The other two are John Barrymore in "Don Juan" and Syd Chaplin in "The Better 'Ole." The former is in its fifth month at Warners' New York Theatre and the Chaplin picture is entering its third at the B. S. Moss Colony. Both are playing capacity with the end of the runs still far off.

Haskins Directing

"Matinee Ladies," one of the Twenty-Six Warner Winners, has been started on the Warner lot in Hollywood. Byron Haskins, cameraman, won the directorial post, and will start shooting as soon as a cast has been assembled. "Matinee Ladies" is being adapted by Harry Dittmar.

Warner Releases Bring Praise From Exhibitors

"THE CURRENT WARNER RELEASES are hitting on all six," according to Sam E. Morris, general manager of distribution, who finds the exhibitors are more than pleased with the pictures.

"The Warner production schedule," explained Mr. Morris, "is aimed at the box office. In other words, the pictures being produced on the West Coast, under the supervision of Jack Warner, are chosen for their appeal to the masses rather than for what some exceptionally gifted individual believes moving picture fare should be."

"The result," continued Mr. Morris, "is more than gratifying, for exhibitor after exhibitor has taken the trouble to telegraph us, telling how pleased he is with having the Warner Winners under contract, and of what box office attractions the pictures they have thus far played on their contracts have turned out to be."

"We certainly must be giving the public what they want," said Mr. Morris, "for in some theatres the crowds were so great that the exhibitor had to call out the reserves to handle the mobs. These showmen are coming back at us now for extended run datings.

"Warner Bros. are not only going to keep on producing box office pictures, the kind exhibitors want, but the fact is the finished pictures not yet released to exhibitors are even better than those that have already been screened with such great profit to holders of Warner contracts, and that's certainly saying a whole lot!"

Strayer Loaned

Frank R. Strayer, under a long-time contract to direct for Columbia Pictures, has been lent to Harry Cohn to Famous Players-Lasky for one picture. He will direct Clara Bow in a comedy.

Additions to Cast

Harry Cohn, general manager of production for Columbia Pictures, has signed Max Davidson and Lester Bernard for parts in "Pleasure Before Business," a comedy with Jewish-Irish atmosphere, featuring Pat O'Malley and Virginia Browne Faire.

"Rough Riders" Pronounced a Great Picture

"The Rough Riders," a road-show picture dramatizing the famous regiment and Theodore Roosevelt, its leader, is now announced as in its final form, by B. P. Schulberg, associate Paramount producer.

Those who have seen the completed picture predict it will set Fleming even higher in general esteem than "Mantrap," "The Blind Goddess," and several others of his most worthy previous efforts.

The story is by Hermann Hagedorn, Roosevelt's official biographer. The cast includes Noah Beery, George Bancroft, Frank Hopper (as Roosevelt), Mary Astor, Charles Emmett Mack, Charles Farrell, Fred Kohler and Col. Fred Lindsey.

"Tarzan" Ready

"Tarzan and the Golden Lion" is from Edgar Rice Burroughs' story, directed by J. P. McGowan and stars James Pierce. This is one of the most pretentious productions on the F. B. O. schedule of the current year. The supporting cast includes Edna Murphy, Dorothy Dunbar, D'Arcy Corrigan and Fred Peters.

Sell Definite Dates On 7 United Artists Films

Include Productions From Gloria Swanson, John Barrymore, Buster Keaton, and Samuel Goldwyn

AL LICHTMAN, General Manager of Distribution for United States and Canada, announces that for the first time in its history United Artists Corporation is selling seven new productions for exhibitors' definite dates.

These seven pictures include films from Gloria Swanson, John Barrymore, Buster Keaton and Samuel Goldwyn (Ronald Colman and Vilma Banky) and Inspiration Pictures-Edwin Carewe, each to be sold individually on merit, a United Artists' basic policy.

Mr. Lichtman further said that each of the independent producers, four of them making their first United Artists Pictures, had invested from $550,000 to $830,000 per picture.

Samuel Goldwyn's Henry King Production, "The Winning of Barbara Worth," is the first of the seven released in December.

In January, three more will be released. These are Gloria Swanson in "Sunya," Buster Keaton's "The General" and the Samuel Goldwyn-George Fitzmaurice Production of "The Night of Love."

In February there will be released John Barrymore's first United Artists Picture, "The Beloved Rogue."

March will see the Inspiration-Carewe production of "Resurrection" ready for first run showings.

Charlie Chaplin's "The Circus" is the seventh.

Another executive, Frank Creighton, of Wichita Falls, Texas, sends in a copy of the communications which he has written to the exhibitors in his territory, which even more forcefully sets forth their earnest desire to cooperate.

He says in part, "I have just been advised by the Film Booking Offices of America that you have booked for early showing the film "A Regular Scout." Now, as this vitally interests the Boy Scouts and as I am interested in the Boy Scouts of your city, I would appreciate it if you would let me know at least ten days or two weeks ahead of the showing and I will get in touch with the Scoutmaster of your city and give you a boost. You can advertise to the effect that I, as Scout Executive, have endorsed the picture."

Hank Mann Signed

Hank Mann has been signed by I. E. Chadwick, president of Chadwick Pictures Corporation, for an important comedy role in "Ladybird," Betty Compson's first vehicle for this company.

Lipton Signed

Lew Lipton, who wrote the original story and screen adaptation of "Red Pants," to be directed by Edward Sedgwick, has been given a new contract which will retain his services exclusively with Metro-Goldwyn-Mayer.

"Shamrock and Rose"

I. E. Chadwick, president of Chadwick Pictures Corporation, is making preparations for the early production of "Shamrock and the Rose," an Owen Davis stage success.

Miss Morris in "Hello Bill"

Margaret Morris has been selected by Edwin King, General Director of F. B. O. Studios, to play the feminine role in the forthcoming production based on the B. P. O. Elks, which has been tentatively titled "Hello Bill."

Ewart Adamson is making the adaptation of John Chapman Hilders' story.

John Bowers and Marguerite De La Motte in "Pals in Paradise," for Metropolitan P. D. C. release.

"The Volga Boatman" Is Still Setting Records

Dorothy Mackaill and Jack Mulhall in First National's "Just Another Blonde."

CECIL B. DE MILLE'S super production "The Volga Boatman" is still breaking box-office records in the United States and abroad.

Reports just received from George Pezet, Manager of Producers Distributing Corp., Mexico, states that this P. D. C. release opened to tremendous business, December 3rd and established a new three day record for the Palacio Theatre in Mexico City.

A further report from France states that this DeMille special broke all previous records during its first presentation in Paris, where it was booked for an extended run at the Cameo Theatre.

From China reports state that "The Volga Botman" was given a special showing to the press at the Embassy Theatre in Sanghai on November 9th and was pronounced by the leading critics of China as one of the real great pictures of the film business. In the issue of the "China Press," Shanghai, of November 10, C. H. Boehringer writes.

"Picture Has Soul"

"'The Volga Boatman' is a real drama, stirring—gripping—alarming—and suspenseful in combining to make it one of the greatest pictures of the decade." Mr. Boehringer further states: "'The Volga Boatman' is primarily a picture with a soul and as such has a tremendous appeal for all nationalities and races and is a masterpiece of an artist—Cecil B. De Mille."

Another report from A. Z. Chrastil, Sales Manager of Producers Distributing Company, Ltd., Prague, states: "'The Volga Boatman' opened simultaneously in two of the best theatres in Prague at advanced prices and the two theatres were packed to capacity for a period of five weeks. After this record business the film was then transferred to four other theatres and played in three of these theatres for two weeks and in the fourth for three weeks.

"This is the greatest record ever established by any film in Czecho-Slovakia. This production was presented in such a manner on the opening night that the audience loudly applauded. This was the first time a motion picture ever received such an ovation in the history of the theatre."

Miranda To Do "Quality"

Tom Miranda has been assigned the task of writing the adaptation of "Quality," the first picture which Gardner James will make under the Inspiration banner for First National.

"Quality" is the love story of a young country boy, and Gardner is said by the author, Dixie Wilson, to be exactly suited to the role.

Miranda is now title editor for "Ressurrection." which is being produced by Inspiration Pictures and Edwin Carewe.

Sally O'Neil Cast

Sally O'Neil, now playing the feminine lead in "Slide, Kelly, Slide" for Metro-Goldwyn-Mayer, will have the leading feminine part in "Frisco Sally Levy" as her first role under her new long term contract. William Beaudine will direct.

Ray Has Lead

Charles Ray has the male lead opposite Marie Prevost in P. D. C's "Getting Gertie's Garter."

Reports Indicate Big First National Month

Thousands of Cities in U. S. and Canada Booking Up Solid for Anniversary Celebration —Chiefs Happy

SIMULTANEOUS with the celebration of the New Year, thousands of cities in every part of the United States and Canada began the observance of First National Month, designated by the company as the anniversary celebration of its organization. The holiday will be observed throughout the entire month with exhibitors giving programs built up solidly of First National features.

Advance reports reaching First National's Home Office in New York indicates that First National Month of 1927 will top all similar observances in past years. The sales cabinet, headed by Secretary Treasurer Samuel Spring and comprising Ned E. Depinet, A. W. Smith, Jr., and Ned Marin, report all territories giving First National Month the fullest measure of support.

Tom Spring, manager of First National's Boston exchange, reports that the C-B Theatres Corporation of Springfield, Mass., with houses in Springfield, Northampton, Chicopee, Holyoke, Westfield, Palmer and Ware have booked First National solid during the entire month of January for all their theatres.

A record is believed to have been set up by the Bancroft Theatre, Kansas City, which signed up for twenty-one First National features out of a possible twenty-six January play-dates.

In St. Louis the Skouras Brothers will observe First National Month at the following theatres: Ambassador, New Grand Central, West End Lyric and the Missouri. January releases will be shown, it is announced.

President Robert Lieber and General and Production Manager Richard A. Rowland expressed themselves as extremely gratified at the support given First National Pictures by exhibitors everywhere.

Cook in "White Gold"

Clyde Cook brought his funny mustachios along to the De Mille Studio and was put to work in "White Gold," the William K. Howard directed picture starring Jetta Goudal, with Kenneth Thomson. George Bancroft and George Nichols.

"The Circus"

Charlie Chaplin is putting the finishing touches to his United Artists special, "The Circus."

Trackless Train Touring France

Metro-Goldwyn-Mayer's Trackless Train is making a sensational hit in France, as well as in other European countries that it visited.

Eddie Carrier, Conductor of the Train, reports in a cablegram to Wm. Ferguson, in charge of exploitation for M-G-M, that the reception in France repeats successes of the ballyhoo it received in Germany, England, Holland and Belgium.

Three Queens Under Cover

Madge Bellamy and some friends in "Bertha, the Sewing Machine Girl," for Fox.

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Miss Moore to Do Four Films Abroad in 1928

The film destiny of Colleen Moore for 1927, as announced today by John McCormick, producer of her pictures, will be dedicated to a platform of clean fun, the policy that resulted a month ago in her being selected by 2,400 theatre exhibitors as the best box office attraction on the screen.

Comedies of modern American life featuring the human element will form the backbone of Miss Moore's film work during the next year which will culminate in her departure for Europe, in the spring of 1928, to make one picture each in England, France, Germany and Italy, McCormick said.

Mattison Directing "Old Age Handicap"

Pacific Pictures Corporation has taken office and studio space in the California Studios of Hollywood for the purpose of filming Tod Underwood's original story of "The Old Age Handicap", to be distributed by the Frank S. Mattison Productions in their series of six all star features being released through State Right Exchanges.

The picture will have a cast including Cullen Landis, Jimmy Aubrey, Earl Metcalfe, Mary Beth Milford, Max Asher and others. Mr. Mattison will direct. Interiors will be made in Hollywood at the California Studios.

George O'Brien, the young Fox star, in an unusual art pose.

"Sitting On Top of the World"

Dolores Costello in "The Third Degree," for Warner Bros., is doing it in more ways than one, thanks to her ability and talent.

Bobby Nelson Continues With Chadwick Pictures

BOBBY NELSON, discovery of Jesse J. Goldburg, supervising director of the Chadwick West Coast Studios, has been signed to a long term contract by the latter. Bobby, now four years old, was engaged for what had been expected to be a small role in the recently completed Denman Thompson play, "Sunshine of Paradise Alley."

Sensing the unusual talent of the child, Mr. Goldburg and Director Jack Nelson developed the art into one of the most important in the story.

No definite plans for Bobby's future productions have yet been made, but Mr. Goldburg, who confidently believes that his new find will be hailed as the greatest of all child stars, will probably produce a series of feature length, comedy dramas with him.

The Tender Hour

John McCormick, general manager of First National's West Coast production, announces that Ben Lyon and Billie Dove will be co-featured in George Fitzmaurice's first production for the company under his new contract. This is the original story by Carey Wilson, "Body and Soul," to be known as "The Tender Hour." Olga Printzlau will write the continuity for "The Tender Hour."

Nicols in Cast

George Nichols has been added to the cast of "White Gold" which William K. Howard directing at the Cecil De Mille Studio. Jetta Goudal, the star, George Bancroft and Kenneth Thomson complete the cast.

Dorothy Dwan's Role

Dorothy Dwan is Tom Mix's leading lady in Fox's "The Canyon of Light."

New "Camille" In Production; Norma Is Star

Modernizing for the first time one of the most famous characters in literature and the drama, Norma Talmadge is making good progress on a unique screen version of "Camille."

Although the essentials of the classic are to be faithfully adhered to, Miss Talmadge is anxious to give a portrayal of the Paris siren which will be equally acceptable to the younger generation and to those who remember the "Camille" of a half century ago.

Joseph M. Schenck, who is producing the modern "Camille" at the United Artists Studio for First National, has intrusted the direction to Fred Niblo, recognized as one of the greatest megaphone geniuses.

Wintry Christmas For Carewe's Cast

The cast of "Resurrection" spent their Christmas holdays in the far North, making the Siberian snow episodes for the production. Edwin Carewe is jointly producing the Tolstoy story with Inspiration Pictures, Inc.

The company, of which Rod La Rocque, Dolores Del Rio, Marc McDermott, Lucy Beaumont, Vera Lewis, Clarissa Selwynne, and may more, are members, returned from the North this week.

"Fear!"

Louise Fazenda in "Finger Prints" for Warner Bros.

Educational Rushing for Laugh Month

PRODUCTION WORK is being rushed to completion at Educational Studios on comedies for Laugh Month showing.

With five directors working on current productions, the latter part of December will find the big Educational schedule of 1926-27 comedies more than 50 per cent. completed or slightly ahead of the year's program.

One company is working on Lloyd Hamilton Comedies, schedule of which is nearly completed for the season.

Another is engaged in the production of six Lupino Lane Comedies on this season's schedule, while a third company is producing Tuxedo Comedies in which Johnny Arthur is featured.

Arthur only recently returned from San Francisco, after a successful engagement in the principal comedy role of "The Butter and Egg Man," a stage comedy.

Another company soon will be at work on a new Juvenile Comedy featuring "Big Boy," while two companies are employed in making Mermaid Comedies. One or more companies are always at work on Cameo one-reel comedies in which Johnny Sinclair, Bud Duncan, George Davis and others are being featured.

George Davis is the featured comedian in the new Mermaid Comedy for January release, with Edna Marion playing opposite.

Director William Goodrich has completed "Peaceful Oscar," Lloyd Hamilton's January starring vehicle, after directing "One Sunday Morning," which marked Hamilton's appearance in straight make-up.

"Wild and Woozy"

A forecast of the trend in airplane design is seen in the futuristic helicopter used in "Wild and Woozy," the Educational-Jimmie Adams Comedy. Jimmie Adams, who is starred in this picture, is seen as the pilot of the plane which resembles a flying Plymouth Rock hen. Vera Steadman, Billy Eagle and George Towne Hall are principals in the supporting cast.

Buck Buckles Down

Buck Jones has started work on "Whispering Sage," a story of the desert by Harry St. Clair Drago and Joseph Noel. Harold Shumate wrote the scenario for this new Fox Films drama.

Second Annual "Laugh Month" Gets Away to Flying Start

Loew Books "The Vision"

"The Vision," one of the three Romance Productions released by educational Film Exchanges, Inc., has been booked to play 105 days on Loew's Greater New York circuit. This Short Feature will open this extended engagement at the Metropolitan Theatre, Brooklyn, on December 27.

This picture which is based on Sir John Millias' famous painting, "Speak, Speak!" is done in natural color by Technicolor Process. The cast is headed by John Roche and Julanne Johnston. Arthur Maude, who wrote the story, also directed this short subject.

Hundreds of Theatres in All Sections of Country Are Planning Special Programs

WITH hundreds of theatres throughout the country participating in the second annual National Laugh Month celebration by advertising Laugh Month in general and their short subjects in particular, this season's Laugh Month is off to a flying start! Beginning this week and for the remainder of January the country, as far as theatres, newspapers and radio are concerned, is and will be blanketed with comedy and the gospel of Laugh Month.

Laugh Month has been and is being sold to the public 100%, and it behooves every showman with box-office ambitions to climb aboard the band wagon that is parading for him. He can cash in now or any other time in January on the tremendous amount of publicity that is being given Laugh Month.

One of the largest newspaper syndicates in the country, supplying almost 1,000 of the biggest dailies in the country with comic strips, have sent out material in mat form to every one of their clients.

The National Laugh Month Committee has sent a clip sheet containing stories and editorials on Laugh Month to every daily newspaper in the country. This clip sheet also contained proofs of fifteen Laugh Month illustrations that will be furnished to newspapers without charge.

Every newspaper comic strip artist and every newspaper columnist in the country has sent a personal letter regarding Laugh Month, and many have signified their intention of devoting one or more of their strips or columns to spreading the gospel of Laugh Month.

The movie fan publications will carry special Laugh Month layouts and stories in their issues on sale during January.

Nine national radio broadcasting stations will broadcast special Laugh Month programs. This number will probably be swelled to twenty stations when returns from the entire country are in—a number which means blanket coverage of the radio listeners of the United States.

Regional committees composed of the branch manager and salesmen of every exchange handling short subjects have been formed and are working in every key city in the country. These committees are doing everything possible in their power to put the idea over in their local territories and are ready to help any exhibitor who wants to participate.

Laugh Month press sheets are in the hands of every theatre manager in the country. The pages of the press sheet are cram-jam full of ideas by use of which the biggest cinema palace in the land or the smallest show house in the smallest town can swell its box office receipts.

Everything possible has been done for the exhibitor. It's up to him NOW to sweep the tide toward his own box-office.

Mary Ann Jackson, the petite Pathe star, says it with building blocks.

Rubel Says Showmen Are Booking "Special"

ON THE EVE of his departure for Hollywood, where he will spend the holidays with the Stern brothers, Beno Rubel, secretary of the Stern Film Corporation, expressed great enthusiasm over the eagerness of exhibitors in booking the Christmas special, "Snookums' Merry Christmas," made by the Stern Brothers for the holiday season.

"The demand for this picture has far exceeded our most sanguine hopes," he said. "In fact, we have had to increase our total number of prints to take care of the rush of play-dates around the holiday season. Some of the exchanges, overwhelmed at the last minutes, have reported they found it necessary to turn down some requests for service on this two-reeler.

"The comedy is being played in the finest theatres all over the country. It will be shown in Loew's Warfield Theatre, San Francisco, for a week beginning on Christmas Day—the first Stern Brothers comedy ever booked into that house.

"A few other outstanding screens which are showing or will show this special are the T. and D. Theatre, Oakland; the California Theatre, Stockton, Cal.; the Capitol Theatre, Nashville; the Metropolitan Theatre, Atlanta; Pantages Theatres in Toronto and Hamilton; Goddard's Theatre, in Sacramento; the California Theatres, in Berkeley and San Jose, and hundreds of other first runs from coast to coast."

Prompt Delivery

Christie studio directors have delivered every comedy this season on the scheduled shipping date, according to data compiled at the studio. William Watson, Harold Beaudine, Walter Graham and Earle Rodney, directors, and Eddie Baker, Bill Holland and William Perry, assistants, are the ones chiefly responsible for this record in the seventh season of production by the Christie company for Educational release.

"Her Father Said No"

"Her Father Said No," the H. C. Witwer feature comedy, an F. B. O. Gold Bond picture, finished a short time ago, was previewed at Bard's Hollywood Theatre recently and even surpassed its producers' fondest expectations. The hard-shell spectators got a big "kick" out of its humanness and romance.

Carol Lincoln, one of the Christie beauties.

"The Bachelor's Baby"

"The Bachelor's Baby" is the name of a new comedy which Frank R. Strayer has just finished directing at the Hollywood Studios of the Columbia Pictures Corporation. Harry Myers, Helene Chadwick and Midget Gustav, a 28-pound comedian, are the principal fun-makers in the comedy, which was adapted from the story "Too Many Keys" by Garrett Elsdon Fort.

The New Year Greetings Via International

New Year's messages to the American people have been sent through International Newsreel by the nation's leaders. These messages are shown on the screen exclusively by International Newsreel through Universal, in the current issue, Number 1—Volume 9. The President's message follows:

"THE WHITE HOUSE,
"WASHINGTON.

"Let us maintain all the high ideals which have been characteristic of our different races at home. Let us keep our desire to help other lands as a great and broad principle, not to help in one place and do harm in another, but to render assistance everywhere. Let us remember also that the best method of promoting this action is by giving undivided allegiance to America, maintaining its institutions, supporting its Government, and, by leaving it internally harmonious, making it eternally powerful in promoting a reign of justice and mercy throughout the earth.

"CALVIN COOLIDGE."

Vice-President Dawes, Secretary of Commerce Hoover, General Pershing and Governor Smith are included in the list.

Tige, Buster and Mary Jane, of Buster Brown Comedies for Stern Bros., had a real partnership Christmas.

Pathe Program, Second Week of "Laugh Month"

THE SECOND WEEK of "Laugh Month" finds Pathe ready with a short feature schedule presenting fine funfare. On this date—January 9—Hal Roach presents Charley Chase in "Many Scrappy Returns," and Mack Sennett offers "Smith's Pets," with a star cast.

"Shorts" offering condensed fun are, "Sink or Swim," one of Aesop's Film Fables and Topics of the Day, culled from the press of the world, "Rollin' Along," the current Grantland Rice Sportlight, chapter 8 of the serial "The House Without a Key," Pathe Review No. 2, with its usual contents of interest, and two issues of Pathe News complete the pleasing theatre "mirth-menu."

"Many Scrappy Returns"

"Smith's Pets" is one of the entertaining series of two-reel, action, domestic comedies known as "The Jimmy Smiths," with Baby Mary Ann Jackson, Ruth Hiatt and Raymond McKee, directed by Alf Goulding.

Hal Roach presents Charley Chase in "Many Scrappy Returns," with a cast including Eugenia Gilbert, Eugene Palette, Bull Montana, Anita Garvin, Amber Normand and Vallentia Zimini, produced by James Parrott under the supervision of F. Richard Jones.

Topics of the Day

Topics of the Day No. 2 offers the latest wit and humor assembled from the four corners of the earth. In Pathe Review No. 2 some fascinating subjects are presented—"Sky Painting," the beauty of the skies as seen by a camera artist; "Satisfying France's Sweet Tooth," the source of France's sugar supply, a Pathecolor unit showing natives harvesting the sugar cane fields of the West Indies; "Fashions of 1927," the forecasts of Irene Castle, America's best dressed woman; Pathe News Numbers 6 and 7 offer topical events of last minute world events.

An O. Henry Story

"Roses and Romance," an O. Henry comedy of two reels, is now going into production at Fox Films West Coast Studios. Carol Lincoln and Leslie Fenton have the leads under direction of Jess Robbins.

Smith Soon To Start On 'The Poor Nut'

JESS SMITH has chosen January 15th as the starting date for work on the filming on the West Coast of the screen version of the Broadway stage success, "The Poor Nut," by J. C. and Elliott Nugent, which will be produced for First National by Jess Smith Productions, Inc.

Jack Mulhall has been selected to play the title role. Gertrude Olmstead the leading feminine role. Charles Murray has the chief comedy role.

Industry Watches

The industry has been watching this picture, for, in the selection of Smith to produce it, Richard A. Rowland, general manager of First National, has again shown his hand as a film executive who believes in bringing to the front the young producers who can give the business new thought and new ideas. Rowland has been watching the work of Mr. Smith for several years, and when Smith secured the screen rights to "The Poor Nut," he did not hesitate to tell him to go ahead and make it for First National.

"The Poor Nut," is a story laid in a little, "fresh water" college, and is built around a young college student who is thought more or less a nut because his natural modesty and retiring nature keep him in the background until the inspiration of a beautiful "co-ed" makes him one of the outstanding figures in the college. Campus scenes will be shot at one of the California colleges.

Christie Plans

Arvid Gillstrom, well-known comedy director, has been engaged by Al Christie and will start this week directing Neal Burns in one of the Christie Comedies for Educational. At the same time, William Watson will be directing a new Billy Dooley comedy and Harold Beaudine will be assigned to a Jimmie Adams Comedy. Earle Rodney has just completed a new Christie Comedy featuring Anne Cornwall.

"Cool Off"

Two favorite comedians, Jack Duffy and Bill Irving, aid materially in the funmaking in "Cool Off!" the Educational-Christie Comedy featuring Anne Cornwall. Both have been provided with unusually funny gags and make the most of these funny situations.

Mabel Normand in the Hal Roach comedy for Pathe, "Anything Once."

"Sure Fire"

Bill Irving, who has been seen in many comic supporting roles in Christie Comedies, appears as the Italian bandit leader in "Sure Fire!" the latest Educational-Bobby Vernon Comedy, which is scheduled for late December release.

One of the laugh scenes in Harold Lloyd's "Captain Kidd's Kids," with Bebe Daniels and "Snub" Pollard for Pathe.

Crashing An Aeroplane Into a House—For Fun!

Just a stunt for Christie comedies in which a plane was driven into a barn.

COMPLETELY DEMOLISHING his airplane and a frame house and coming out of the crash absolutely unscathed, is the novel "kick" put into an Educational - Billy Dooley Comedy, starring Billy Dooley, by Finley ("Fearless") Henderson, aero stunt man, who performed the feat recently in Los Angeles.

Witnesses who watched the aviator descend toward the dwelling after a 10-mile trip from the flying field gasped as he shot straight for the house and completely wrecked it and his machine.

Silence enveloped the group of spectators for a few seconds after the impact was heard.

Henderson wore a football player's headgear, an umpire's mask and a chest protector but otherwise was unguarded as his fuselage collapsed.

In making his spectacular crash, he turned his plane toward the side of the house where two telegraph poles were firmly imbedded in the ground in front of the structure. As his ship struck these poles, both wings were sheared off the plane, permitting the plane to plunge straight into the house with less hinderance.

"It's quite a kick!" said Henderson. Needless to say, he doesn't do it very often.

Novel Exploitation on Educational's "Blue Boy"

THE LYRIC THEATRE, at Dover, N. H., conducted a highly successful picture coloring contest among the school children of Dover when "The Blue Boy," second Romance production for Educational in Technicolor, played at that theatre. The electro supplied by Educational was obtained by the exhibitor and a supply of the outline drawing of "The Blue Boy" was printed for distribution.

There were two prizes offered for water color work and three prizes for the best coloring of this drawing to be done by crayon. A framed reproduction of "The Blue Boy" was the most elaborate prize, the four others being a large drawing book, box of paints, box of stencils, and an unframed reproduction of "The Blue Boy."

Considerable additional publicity was obtained in the local newspapers in connection with "The Blue Boy" and the contest. The Romance production was played up in the newspapers as the feature of the program with the longer picture mentioned as also being on the bill.

Timely Reviews of Short Subject Productions

By C. S. Sewell

"The Lost Soul"

(Universal—One Reel)

This Blue Bird comedy featuring Charles Puffy is developed along rather out of the ordinary lines. Puffy appears as a ghost when a young couple starts quarreling. He warns them of what is liable to happen and then pictures his own story, how he quarreled with his young wife and faked suicide and then accidentally shot himself. Despite this somewhat gruesome touch the offering is moderately amusing, for it has been handled entirely from a comedy angle. Elsie Tarron, pictured here, appears in the role of Puffy's wife.

"Jane's Flirtation"

(Universal—Two Reels)

In this issue of Stern Brothers' "What Happened to Jane" series, Wanda Wiley, the star, has a flirtation, as implied by the title. Piqued at her sweety, George, she lets a tough guy pick her up and is taken to a spiritualistic seance. George appears and does monkey business with the fake medium's stunts and in the end the medium is soundly beaten by his irate wife for flirting with Wanda. Most of the gags are of a familiar sort, but are moderately amusing, and it should prove of average entertainment value with the Wanda Wiley fans.

"Felix Trumps the Ace"

(Educational—One Reel)

THE ACE THAT FELIX trumps in this Felix the Cat cartoon is the Ace of Clowns in a circus. After various experiences in search of food the clown tries to kid Felix and there is a chase over high wires, roller coasters, etc., ending with Felix being instrumental in landing the clown in a mud puddle. An amusing and clever cartoon well up to Pat Sullivan's high standard. A laughable bit is where Felix makes a dress for a fat lady but cutting holes in a small circuit tent. The animation, especially of the roller coasting scenes, is especially good.

"Balloon Tired"

(Educational—One Reel)

AS SUGGESTED by the title, this Life cartoon comedy concerns an auto race and Mike in a little home-made affair and Harold in a high-powered car are rivals. A new character is injected in the person of Mike and Myrtle's baby, little Nibbens, who, when Mike is away chasing a fugitive tire, plays with the controls and accidentally pilots the car to victory. It is an amusing and cleverly executed burlesque with some novel effects showing the doped car acting like a human being.

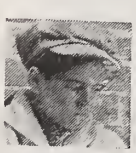
"Anything Once"

(Pathe—Three Reels)

In Hal Roach's newest three-reel comedy starring Mabel Normand she again appears in the role of a poor girl who eventually wins a swell guy. This time, Mabel works for a costumer and, in trying to deliver a gowl to a rich woman who has had her face lifted, she practically ruins it. Mabel wears the gown to a fancy ball, is mistaken for the rich lady and the prince this woman was supposed to marry, falls in love with Mabel. The excitement causes the old dame's face to slip and she is a perfect fright, so the prince is only too glad to take Mabel instead, even though she is poor. There are a number of good laughs in this number and it should prove a popular attraction with the majority. Max Davidson, pictured here, appears as the rich woman's adviser. The cast also includes several other feature players, such as Gustave Von Seffertitz, Theodore Von Eltz and Leo White. This comedy has been produced on a regular feature scale.

"Telling Whoppers"

(Pathe—Two Reels)



Here is one of the best of the recent hilarious "Our Gang" Comedies. It is all about the terrorizing on the gang of by one of the members known as "Toughy" played by Johnny Downs, pictured here. Fat little Joe and chocolate-colored Farina are detailed to waylay and lick Toughy but lose their nerve and come back and tell a whopper, saying they had done the deed. In the meantime, Toughy's mother finds his clothes smeared with strawberries, while Toughy is in swimming and reports to the police that he has been murdered and Joe and Farina are accused. There is a chase, in which Toughy, with a sheet, scares them, as they think it is his ghost. Of course, all is finally straightened out.

"Bruce Scenics"

(Educational—One Reel)

THREE INTERESTING and superbly photographed subjects filmed by Robert Bruce are included in this reel. "Sunbeams" shows the shafts of sunlight piercing the clouds and shining on mountains, trees and valleys. "The Rainbow" does not show in full effect because of the lack of color, but the views of the mountainsides are extremely beautiful. "Moonlight" is photographed in the soft silvery tones and most of the scenes show the reflection on the water. These are all fine specimens of Mr. Bruce's artistry.

"The Bathing Suitor"

(Fox—Two Reels)

George Harris, pictured here, is the leading player in this Fox Imperial comedy, with Barbara Luddy playing opposite. The "plot" steps out along unhackneyed lines with George and his father attempting to unload a stock of antiquated bathing suits. They stage a revue showing the evolution of the bathing suit, ending with their old stock as what is to come in 1928. The scheme falls flat, but when bathing suit censors get after some of the girls for their abbreviated costumes George gets an idea and tries to arrest a couple and the whole mob runs to buy his stock. His ruse is discovered and the crowd gets after him. There is plenty of action and slapstick and some good gags as when George's father lures a prospective buyer into the shop with the fumes of corned beef and cabbage.

"Menace of the Mounted"

(Universal—Two Reels)

Edmund Cobb is the star and hero of this Mustang brand story of the Northwestern Mounted police. As usual with pictures of this type, the Mountie gets his man; this time he is the leader of a gang of fur thieves and in love with the girl whom he kidnaps. Cobb effects her rescue, and with the aid of others arrests the leader and rounds up the gang. The entire story follows along the lines of familiar formulas for this type, and while there are no new situations there is considerable action.

"So's Your Monk"

(Bray—Two Reels)

This is another of the Bray-Sunkist Comedy featuring Mr. X the monk, and the Sunkist beauties. The girl is reading a book on evolution when the monk appears on the scene bearing a torn handbill reading, "Beware, Follow the Ape." The animal causes considerable consternation with his antics and finally the girl follows him to the beach where after the girls have amused themselves by using Mr. X to tease the life guard, the girl and her sweetheart are again united. The action is quite disconnected and hard to follow, but there are some amusing gags.

"The Musical Parrot"

(Pathe—One Reel)

THIS AESOP'S FABLE car- soon starts off with the parrot interfering with a billiard game between the cat and the farmer. A blind man with a monkey is then introduced and there appears to be no connection, but before long the parrot is thrown out of the window and lands at the blind man's feet. Then, there is a regular "parrot and monkey" time with everybody chasing everybody else across country through a house and on top of it. There are plenty of laughs and an extra lot of action in this one.

In The World Of Pictures For 1927

Rise of Victor Schertzinger As Director Covers Ten Years Unmarred by Failure

He Has Directed Sixty-eight Feature Pictures Without Having Ever Been Idle a Month—Started With Ince At $300 a Week Under Contract

ONE of filmdom's outstandingly successful directors is Victor Schertzinger. During his ten years as a director in the motion picture industry, he has directed sixty-eight feature pictures. Schertzinger as a director also has the novel distinction of never having wielded the megaphone for any production under five reels. He has other distinctions. Still another of these which stands out prominently in his brilliant record is the fact that during the long time he has directed he has never been idle a full month.

How Schertzinger got into the picture game is not only interesting but amusing. As is generally known the world over, he is almost as noted in the field of music and art as he is in filmdom. Schertzinger was known to the late Thomas H. Ince as an unusually gifted composer of ballads and semi-classics. This director recalls how Ince signed him to an ironclad contract during the life of which he was to receive $300.00 per week. His first work was to write incidental music for Ince Productions, and his compositions for Ince's "Civilization" recorded, it is said, the first original music score ever written for a big feature.

Contract in Way

Shortly after he had signed the contract, Ince, to use Schertzinger's language, "blew up" with the Triangle Company. That the $300.00 a week contract then turned out to be a decided encumbrance was obvious not only to himself but to many others, Schertzinger said. It was at that time that Schertzinger was given his first opportunity to direct pictures. As soon as he picked up the megaphone for Ince, Schertzinger said his salary was cut down to $50.00 a week and at the end of the first week he was informed that his contract had been abrogated by the fact that he had accepted the director's job.

Schertzinger now concedes that luck was with him at that time, because, when Ince saw some of the rushes on this director's first picture, "The Pinch Hitter," starring Charles Ray, he was allowed to continue as a director.

At that time Charley was getting $35.00 per week. Schertzinger now laughingly reminiscences, "I think we established the record in the film industry as the lowest paid star and director." Schertzinger said that he made twenty-one pictures starring Charles Ray before his salary climbed to one century per week.

Schertzinger includes among his many contributions to filmdom's constellation: Ramon Novarro, Renee Adoree and Rudolph Valentino. Schertzinger said that he saw Valentino for the first time in San Francisco while he was engaged in a vaudeville dancing skit with Bonnie Glass. This director, who said he had known Miss Glass some time prior to this incident, saw her after the show and inquired about Valentino. The following week, while Valentino and his partner were playing in Los Angeles, Schertzinger said that he interviewed Valentino at the Alexandria Hotel and gave him his first screen test and a "bit" in "Other Men's Wives," starring Dorothy Dalton.

Victor Schertzinger

Schertzinger states that he discovered Novarro while the latter was appearing as a dancer in the Majestic Theatre in Los Angeles, and gave him his first film part in "The Concert," which Schertzinger was directing for Sam Goldwyn.

He's Now with Fox

Another Goldwyn production, "Made in Heaven," and starring Tom Moore, provided Miss Adoree with her first part in pictures, according to Schertzinger, who directed this picture.

Schertzinger is now rounding out his second year at the Fox Studios, during which time he has made about eight big pictures for this corporation. He considers "The Return of Peter Grimm" as his finest directorial effort.

Others which he personally rates highly are "Thunder Mountain," "Siberia" and "The Lily."

Schertzinger's next picture for Fox will probably be the superspecial, "Balahoo," with Victor McLaglen in the leading role. This picture he expects to be well in production early in the year.

Schertzinger also includes in his long chain of directorial accomplishments two Jackie Coogan features, "Long Live the King" and "Boy of Flanders."

Stories About The Notables Of Films

Inspiration Plans For 1927 Most Imposing In History

J. Boyce Smith, General Manager, Announces Elaborate Details for Gigantic Production to Be Carried Through the Year

THE plans for Inspiration Pictures, Inc., for the new year might well be termed the most imposing in the history of that organization. Since the incipiency, Inspiration Pictures' activities have broadened and strengthened with each season and 1927 finds a production schedule taxed to capacity and a spirit of enthusiasm not often encountered in the production field of the industry.

According to J. Boyce Smith, general manager for the Inspiration Company, whose activities are now confined entirely to the West Coast production of his organization, the 1927 season is the banner season for this firm.

The recent affiliation of Edwin Carewe as co-producer in the making of Count Leo Tolstoy's "Resurrection," perchance, is the most interesting of the 1927 features of the Inspiration company.

"Resurrection" is being produced in Hollywood on a lavish scale. No release dates are set. Time will be given Carewe in direction and officials of the organization feel certain that in this Russian classic, the screen will be given an offering well worth recording among the forthcoming year's finest in cinema entertainment.

When "Resurrection" is completed, United Artists will release it. That company is planning a tremendous campaign in behalf of the production and plans of distribution are now well under way.

The recent signing of Gardner James, referred to as Inspiration's newest "find," is interesting. James' first story under the Inspirational banner is "Quality," a story ideally suited to this talented youth, written by Dixie Willson, author of "God Gave Me Twenty Cents" and other successful stories.

"James will wear his own shoes in his film work," says Smith. "Rumor to the effect that Gardner James would step into Richard Barthelmess' shoes is not true. We feel that we have a distinct personality in James and we feel he is going to make rapid strides during the life of his agreement with our organization."

Although Richard Barthelmess is no longer with Inspiration, there are several recently made productions with "Dick" as the star, which Inspiration considers of 1927 mention. These include such pictures as "The White Black Sheep," and "The Amateur Gentlemen," both Sidney Olcott productions for Inspiration.

Mention, too, must be made of Lillian and Dorothy Gish, who are under contract to Inspiration.

Lillian Gish with Dorothy Gish in "Romola" and Lillian Gish in "The White Sister" are Inspiration offerings. At the present time, Lillian Gish is with the M-G-M studios and Dorothy is in Europe with British First National, through courtesy of the Inspiration people.

According to J. Boyce Smith, not only is there unlimited enthusiasm in Inspiration's West Coast offices, but the New York headquarters of the company, with Walter Camp, Jr., president of Inspiration, at the helm, have given full reaction to the progressive spirit manifested in Hollywood and feel too, that 1927 is going to be the biggest year in the history of the Inspiration firm.

At present, Inspiration's studio work is being accomplished at Tec-Art Studios, Hollywood—one of the oldest studios in the film capital. Equipped with every modern picture-making device, the Tec-Art studios, covering a huge piece of Hollywood acreage, are given over for the making of Inspiration's film product. At present "Resurrection" sets occupy the major portion of the vast studio. Soon settings for "Quality" will also take form on the Tec-Art "lot." Yes, Inspiration Pictures will have a gala season in 1927.

J. Boyce Smith

Brown Wins Prestige For "Trail of '98"

Clarence Brown has directed and is directing some of Metro-Goldwyn-Mayer's greatest productions. The one which he started early in January titled "Trail of '98" is considered a theme for a picture which should place Brown's effort in this respect in a class with "The Covered Wagon" and "The Birth of a Nation," the Robert W. Service story being the basis for a film epic of the North.

As University Man

Brown graduated from the University of Tennessee as an expert in electrical and mechanical engineering. He was associated with a large automobile company when he decided to become a motion picture director. Brown was given his first opportunity as an assistant to Maurice Tourneur.

He served as a flying instructor during the World War, after which he returned to film ranks.

Some of Brown's outstanding successes during the past season are: "The Signal Tower," "Smouldering Fires" and "The Goose Woman." At the time of this writing he is making preparations for "The Wind," from Dorothy Scarborough's novel.

Brown is a quiet man, an observer of human nature and a student of life. As a result he gets realism and true emotions in his pictures.

Buck Jones Finishes In His Own Production

Buck Jones, noted Western star, appearing in Fox Films productions, has just completed work on his latest film, "The War Horse," under the direction of Lambert Hillyer.

"The War Horse" was written by Buck himself and was inspired by his actual experiences gained while in the remount division of the army during the World War. It is the story of a Wyoming cowpuncher, who, when his beloved horse is taken to France, enlists that he may go overseas.

It is a thrilling tale of romance and adventure and it is said Buck gives one of the best performances of his career in the role of the cowboy who, finding France a nightmare and the manual of arms a constant puzzle, emerges a hero, after many exciting experiences.

Buck has many successes to his credit in the past and is looking forward to a new year of greater activity than ever before. If the wishes of his friends are realized, he'll also win greater success.

Beaumont To Make Another Film For Fox

Harry Beaumont, well-known Fox Films director, who has just completed the filming of "One Increasing Purpose," is preparing to shoot "The Secret Studio" at William Fox West Coast Studio.

Beaumont's production of the A. M. S. Hutchinson novel is said to be an interesting film, pictorially very attractive, due to the fact that the exteriors were shot on the exact locale in England.

The director is planning a busy year ahead, but is quite content to remain in Hollywood to do his work. He thinks there is no place on earth like California, even though he had an enjoyable and thoroughly satisfactory engagement abroad.

Boasberg Writes a Story of Salesmen

"Frivolous Al" Boasberg has sold his original story, "The Road to Romance," to First National and it is expected to go into production soon. According to Boasberg, it is a glorification of the traveling salesman.

Boasberg is the crack title writer for F. B. O. After eight months with Buster Keaton, during which period he wrote titles for "Battling Butler" and "The General," Al took a brief vacation, which turned out to be a honeymoon.

Upon returning to Hollywood, he titled "Kosher Kitty Kelly" so much to the satisfaction of F. B. O. that they signed him to a long term contract. "Frivolous Al" has just completed the continuity and titles of "Her Father Said No," from the story, "Charlotte Ruse," by H. C. Witwer.

Larry Semon Now "Tripling in Brass"

Larry Semon is a few jumps ahead of the new year in landing one of the biggest propositions which could come to any man in the film industry.

The year 1927 for him combines writing, directing and acting. Such an unusual contract with a company like Famous Players-Lasky may be attributed to more than ability. That, coupled with foresight and a systematic nature have been characteristic of Larry since he earned $60.00 for his first one-reel comedy for Vitagraph.

William R. Fraser, general manager of the Harold Lloyd Corporation.

Del Ruth of the Fourth Estate, Now Star Director

Twelve Years Ago He Became Title Writer for Sennett and Later Took Megaphone—He Has Continued Steady Progress Ever Since

ROY DEL RUTH, one of filmdom's leading directors is a former newspaper man who is grateful for his experience in the newspaper game. To the several years he spent on newspapers in Philadelphia, Del Ruth attributes considerable of his success in filmdom.

Del Ruth leaped over many of the rungs which the average director has to ascend one by one before he is eligible for his megaphone diploma. In fact Del Ruth stepped directly from a reporter's job on a Philadelphia daily to the position of title writer and scenarist for Mack Sennett. This was just twelve years ago. We learned from Del Ruth that at that time he was writing anecdotes for this newspaper.

Roy Del Ruth

It was just after he had completed a series of sidelights on the Willard-Johnson championship battle in 1913 that Sennett gave him his first job in the picture game. In those days Sennett spent as much time on his titles as he did on his directing and photography. In fact the newspaper reviews at that time devoted more space to the nature of the titles than they did to the directing.

Del Ruth spent but about four months as a title writer and scenarist with Sennett when he took up the megaphone for Sennett Comedies. Since that time this director has always been a director, and one who has risen steadily in directorial ranks.

Del Ruth's association with Sennett was broken into by a period spent with the old Triangle Company, after which this director moved to the Fox Lot. From Fox, Del Ruth went back again to Sennett where he remained up until two years ago when he joined Warner Bros.

During the past two years, Del Ruth has made ten feature productions for Warner Brothers, including "Eve's Lover," in which Clara Bow, Bert Lytel and Irene Rich were headlined. "Footloose Widows" is another of Del Ruth's successes, while his two latest features are "Across the Pacific" and "Wolf's Clothing."

Under his contract with Warner Brothers, Del Ruth will probably make five more pictures for that corporation during 1927. His last three pictures for Warner Brothers have been melodramas, and this director's expectation is that his next production for this company will be a light comedy-drama.

While in this mood we jokingly asked him what he thought would become of the motion picture industry during 1927. He looked at us with a scowl and a grin, exclaiming "That's just like asking one 'if the film industry is still in its infancy.' I say that it is and I say that no man in it can make any definite prophesy one way or the other. Of course we are still going to make pictures and we are still going to make money."

Roy Del Ruth recalls Harry Langdon's first experiences in the picture game. One time early in his experience on the Sennet lot, Del Ruth told us, he was making a two-reeler, with Harry Gribben in an important slapstick part. It seems that the night before work was to get under way on this picture, someone was giving a birthday party, or a linen shower, and that Gribben became such an enthusiastic guest that he forgot all about sunrise and the camera the next morning.

Del Ruth says that Harry Langdon was under Sol Lessor's control. Del Ruth informed us that he had known Harry while the latter was on the vaudeville stage and that he recognized in him even at that early date, brilliant material as a screen comedian. His declaration to Mack Sennett that Harry was "there with the goods" was borne out by the fact that after the completion of the picture in which Langdon was substituting for Gribben, Sennett was so delighted with Langdon's work and the record for two reelers that it ran up at box offices, that Del Ruth was able to direct Harry in seven other Sennett pictures.

During the entire time that he was with Mack Sennett, Del Ruth made practically all of Ben Turpin's pictures.

Del Ruth is a hard man to get to talk about himself. When the pencil and paper were put away and the subject took on all the aspects of just a conversation between one newspaper man and another, Del Ruth opened up, otherwise we probably would never have been able to secure a line from him about himself for publication.

News From Hollywood And Elsewhere

For the first and most authentic news from Hollywood, see Tom Waller's pages in this number. In the brief period of his efforts in the studios Waller has established the most remarkable trade paper contact in existence.

Raymond L. Schrock, The Man Who Makes Hebrew Comedies

The recent influx of Jewish comedy dramas has created a great deal of comment pro and con in the movie world. Some have wondered why the sudden interest in Hebraic family life, after so many years of its obscurity. Every movie-going American today knows what "Mahzeltoff" and "Oi Vay" signify, and with productions like Warner Brothers' "Private Izzy Murphy" and "Mama Kiss Papa" in the offing, the Yiddish vocabulary of these people will probably be increased to include a few more characteristic and laugh provoking comments. Raymond L. Schrock, associate producer with Warner Brothers, who had a great deal to do with the production of the aforementioned pictures, has studied the new interest in Jewish movies,

Raymond Schrock

and offers a very pertinent explanation of the matter.

"It is unnecessary to deal at length with the potentiality for dramatic pathos which the Jewish race possesses," said Schrock. "Even their history is replete with great dramatic stories. The present flare for Jewish pictures, and the recent success of Jewish stage plays come as a means of relief for the suppression of happiness which this race has endured for so many years."

"Ever since the Spanish Inquisition, the Jew has been kept from fostering his inherent artistry, his love of music, literature and drama. Only in a few outstanding exceptions were Jews heard of in public life during the last four hundreds years. Today, however, with the world reaching a pinnacle of civilized toleration, the cap of oppression has been loosed, and the explosive artistic forces which have been confined so long, have burst forth with renewed vigor. Jewish triumphs in music, in art, on the stage, lead only naturally up to Jewish triumphs in motion pictures. And because for so many years the world was kept in ignorance of the talents of this people, because of the history of a few autocrats, the first manifestations of their artistry have brought forth encores from a world-audience.

In this way does Schrock sum up the reasons which brought forth the recent successful Jewish pictures, and also those which are continuing to cause the production of Jewish comedy dramas. In "Private Izzy Murphy," George Jessel is starred, and in "Mama Kiss Papa," Vera Gordon and George Sidney are supported by a splendid cast including Louise Fazenda, Helene Costello, Nat Carr and Arthur Lubin.

W. R. Fraser Sees 1927 As Productive Year

General Manager of Harold Lloyd Corporation, is Optimistic

William R. Fraser

The most productive year in its annals, is just around the corner for the motion picture industry, in the opinion of William R. Fraser, general manager of the Harold Lloyd Corporation, who has just completed an exhaustive analysis of conditions not only in this country, but throughout the world.

"General business conditions naturally are reflected by the motion picture industry, more especially through the means of the theatre box offices, which in turn have their direct influence on picture production. And everything points to the forthcoming year being one of the most prosperous on record. With the national government reducing income taxes, with Secretary of the Treasury Mellon talking about cutting a billion dollars off the national debt, manufacturers of all kinds of product reporting their biggest year; and, except for the cotton growers in the South, farmers in general prospering, only the most roseate picture can be painted for the new year.

"From the direct standpoint of the motion picture producer, the next twelve months should bring forth another crop of splendid pictures such as we have been given during the past year. The competition is now so keen that the leading producers can only turn out the highest type of picture, just as the principal distributors can afford to handle only the pick of the market. The bromidic statement that "competition is the life of trade" surely is true in the motion picture industry for it has spurred producers on to the highest pitch in the fight for supremacy. The exhibitor and his public are the direct benefactors of this rivalry. Theatre going with most people is a habit. If they have enough good pictures to lure them on, the picture going habit is thus enhanced, with the consequent swelling of box office receipts.

"With general business conditions good, the producer of motion pictures has an incentive to increase his appropriations for big pictures, and while money does not always mean a better crop of pictures it certainly helps to that goal.

"While central Europe is in a state of upheaval at the present time, I look for conditions to be cleared up before long, with but little reaction being felt by American picture producers and distributors. The steadying European financial conditions can have only the most beneficial effect on the export of our product. The agitation in some European quarters against American pictures probably will die of the weight of good pictures against it. European audiences are demanding only the highest grade of pictures now, and if

Hazel Deane, former Sennett bathing beauty, now in Dale Worne productions.

American picture makers can fill this demand, we need have no worry about the status of our films abroad.

"In the case of Harold Lloyd his pictures have been doubling the box office grosses of two years ago. His "For Heaven's Sake" has shattered all records throughout Great Britain, the only European center in which it has as yet played, and we looked for even bigger results with 'The Kid Brother.' His popularity is second to none abroad, and with the general release of 'For Heaven's Sake' and 'The Kid Brother' should be still further enhanced."

Stars Again

Ludwig Satz

Closed for many years, the old Edison Studio, once the scene of most screen productions made in the East, has been reopened by Thomas Productions, Inc. Making their first picture, the screen version of the stage success "The Lunatic," in which Ludwig Satz, famous star of the Jewish stage and well known for his work in "Potash and Perlmutter" in the role of Potash and other plays is being starred.

Ludwig Satz presented "The Lunatic" at the Irving Place Theatre and has, for many years, wished to see it on the screen. Today that wish is granted and Harry Garson, handling the megaphone for David M. Thomas is directing the picture. Mr. Satz is bringing to the screen one of the best known character actors of the stage. His work in character roles on the stage have caused comment from every critic on Broadway and the screen is offering him a chance to enlarge his scope for versatile presentation of character work.

Supporting Mr. Satz are Claire Adams, popular screen favorite, James E. Carson, stage favorite and known for his work in "Mr. Gallagher and Mr. Shean," George Tobias, stage favorite and the Corp. Lipinsky of "What Price Glory" is also appearing in the picture as well as Wills Claire, recently seen on Broadway in the juvenile lead of the Coburns' play, "The Bronx Express."

Mr. Thomas is branching out for himself with this unit and his "Sea Wolf" while with Ralph Ince is to be remembered as one of the finest screen attractions.

Dorothy Mackaill, A Bride Wishes Joy To The World

Star Soon to Start In New Picture for First National

"I want the whole world to be as happy as I am this Christmas!" says Dorothy Mackaill, First National featured actress, who was recently married to Lothar Mendes, the director and has just arrived in Hollywood.

"Christmas means a great deal to me," she declares. "I was born in England and the English people are always strong for observance of the holidays—even more so, perhaps, than in America. In any event, I invariably feel, as the 25th of December draws near, that I would like to be able to take the whole world in my arms and say—'Merry Christmas—God bless us, every one!'"

Dorothy Mackaill is soon to begin work at the First National Burbank studios in a new picture as yet untitled but laid largely in the Los Angeles city jail! Jack Mulhall will be co-featured with her.

Born in England

Born in Hull, England, Miss Mackaill started the study of dancing for which she showed a natural aptitude and was sent by her father to the Thorne Academy in London. It was to have been a two year course, but at the end of the first year she determined to start in making money instead of spending it and went to the Hippodrome as a chorus girl. Soon she was leading the famous 'chicken' number in "Joybells." She had her first picture experience while in this show, making a picture for a British company entitled "The Face at the Window." She went to Paris after the Hippodrome show closed and worked in a French revue, also continuing her picture experience. Then she decided to come to America, because she had heard it was a "wonderful place."

Minus all influence but with the assets of beauty and personality, she secured a position in the Follies. It was while there she attracted the attention of Marshall Neilan who gave her a role with John Barrymore in "The Lotus Eater" and other pictures. She appeared with Johnny Hines, now a First National star, in "Torchy" comedies. Later she was featured in the Edwin Carewe picture, "Mighty Lak a Rose," for First National and then Richard Barthelmess chose her as leading woman in three pictures. She played a role with Milton Sills and of late has been seen in "Subway Sadie" and "Just Another Blonde" featured with Jack Mulhall. She recently completed a part in "The Song of the Dragon" made by Lothar Mendes, playing the leading feminine character.

Dorothy Mackaill

Dorothy Mackaill is a true English type of beauty and possesses a characteristic charm.

And her Christmas wishes are from her heart!

Gertrude Orr Is Crack Film Author

Some of the most interesting screen stories of the year have been prepared by Getrude Orr. She numbers among these for the Fox organization "Mother Machree," "The City," "Love of Women," "Bertha the Sewing Machine Girl," and "Wedlock," from the book, "Marriage," by H. G. Wells.

Gertrude Orr began her scenario work at the old Ince Studio four years ago. At the closing of that studio, Miss Orr freelanced until Fox signed her to adapt the list of prominent screen stories mentioned above.

Rork Title Change

Sam. E. Rork announces that the title of "The River" has been definitely changed to "The Notorious Lady."

Goodrich Is Eager To Get Novel Ideas

Asks Readers to Tell Him What Type of Picture Pleases Most

The most unique plea ever made by a scenario writer to exhibitors through the medium of Moving Picture World comes from John F. Goodrich of the Famous Players-Lasky Studios in Hollywood. Mr. Goodrich, who is one of Hollywood's most successful scenarists and who is an expert on scenario writing with the Paramount organization, asks each and every exhibitor reader of this publication to "sit down and write me just what phase of motion picture entertainment is the best merchandise for your class of customers."

His Unique Plea

Mr. Goodrich's direct message to exhibitors is as follows:

"A scenario writer affiliated with such a concern as Famous Players-Lasky Corporation is the constant recipient of innumerable "great" ideas for pictures. The most of these ideas came from people who never go to pictures. Sometimes it seems that the entire army of unemployed has turned to scenario writing over night. Unfortunately there is little aid in their suggestions owing to their entire lack of technique and experience.

"No work is less a one-man's job than scenario writing. We need all the help we can get—and especially do we need help from you exhibitors and you can help us a tremendous lot if you only will. In helping us you help yourseves—and your profits. Won't you exhibitors sit down and write me just what phase of motion picture entertainment is the best merchandise for your class of customers? You are our contact with the audience. Relay their desires to us and we will help you give them what they want. I invite a friendly constructive correspondence with you all."

Contract Offered Dorothy Howell

Dorothy Howell, who as scenarist of Columbia Pictures Corporation wrote fifteen of the seventeen stories produced by Harry Cohn during the past year, has been given a five years' contract by Columbia's vice-president and general manager of production.

Her Plans Made

Colleen Moore

Colleen Moore's production plans for the remainder of the 1926-27 film season and for the 1927-28 season to follow, have been decided upon by John McCormick, producer of her pictures.

In making the announcement McCormick made it clear that Miss Moore's program will consist chiefly of comedy. Production for the new year will start off with "Naughty But Nice," an adaptation of the stage farce, "Miss George Washington.' The story is laid in a girls' finishing school in the East. In this production McCormick has promised to inject new blood, both in direction and supporting cast. He is searching the field and expects to announce both a new director and a new leading man.

The next picture will be "Oh, What a Life!" This will be an adaptation of A. H. Giebler's original story, which sets forth the experiences of a girl member of an itinerant theatrical troupe. Later in the story the girl becomes a printer's "devil" in a small town newspaper office.

These two pictures will complete the star's 1926-27 series, and an unusually lavish picture will start the 1927-28 group, according to McCormick, plans for which will be made known when pending arrangements have been completed.

Miss Moore is now enjoying her first rest in nine months following the completion of "Orchids and Ermine," a comedy of modern life in New York City. It was an original story by Carey Wilson, who also made the adaptation. Alfred Santell directed.

John Gorman Produces and Builds His Own Pictures

A MAN who has been a producer for every one of the twelve years of his time in the motion picture industry may appeal to the average reader as being somewhat unusual, since most of the producers that we know are men who have made various attempts in other phases of this industry before reaching the executive peak of picture making. However, a producer who has never hired a press agent, a director, a scenario writer, or continuity man, and who, nevertheless, has been able to produce and market fifty-two productions, is the type of man in the motion picture industry who most readers will concede to be in a class all by himself.

However, this distinction goes to John Gorman, the head and "the works" of John Gorman Pictures at 6066 Sunset Blvd., Hollywood, California.

"Yes," Mr. Gorman told us, "I even write my own original stories. I have not purchased a story since I started producing pictures twelve years ago. Since that time up to date, I have written fifty-two original stories. I have adapted them to the screen myself, writing the scenarios unassisted, wielding the megaphone, titling the picture and supervising it when it reached the cutting room. In fact I have done practically everything except projecting my pictures in the theatres of American exhibitors."

Mr. Gorman said that writing just seems to have been a natural gift with him. He said that prior to getting in the picture game, he wrote 250 vaudeville acts. One of these, he said, is "Days of Sixty-one," which he wrote twenty years ago and which he said is playing today.

"In the picture business I have never worked for anyone or any organization," declared Mr. Gorman. "I have always been independent for Independents. I have never made anything but features and I have made fifty of these during the past twelve years. "My American Gentleman," "Painted Flapper," "Little Orphan," and "Why Women Remarry," have spoken for themselves at the box office and need no enunciation from me. As to the stars I have had some of the best under my own direction, including Milton Sills, James Kirkwood, Catherine Miller, Claire Adams, Vola Vale, Eliott Dexter, Edith Roberts and Mahlon Hamilton."

We asked Mr. Gorman how he enjoyed writing his own stories. He replied: "I spend months writing a story. I never use a typewriter myself. I always dictate the theme. Quite often I have revised my story as many as fifty and sixty times. Having written the story and the scenario, I feel that I am better fitted to direct its translation to the screen than any other man. In fact I do everything in connection with my productions except distribute them, and for that purpose I have my own special agents, headed by Louis T. Rogers, who is located at 220 W. 42nd Street, New York City. So far as the rest of the work goes, and as an instance of the detail which I personally do, here is an example. . . ." and Mr. Gorman handed us a voluminous press sheet on one of his latest releases—"Home, Sweet Home." "This picture," Mr. Gorman said, "is the first of a series of four which I will release during 1927." It features Mahlon Hamilton, Vola Vale and Hugh Allen.

The 1927 series are described by Mr. Gorman as Society Comedy-Dramas. The theme of "Home, Sweet Home," he said, compares the home of yesterday with the home of today.

The second of the Gorman 1927 series is entitled "A Broadway Drifter." It also features Hamilton and Miss Vale. Incidentally Gorman announces that he has Hamilton under contract for one year, while he has contracted for the services of Miss Vale for a period of three years. The second picture will be distributed on March 15, he announces.

The third picture also features Hamilton and Miss Vale and is entitled "Morals of ToDay." Gorman describes it as his interpretation of the "mad jazz age."

Mr. Gorman terminated the interview by stating: "Every picture I have made has proven a success financially to myself, the distributor and the exhibitor. I spend on an average of $35,000 for each feature picture which I make. If I had to engage a director, a press agent, scenario writer, a continuity man, a titler and a thousand and one others which Providence has enabled me to do without, I figure the cost of such productions quite conservatively at no less than $75,000."

Rork's Latest Picture Soon To Be Finished

Sam E. Rork's latest production, "The Notorious Lady," with Lewis Stone, Barbara Bedford and Ann Rork, will be completed, according to present schedule, about the middle of January for a First National release early this Spring.

First scenes, interiors at the First National Studios in Burbank, Cal., and on the river bottom back of the studios, were taken early in December; then the Rork unit moved to Balboa, near Laguna, Cal. After Christmas, the company removes to location 28 miles from Needles, Arizona. The exteriors are along the Colorado River with the mountains and desert plateau for the background.

Several hundred negroes, men and women, are involved in the action on the river. They are Africans and the location is supposed to be on a river in the depths of Africa.

A tent city has been constructed on the Colorado River and, among incidentals, was the construction of a boat to handle fifty or more persons. It was impossible to get a boat and the Rork company had one built on the desert scene. Lumber and machinery and other equipment was, of course, hauled from Needles over the desert roads.

"The Notorious Lady" was adapted from the stage success, "The River," which was the work of Patrick Hastings. Jane Murfin, remembered as co-author with Jane Cowl of "Smilin' Through," "Lilac Time" and other stage and screen successes, adapted "The River" and prepared the continuity of "The Notorious Lady."

George O'Brien, the athletic Fox star, playing in "Is Zat So?"

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"Summer Bachelors"

Allan Dwan's Peppy and Pleasing Version of Warner Fabian Novel Features Madge Bellamy

BASED ON A NOVEL OF modern life by Warner Fabian, the author of "Flaming Youth," William Fox is offering "Summer Bachelors" an Allan Dwan production featuring Madge Bellamy.

The title refers to a brand of flirtatious husbands who seize the opportunity when their wives are away for the summer to step out with single girls. According to the story the heroine who is a competent secretary, and a friend who is a successful actress organize a "Summer Bachelors'" club to satisfy this situation. Their apartment becomes the headquarters for the gang. A department store flirtation leads the heroine, who is averse to marriage because of the unfortunate experiences of the feminine members of her own family, to invite the hero to join. She believes he is married but finds herself madly in love with him. It develops that he is still single but she hesitates. A professor who has invented a self-hypnotizing crystal puts her in a trance and when she confesses her real love, a member of the club, a judge, marries the pair. Of course she later learns the truth and although apparently displeased phones the judge to record the marriage.

Notwithstanding the fact that this story has a distinctly ultra-modern theme and sounds sophisticated and risque, there are no sexy or daring situations. In fact, care is taken to point out that the girls while flirtatious and "advanced" in their ideas are self-supporting and perfectly respectable.

Except in the sympathetic heart touch of the actress's sacrifice of her real love the story has been handled by Director Allan Dwan with a light breezy touch and speedy tempo and it provides decidedly agreeable entertainment of the type that is not to be taken seriously. There is a lot of true-to-life stuff of certain metropolitan types of what might be termed "Broadway" men and women, the self-hypnotizing sequence appears overdrawn and the marriage of the girl in this state does not appear convincing or logical.

The types are well selected and well played and there are a couple of situations such as a yacht episode that threaten to be spicy, but are just breezy and pleasing.

Madge Bellamy is excellent in the leading role and never looked more beautiful, no wonder the summer bachelors fall for her. Allan Forrest gives a capital performance as the real lone bachelor, while Matt Moore finds limited opportunities for his style of acting in the role of the professor, but is convincing, nevertheless. Hale Hamilton, Charles Winninger and Walter Catlett are fine as the summer bachelors.

There are a number of clever little touches and the picture is handsomely mounted. The story holds the interest throughout and should appeal especially to the younger jazzy element and the sophisitcated patronage.

William Fox presents
"Summer Bachelors"
With Madge Bellamy
Based on novel by Warner Fabian
An Allan Dwan Production

CAST:

Derry Thomas.....Madge Bellamy
Tony Landor.....Allan Forrest
Walter Blakely.....Matt Moore
Greenway .....Hale Hamilton
Willowdean .....Leila Hyams
Preston Smith.....Charles Winninger

Length—6,782 Feet

Derry Thomas, an ultra modern girl, averse to marriage because of the unfortunate experiences of her sisters, organizes a club for summer bachelors, men whose wives are away, but eventually she falls in love with a real bachelor. Sprightly and amusing romance.

"Jim the Conqueror"

Exceptionally Virile Western with Unusually Fine Suspense Based on a Peter B. Kyne Story

John C. Flinn presents
"Jim the Conqueror"
With William Boyd and Elinor Fair
Based on story by Peter B. Kyne
Directed by George B. Seitz
A Producers Distributing Corp. Picture

CAST:

Jim Burgess.....William Boyd
Polly Graydon.....Elinor Fair
Hank Milford.....Walter Long
Dave Mahler.....Tully Marshall
Sam Black.....Tom Santschi
Judy .....Marcelle Corday

Length—5,324 Feet

After fleeting glimpses of the girl in Italy and New York, Jim is called home to take up the feud with the cattlemen and finds the girl owns one of the ranches. She turns on him but warns him of attempts against his life and he outwits a lynching party landing his enemies in jail. Thrilling western with exceptionally tense suspense.

UNDER GEORGE B. SEITZ' direction, Peter B. Kyne's story "Jim the Conqueror" has been transferred to the screen as an unusually entertaining western, with William Boyd and Elinor Fair in the featured roles. Produced by Metropolitan, this picture is being released on Producers Distributing Corporation program.

A unique feature is the fact that although the story proper takes place in the wide open spaces, the picture opens with both hero and heroine in Italy and has all of the earmarks of developing into a colorful romance, with boy and girl getting glimpses of each other at different tourist points but being continually frustrated in their efforts to get together. This finally happens in New York and later they find themselves on opposite sides of a western feud, but love as usual surmounts such an artificial barrier.

The mainspring of the story, the feud between cattle and sheep raisers over possession of the water holes is a familiar idea for westerns, although in this instance the usual procedure of having the sympathy with the cattlemen has been reversed.

While this situation furnishes the keynote it is the manner in which plot is developed and directed that raises it above the average. From the minute that the action is transferred to the west, there is not a dull moment. Events develop with lightning-like rapidity and all of the plots and counter-plots are developed within the space of twenty-four hours. The cattlemen, who are the aggressors, certainly do not let grass grow under their feet. There is a pistol duel between the hero and the girl's uncle ending with the latter's death, a scene where the hero beards his enemies in their own stamping ground, a dynamiting of a hill at midnight with the girl riding to warn the hero and then an attempted lynching at daybreak with the hero aided by the girl turning the tables, shutting the mob up in a burning

building and fighting the leader whose foot gets caught in the noose he intended for the hero.

There certainly is no dearth of red-blooded action. George Seitz has expertly handled the theme so that the dramatic tension and suspense is kept at high pitch. He certainly knows how to hold a crucial situation just the right length to hold the interest at its height. The result is that, following a pretty romantic opening, there is a rapid succession of situations that will keep the spectators at the edge of their seats, and it should prove a thoroughly satisfactory attraction for the average theatre even where westerns are not generally popular, and the kiddies will yell with excitement.

William Boyd is a capable hero and Elinor Fair makes a thoroughly satisfactory heroine. Marcelle Corday as the girl's straight-laced spinster aunt is responsible for considerable thoroughly amusing comedy relief and capitally handles her role. As the warring and villainous cattlemen three excellent and well-known character-heavy men were selected, whose names are box office assets, Walter Long, Tully Marshall and Tom Santschi.

"Tell It To the Marines"

Lon Chaney Without Elaborate Character Make-up Gives a Fine Performance as Hard-Boiled Marine

Metro-Goldwyn-Mayer presents
Lon Chaney in
"Tell It to the Marines"
With Eleanor Boardman, William Haines
and Carmel Myers
A George Hill Production
CAST:

Sergeant O'Hara	**Lon Chaney**
Pvt. "Skeet" Burns	**William Haines**
Norma Dale	**Eleanor Boardman**
Corp. Madden	**Eddie Gribbon**
Zaya	**Carmel Myers**
Chinese Bandit	**Warner Oland**
Native	**Mitchell Lewis**
Gen. Wilcox	**Frank Currier**
Harry	**Maurice Kains**

Length—8,800 Feet

Skeets Brown, beating his way from Kansas City to San Diego on the pretext that he will join the Marine Corp, legs it to Tia Juana on his arrival. A few days later Skeets is back and answers to the lure of the mess call. He nearly precipitates a native uprising in the Philippines and does his bit in a Chinese bandit raid, eventually winning the pretty Navy nurse. Excellent class melodrama.

HERE'S WELCOME, and a hearty one, to O'Hara, of the Marines, a top sergeant, who is not so hard boiled that he cannot feel a single generous impulse! He's a tough egg—as Lon Chaney paints him—and he is plain poison to the recruits, but he's human and not merely the figment of a disordered screen writer's imagination. Much interest has been evinced by the fans in the fact that in Tell It To the Marines Chaney discards the elaborate character make-ups which have brought him so much renown and plays more or less "straight" the character of a Sergeant of Marines.

As a matter of fact this is one of his best character roles, and he makes himself O'Hara and not Lon Chaney, but he has recourse to the make-up box for the outward evidences of O'Hara, and he makes the Leatherneck one of the best character bits in his fine record. He gets under the skin of the fictitious character and makes him real from the heart out. He cherishes the belief that a Marine recruit must be chastened in spirit before he is qualified to wear the insignia of the corps, and he is proud of his boys when he has them ground and polished. As he says in the epilogue, he loves every lousy recruit, but he surely dissembles his love, though the middle action of the story shows him putting his own heart's desire aside to help the hero win the girl he himself loves.

This is one of the weak points in the story, for it brings a technically unhappy ending even though the hero and heroine are clinched at the close of the picture. Most spectators want Chaney to win the girl in spite of his face.

The picture has been superbly mounted. Most of the early action takes place in and around the naval base at San Diego. By arrangement with the Marine Corps the base and the Pacific Fleet were placed at the disposal of the director and men were detailed to see that the atmosphere was strictly preserved. As a study of life in a Marine barracks the first half of the picture is accurate, interesting and a bit too long.

But the second half of the production lifts this picture to the plane of the World War dramas. There are three sequences here that equal anything to be found in earlier releases.

The first of these deals with life at an oil station, where a handful of men stand guard over the supplies of crude oil for the fleet. It is the rainy season and nothing more drearily desolate than these locations has ever been done in pictures. Even in the comfort of your upholstered seat you seem to feel the chill of the penetrating rain and fairly smell the reek of the water soaked earth.

Here "Skeets" Brown gets into a tangle with a native girl who dampens the romance by openly and unashamedly chasing the cooties which bother her. Brown starts to quit and her jealous native sweetheart—or one of them—precipitates a small riot. O'Hara saves Brown's life and then promptly knocks him cold for disobeying orders.

The incident comes to the ears of Brown's sweetheart, a Navy nurse, and when they meet in Shanghai she flouts him, though the generous O'Hara lies nobly to save the boy. The girl, Norma, is ordered with other nurses, to an inland station to aid in an epidemic and the Fleet puts to sea.

Chinese bandits attack the station and the Marines are landed just in time to save the little handful of nurses and missionaries from death.

A detachment is told off to act as rear guard and cover the retreat. A mere handful of men hold the bridge against the Chinese hordes in a battle that is epic, but native flyers come to their aid in time to prevent their extermination and Brown and Norma, their terms of enlistment expired, marry and go to ranching. They offer O'Hara a partnership, but his heart is with the Marines and he starts in on a new batch of recruits.

In the Chinese sequences part of the scenes were made near Los Angeles with cuts from a reel of film made of actual bandit fights. The only way to tell them apart is to locate the players. If you see them, it's local shooting. If they are not in the scene the picture was made on the other side of the Pacific. They are so perfectly matched that there is no suggestion of "library" stuff.

Pictorially and in point of vivid action, the second half of this picture stands brilliantly forth. No finer or more convincing work has been done, and there is a sweep to the action that carries the spectator along. The author and editor do not keep pace with the director. The early action drags and would be materially improved through liberal cuts, but "Tell It To the Marines" is an outstanding play that will long be remembered.

"Butterflies in the Rain"

Laura La Plante and James Kirkwood Featured in Pleasing Romantic Story of a Modern Girl

LAURA LA PLANTE'S newest starring vehicle for Universal, "Butterflies in the Rain" is an adaptation of a story by the celebrated writer, Andrew Soutar, and James Kirkwood is co-featured with her in this production.

The plot is worked out along the lines of a romance between a newly rich man and an aristocratic English girl who misled by crooks posing as intellectual swells have instilled into her mind advanced ideas regarding marriage and feminine independence. Carried away by his sterling qualities and semi-cave-man methods she marries him but insists on her independence. Her false friend get her into a compromising situation and try blackmail, and when her husband goes broke to clear her name she learns that she really loves him and finally convinces him of her innocence.

Miss La Plante gives a capable and pleasing portrayal of the English girl and Kirkwood has a congenial role as the exceptionally honorable and upright hero. The remainder of the cast has been well chosen and renders effective support. This picture while it has a certain amount of comedy relief is lacking in the highly humorous situations of some of this star's recent releases such as "Her Big Night" and the appeal is focused on the drama arising out of the conflict between her views of hero and heroine and it should prove of average entertainment value for patrons who like society comedy dramas.

Carl Laemmle presents
"Butterflies in the Rain"
With Laura LaPlante and James Kirkwood
Story by Andrew Soutar
Directed by Edward Sloman
CAST:

Tina	**Laura LaPlante**
John Humphries	**James Kirkwood**
Charlton	**Robert Ober**
Lady Pintar	**Dorothy Cumming**
Purdon	**Oscar Berigi**
Miss Flax	**Grace Ogden**

Length—7319 Feet

John wins and marries Tina an aristocrat who has advanced ideas about marriage, but when she gets mixed up in a blackmailing scheme and John goes broke to aid her she changes her views and all ends happily. Light romantic society comedy.

"Her Father Said No"

Witwer's Amusing Prize-Fight Comedy-Romance Features Al Cooke, Kit Guard and Mary Brian

AS IS TO BE EXPECTED from the title, the F. B. O. production "Her Father Said No," is a comedy and Al Cooke and Kit Guard, the pair of comedians who have contributed so much merriment to a number of two reelers, are featured along with Mary Brian.

While neither Cooke nor Guard figure as the principals in the romantic angle, the story has been developed so as to afford them ample opportunities for the kind of clowning on which they have gained their reputation. Cooke appears as the muddle-headed manager of a promising young pugilist and Guard as his thick-witted trainer. H. C. Witwer, the well-known writer of breezy stories of the prize ring, is the author of this story, and patrons will find much that is amusing in the antics of this pair around the training camp and especially in the later sequences where the hero is running a health farm and they are his assistants.

There is a pleasing romance between the fighter and the daughter of a man who hates pugilists. One of the best twists to the plot, both from the standpoint of comedy and interest is where the hero gets his prospective father-in-law in his establishment to take the cure and fixes it so he cannot get away and the boys give him the works good and plenty.

Mary Brian is alluring as the girl and Danny O'Shea makes a capable pugilist hero. John Steppling is excellent as the grouchy father. Little Frankie Darro adds a pleasing element of human interest as an orphan kiddie adopted by the fighter.

"Her Father Said No" is snappy and amusing and should appeal to the majority, particularly the fight fans.

Joseph P. Kennedy presents
"Her Father Said No"
Featuring Al Cooke, Kit Guard and Mary Brian
Directed by Jack McKeown
An F. B. O. Picture

CAST:

Charlotte Hamilton	**Mary Brian**
Danny Martin	**Danny O'Shea**
Al Conklin	**Al Cooke**
Kit Goodwin	**Kit Guard**
John Hamilton	**John Steppling**
Matt Doe	**Frankie Darro**
Herbert Penrod	**Gene Stone**
Betty Francis	**Betty Caldwell**

Length—6,808 Feet

Charlotte, whose father hates pugilists, falls in love with Danny, a prize fighter. He gives up the ring and opens a health resort and Charlotte's father takes the cure. Unable to prevent it, father gives his blessing when the pair elope. Amusing romantic comedy.

"Twinkletoes"

Colleen Moore, in Blonde Curls, Is Star of Thomas Burke Story of London's Limehouse

IN A SOMEWHAT liberal adaptation of a story of London's Limehouse district by Thomas Burke, Colleen Moore gets too far from her usual gingery self to wholly please her vast army of admirers. For a second time this season it has been demonstrated that Burke's saccharine Lilies of the Gutter are too improbably good to make convincing screen material. "Twinkletoes" is a combination of both Little Eva and Pollyanna.

Miss Moore does the best she can with her handicap, but the role lacks the fire of her usual line and the story is too thin to hold great interest. Probably it will make money, for the production is on a large scale, but it will add no new leaves to her wreath of laurel.

She plays a little dancer who shines in the London slum, and who very nearly falls a victim to the wiles of a theatrical manager, but with father out of jail and her pugilist sweetheart finally rid of his drunken wife, the clouds lift at the end. She is

John McCormick presents
Colleen Moore in
"Twinkletoes"
Based on story by Thomas Burke
Directed by Charles Brabin
A First National Picture

CAST:

Twinkletoes	**Colleen Moore**
Chuck	**Kenneth Harlan**
Dad	**Tully Marshall**
Cissie	**Gladys Brockwell**
Hank	**Lucian Littlefield**
Roseleaf	**Warner Oland**
Inspector	**William McDonald**

Length—7,833 Feet

"Twinkletoes" is a child of the London Limehouse slums who is given a chance by a local theatre manager. She falls in love with a prize-fighter, and his wife denounces "twink's" father as a fence, but it all works out right. Entertaining comedy drama.

earnest and she puts up a terrific fight, but she is too heavily handicapped. Tully Marshall does much with the mawkish role of the father, and a much more sympathetic character bit falls to Lucian Littlefield. Warner Oland makes his character more suggestive of an old time Mississippi River gambler than a music hall manager and Gladys Brockwell has a couple of good bits as the jealous wife of "Twink's" pugilistic lover. Kenneth Harlan is only neutral as the fighter, William McDonald, is satisfactory as the Inspector.

The production is unusually lavish with a number of cinematic effects suggested by other productions.

"Bad Man's Bluff"

Actionful Western Starring Buffalo Bill, Jr., Is Based on Story of Villain Posing as Hero

FINDING ANOTHER MAN masquerading in his place and using his name is the predicament that faces the hero of the Associated Exhibitors production "Bad Man's Bluff" starring Buffalo Bill, Jr.

When his father dies, Zane inherits a broken down ranch and all is seized for debt except a rattle-trap flivver. He starts west with his hired man and stopping on a ranch when the flivver breaks down finds that the girl is supposed to marry him and the villainous guardian has a confederate posing as Zane to get control of the property, Zane takes another name and finally when the bogus Zane kidnaps the girl he rescues her and reveals his real identity and all of course ends happily.

Coincidence is stretched considerably in this story and it lacks plausibility but like this star's usual vehicles there is a lot of typical western action such as fights, chases, shooting, kidnapping and fine riding. Moderately amusing comedy is supplied by the hero's eccentric pal.

"Bad Man's Bluff" while offering nothing new, should prove an average attraction where westerns are popular.

Lester F. Scott, Jr., presents
"Bad Man's Bluff"
Starring Buffalo Bill, Jr.
Directed by Alvin J. Neitz
An Associated Exhibitors Production

CAST:

Zane Castleton	**Buffalo Bill, Jr.**
Alice Hardy	**Molly Malone**
Dave Hardy	**Frank Whitson**
Hank Dooley	**Robert McKenzie**
Joe Slade	**Wilbur McGaugh**

Length—4,441 Feet

Zane Castleton goes West looking for a job on a ranch owned by his father's friend and finds that the manager has an accomplice impersonating Zane who is expected to marry the heiress, Alice. Zane straightens out the tangle. Fast action Western.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

New York

Moving Picture World Bureau, Albany, N. Y., Dec. 28.

AFTER one of the biggest fights in the history of the village, Wayland, N. Y., has just gone on record as being favorable to Sunday motion picture shows, the vote being 489 to 333. An unusual feature in connection with the election was the fact that the theatre owners stood the expense of having the ballots printed and other incidentals. In overcoming opposition, the theatre owners promised that if the election was carried in their favor, that they would not open their houses on Sunday nights until 8:45 o'clock, by which time the church congregations would be dismissed.

Not in many years has there been a snowstorm such as swept over northern New York last week with a resultant loss in patronage to the motion picture theatres that probably ran into thousands of dollars. In the space of two days no less than four feet of snow fell. Some of the theatres gave up the ghost temporarily and closed. These include the one in Phoenicia, run by Keene and Lord; another in Hobart, run by Mrs. Ida Grant, and still another in Parishville, run by Mrs. Arquette. Mrs. Dennis Regan, in Greenwich, is running four nights a week, while Len Garvey, of Clinton, is showing three nights a week.

Fenton Lawlor, a film salesman in Albany, had a narrow escape from what might possibly have been serious injury one day last week when his automobile was hit by a large truck as Mr. Lawlor was on his way back to Albany from Herkimer. Mr. Lawlor admitted that he was badly frightened at the time for his car all but turned over.

Rouses Point

Mrs. Henry Seguin runs the theatre at Rouses Point, and it also looks as though she was running a boarding house for the film salesmen from Albany. Mrs. Seguin has the reputation, at least among the film boys, of being the best cook in all northern New York. She resides over the theatre. What could be more natural than for the film salesmen to drop around about noon and inquire if she is in the market for pictures, and then big-hearted Mrs. Seguin invites them to dinner. One day last week she had four at one meal.

Kingston

When the theatre operated by L. A. Texier reopened a few days ago in Kingston, two or three hours were devoted on the opening day to a public inspection of the house. Mr. Texier was congratulated on every hand. It is proposed to run a program of vaudeville and pictures during the winter months.

Hudson Falls

The Strand Theatre building in Hudson Falls, N. Y., was damaged by fire to the extent of $25,000 early one morning last week. The fire was discovered by M. J. Dorsey, the janitor, who rushed back into the building and later was found unconscious and carried out by firemen.

Westport

Ben Warman is president of the bank in Westport, and likewise owner of the motion picture theatre. When the film salesmen arrive in town, they accordingly deal with the bank president, and general do all business in that institution.

Fort Henry

Charles Derry, owner of the theatre in Fort Henry, made a quick jump back into the harness the other night when his regular operator was badly burned about the hand. In times past Mr. Derry was his own operator, so it was not hard for him to handle the machine and the show went on without interruption.

Schenectady

In Schenectady, the billboards fairly bristle these days with their advertisements of the State and Strand Theatres, two of the Farash houses. It appears that when the VanCurler closed a few days ago, all the billboards that had been used by that house were turned over to the two motion picture theatres, and with Frank Learnan, manager of the Strand, looking after things generally, the billboards blossomed forth.

New York State Theatres Get Them In—And How!

Albany, N. Y., Dec. 27.—Motion picture theatres in New York State often have a funny way of attracting patronage. For instance, the Capitol in Auburn is now advertising that the theatre is as "warm and cozy as a bug in a rug." The Playhouse in Hudson is advertised as "the joy spot of Hudson" by Walter Suckno, the manager, while Bill Smalley, in connection with his house in Fort Plain, advises patrons to come early or "linger long in the lengthy lobby line."

Nebraska

Moving Picture World Bureau, Omaha, Neb., Dec. 27.

PLANS for the new Orpheum Theatre now under construction in Omaha, have suddenly and recently been revised so as to call for the expenditure of $1,800,000 instead of the original $1,000,000 as the first plans called for. It was said that the near completion of the Riviera, a moving picture house in Omaha by A. H. Blank Enterprises, caused the Orpheum Building Company to revise its plans as the Riviera is such an architectural triumph.

The Sunday opening at the Legion Theatre, Manley, Ia., recently was a huge success and drew a great crowd despite the bad weather, for it was the first time in years that a picture show has been operated on Sunday in that town. The liberal patronage, despite the bad weather, was considered by the management to be an exuberant evidence of the desire of the people for Sunday shows. There was a wide sprinkling of country people at the show.

Cy Fangman, formerly booker for Producers' Distributing Corporation, and now managing the World Realty Co. theatre at Fremont, Neb., was in Omaha on business recently.

Scottsbluff

Scottsbluff, Neb., is to have a new theatre. W. H. Ostenburg, Jr., of Scottsbluff, is to start building a $125,000 structure. He already owns and controls the Orpheum at Scottsbluff, the Sun at Scottsbluff, the Dancelland, and the Rialto Theatre at Bayard, Neb.

Oklahoma-Texas

Moving Picture World Bureau, Oklahoma City, Okla., Dec. 27.

HON. CHARLES E. SASSEEN, district manager for Publix Theatres at Oklahoma City, left December 21 for his old home in Atlanta, Ga., to visit with the home folks and numerous friends during the holidays.

Jack Adams and H. K. Buchanan, of Dallas, and A. C. Bromberg, of Atlanta, Ga., have returned home after a business trip to the Home State Film Co. exchange, at Oklahoma City.

A. A. Koebrick has returned to Oklahoma City after a brief stay with the local Paramount exchange at Dallas, Texas.

Ralph B. Williams, with Universal, was an Oklahoma City visitor the past week.

Charles Kessnich, district manager for M.-G.-M., was an Oklahoma City visitor the past week.

Sam Brunk, with F. B. O., has moved in his new home at Oklahoma City.

W. F. Barrett, sales manager for the Lee Bradford Cohporation, visited in Oklahoma City the past week combining business with pleasure.

Sam Benjamine, with F. B. O. at Oklahoma City, has returned from a business trip to Chicago.

Jennings

Herbert Spenser has purchased the Gem Theatre, Jennings, Okla.

Earlsboro

A new theatre, named Rex, is being erected by Griffith Bros. at Earlsboro, Okla.

Norman

Mr. H. Britton, the father of Harry Britton, theatre manager at Norman, Okla., died in Oklahoma City December 13 from heart failure.

Bixby

The Liberty Theatre at Bixby, Okla., was purchased by R. P. Waid from J. C. Hinds.

Goza

J. G. Jenson will erect a new theatre at Goza, Okla., in the near future, to seat 400.

Kansas City, Mo.

Moving Picture World Bureau, Kansas, City, Mo., Dec. 27.

MOTION picture interests are fighting propaganda with propaganda in Missouri. Since Governor Samuel Baker has announced his intention to place a tax on films, probably an assessment of $10 for each film entering the state, both exhibitors and distributors, verbally and through the press, are attacking the governor's proposal with the assertion that if the governor had practiced an economical reign he would not need additional funds for educational work. Both in Kansas City and in St. Louis exhibitors and distributors are organized to combat the tax movement, which is also being criticized by the press.

C. E. "Doc" Cook, former business manager of the M. P. T. O. Kansas-Missouri, returned from his first territorial trip in Kansas as a Pathe representative with a gruesome tale of woe. Not only were the roads almost impassable, but his car froze up and hard luck descended upon him like plaster off the ceiling. But "Doc" brought back a number of contracts, so the damage was comparatively small, after all.

The Mayfield Theatre, Seventy-first street and Prospect avenue, Kansas City, has been purchased by P. G. Vaughn from George Costa, who has been an exhibitor in Kansas City for ten years.

Among the out-of-town exhibitors in the Kansas City market this week were: J. J. Newcomb, Burlington, Kas.; C. W. Norman, Leland Theatre, Troy, Kas.; Hugh Gardner, Neosho, Mo.; "Curley" Wilson, Excelsior Springs, Mo.; G. L. Hooper, Orpheum, Topeka, Kas.; S. E. Wilhoit, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.

There was snow, but there also was brisk business along Kansas City's movie row this week. John Nolan, Fox branch manager, made a hurried trip into the territory, as did C. A. Schultz, P. D. C. branch manager, who went to Wichita, Kas., and other key towns. The occupants of the Economy exchange, the Educational branch and the "Movie Row" Western Union branch shivered many hours Monday when the oil fuel used for heating gave out. And Monday was a cold day, too.

A fairly large crowd of exhibitors attended the preview screening of the Universal picture, "Michael Strogoff," at the Liberty Theatre, Kansas City, last Thursday night. Harry Taylor, Universal branch manager, hurried out into the territory after more business after the screening. Russell Borg, Educational booker, has been confined to his home several days because of illness. R. S. Ballentyne, Pathe branch manager, made a trip to Dallas, Oklahoma City and Tulsa, Okla., last week. Ben Blotcky, former Paramount branch manager, but now district Paramount manager in Minneapolis, was a Kansas City visitor.

N. D. Patterson has been added to the sales force of Warner Bros., covering Southwest Missouri. Tommy Thompson, booker for Midwest, was on the ill list last week. H. E. White, formerly of Oklahoma City, has been added to the Midwest sales force. Roy Churchill, F. B. O. branch manager, returned from Chicago, where he attended a sales meeting of his organization. A. H. Fischer, Warner Bros.' division manager, was a Kansas City visitor. Guy Navarre, United Artists branch manager, was another hustler in the territory last week.

Howard De Weese is the now booker at the Metro-Goldwyn-Mayer exchange. After six years as stenographer at the Pathe branch, Edith Lightfoot has resigned, being succeeded by Miss Edna Beal. Lou T. Rogers, independent producer, was a Kansas City visitor. The National Screen Service has opened an office on Movie Row, being located with the M. P. T. O. Kansas-Missouri at 128 West Eighteen street. Charles Bessenbacher, manager of the Kansas City Independent Exchange, was confined to his home because of illness this week. J. E. Lyons is a new Pathe salesman.

C. W. Allen and S. E. Schwahn, P. D. C. representatives out of Kansas City, have returned after two weeks in the St. Louis territory. Robert Carnie, Paramount representative, has recovered from illness and is back on the job. Harry Taylor, Universal branch manager, already is contemplating a trip to Europe with Carl Laemmle next summer. He added up his gross sales the other day, then dreamed of the prize award. Miss Gladys Libby, formerly of the Warner Bros. branch, has accepted a position with Capitol Enterprises in Kansas City.

Kansas City is to have still another major motion picture theatre, according to Ralph D. Hornbrook, consulting engineer for the United Artists Theatre Circuit, organized recently. Mr. Hornbrook was in Kansas City on his way to Chicago and Detroit, where his company also is planning to build theatres, he said. No details as to the approximate cost or size of the theatre were announced by Mr. Hornbrook.

Church Movies Uplifting? Kansas Farmer Says Not!

Kansas City, Mo., Dec. 27.—Here's a nice little boost for the uplifting quality of motion pictures shown in churches as opposed to theatres. Jesse Reed, a farmer living near Gridley, Kas., attended the showing of a motion picture in a Gridley church, shown for about two weeks. The picture showed a beheading, so affecting Reed, physicians believe, that he temporarily lost his mind and labored under the impression that some one was plotting to behead him. Whereupon he went home and murdered his wife.

Canada

Moving Picture World Bureau, Ottawa, Canada, Dec. 27.

ONE of the worst theatre fires in the history of Canada occurred two days before Christmas when the Winnipeg Theatre, a landmark of Winnipeg, Manitoba, was completely destroyed and four firemen were killed through the sudden collapse of two of the walls with the roof. The property loss amounted to $125,000. The theatre, which had been owned for many years by Walker Bros., had originally been used for other purposes, the structure having been converted into a theatre. It was used for general amusement purposes, including picture road shows, drama and stock company presentations. It was built in 1883.

The Canadian Government took motion pictures of its own Parliament for the first time when the sixteenth session of Parliament formally opened at Ottawa recently.

The Columbia Theatre, Wellington street, Ottawa, has been making considerable headway since it was taken over by P. J. Nolan, who is also the owner of the Rex Theatre. Amateur nights and other community features are now being staged at the Columbia and these have added considerable patronage, as well as the better class of pictures booked.

Don Stapleton, proprietor of the Centre Theatre, a large downtown house of Ottawa, Ontario, provided a Christmas entertainment at the theatre under the auspices of the Kiwanis Club of Ottawa for all inmates of orphanages in the Canadian Capital as well as the children of numerous poor families.

Quite a fire occurred in a building at Ottawa, Ontario, occupied by the Royal Bank of Canada on the night of December 17 through the overflowing of an oil furnace. The bank building is owned by P. J. Nolan, proprietor of the Rex and Columbia Theatres, Ottawa.

Gordon F. Wilson, a former newspaperman, has been appointed assistant manager and treasurer of the Regent Theatre, Toronto, the manager of which is Laurence Stewart, who recently succeeded D. C. Brown.

Sturgeon Falls

Robert Stevens of Sudbury, in Northern Ontario, is building a fine new theatre at Sturgeon Falls, a nearby town, the equipment being supplied by the Coleman Electric Company, Toronto, Canadian distributor for various projection lines.

Regina

Pete Egan, manager of the Capitol Theatre, Regina, Sask., recently underwent a serious operation and is under the care of nurses. Mr. Egan, who is one of the most widely known exhibitors in Canada, will remain in the Regina Hospital for some weeks, it is stated.

Vancouver

A large theatre to cost $539,000, exclusive of interior decorating and lighting, is to be erected in Vancouver, B. C., construction work already being under way. The site of the new house, at Seymour and Granville streets, alone cost $200,000, it is announced by the Orpheum Circuit, Inc. The theatre will have a seating capacity of more than 3,000. Officials who have been in Vancouver to make the necessary local arrangements included Joseph Finn, C. C. Hamilton and Marcus Priteca, the latter being of Seattle.

Winnipeg

A Christmas pantomime with juvenile and professional stars was staged at the Capitol Theatre, Winnipeg, Manitoba, during Christmas Week, the production arranged by Mrs. H. M. Thomas, wife of the Western Division manager of Famous Players Canadian Corp. Mr. Thomas, who had been manager of the Capitol for some years, has been transferred to Vancouver, B. C., following the death there of Ralph Ruffner, manager of the Vancouver Capitol for five years.

Montreal

The Orpheum Theatre, Montreal, has been leased by David Kraus and the theatre is being reopened January 2. Thomas Conway, a prominent exhibitor of Montreal, has been appointed general manager of the theatre, with Paul Vincent as house manager.

Toronto

A considerable number of theatres in Canada are once more presenting film serials, the continued form of screen story having shown distinct signs of becoming very popular once more. Regal Films, Limited, Toronto, representing Pathe in Canada, is busy with the release of five chapter features throughout the Dominion.

St. Catharines

Manager George Forhan of the Griffin Theatre, St. Catharines, Ontario, secured big business and considerable publicity through the staging of an old picnic stunt, a nail-driving competition for ladies, on the stage of the theatre.

Aylmer

Following a series of mysterious fires in Aylmer, Quebec, which burned the high school, railway station, a church hall, skating arena and other places, the Family Theatre of Aylmer was totally destroyed by fire on December 16 with a loss of more than $15,000. Mrs. George Lavigne, proprietor of the theatre was a heavy loser, as she carried only $2,000 insurance on the structure and equipment. The theatre was erected 20 years ago and Mrs. Lavigne has been the owner of the business from the start.

Chicago Theatre Work Rushed for Opening

Moving Picture World Bureau, Chicago, Ill., Dec. 28.

FOR the new year, the Chicago movie patrons will have several fine new theatres to select from for their evening's amusement. The first house to be opened will be the Ascher circuit's Sheridan Theatre at Sheridan road and Irving Park boulevard, seating 3,500; the next slated for opening is the Schoenstadt circuit's Piccadilly Theatre in the Hyde Park section; then the Marks Bros. circuit will rush their 5,000-seat Marbro Theatre opening. The Cooney circuit is rushing work on their 2,000-seat Avalon Theatre on the far south side, this circuit also is building the Paradise Theatre on the west side.

Harry J. Ridings, for several years president of the Managers' Club of Chicago, who recently resigned as manager of the Grand Theatre, when the Shubert management took the house over, will become Chicago manager for Mrs. Henry B. Harris the first of the year.

The Kedvale Theatre, at 4048 Armitage avenue, was robbed on Sunday night of receipts by a lone bandit, who made his escape with the loot.

Frank Omick has been named as manager at Elgin, Ill., for the Great States circuit and Vernier Hicks will have charge of the Majestic Theatre at LaSalle, Ill., recently taken over by the circuit. A new organ and other improvements will be put into the house. At Joliet, Ill., the Joliet Theatre of the chain is bringing out the ladies by serving afternoon tea at the matinees and midnight shows will be put on New Year's Eve at all the principal theatres of the circuit.

R. M. Krebs, M. E. Rieck, Raymond D. Kendall and Edward Benson have organized a new company under the name of Andrew Karzas, Inc., with a capital stock of 750 shares of non par value. They will book the features and acts for the Karzas circuit of theatres and dance halls.

Divisional Manager Clyde Eckhardt, of Fox Films Corporation, is proudly displaying the cup awarded him in the National Fire Prevention Contest, as the exchange executive having the organization best trained in fire drills. The employees of the Fox Chicago exchange recently vacated the building in twelve seconds after receiving the fire alarm.

James Best, who operates the Francis and New Home Theatres, has purchased the Blaine Theatre, 3743 Southport avenue from Sol Best.

Will Koehn has been named as manager of the Wilson theatre of the Lubliner and Trinz circuit succeeding M. Meininger who has taken up other duties.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Dec. 27.

WORK on a new stage which, when completed, will be one of the largest of any motion picture house in the United States, has been started at the State Theatre in Minneapolis. Finkelstein & Rubin announced this fact to the public last week in full page ads carried in the Minneapolis newspapers. The stage will be able to accommodate pretentious revues.

Entertainers from some of the Finkelstein & Rubin theatres in Minneapolis took part in the program which featured a dinner given by the Good Will Club of Minneapolis to business and professional men of St. Paul. About 900 men attended this banquet, which was held at the Nicoll Hotel. William Warville Nelson's State Theatre Concert Orchestra contributed selections, as did Bob Brose and his entertainers from the Lagoon Theatre.

Brunhilde Brothers have taken over the Parkside Theatre at 1550 N. Clark street, from Harry Lasker. Rube Leventhal, who has been managing Brunhilde's Temple Theatre, has taken charge at the Parkside and Harry A. Brunhilde will be manager at the Temple.

Pete Dnazdowski has sold his Clybourn Theatre, at 1608 Clybourn avenue, to I. Brotman, who operates the Maplewood Theatre.

James J. Plodna's Harper Theatre, at 53rd and Harper, has become one of Coston's Circuit houses and will be booked by that organization.

I. Siskin, of Nathan & Siskin, who operate the Ideal, Orchard and Janet Theatres, is reported improving after undergoing a serious operation in a local hospital.

Extreme sub-zero weather, which smashed December records for 25 years in many parts of the Northwest, proved a rather severe setback for the theatrical business. During the week which saw the mercury sink to 20 below zero and more, many theatres suffered a deficit. A number of theatres have closed down because of poor business brought on, to some extent, by this inclement weather.

Art Seibel, First National salesman, and Les Davis, assistant manager of the First National branch in Minneapolis, had a narrow escape from death recently when the former's car went off the road which leads between Brookings and Flandreau, S. D. The car went over an embankment and rolled over three times, but the men suffered only minor injuries.

Jasper

The Happy Hour Theatre at Jasper, Minn., entertained children of that town at a free Christmas program given December 23.

Elk Point, S. D.

Charles Bovee, owner of the Florence Theatre at Elk Point, S. D., has been ordered by a federal judge to pay $250 to the American Society of Authors, Composers and Publishers for use of their music. The case was the result of a campaign conducted by this society in the Northwest to collect the "music tax" which is due them for numbers which are played in motion picture houses.

Aneta, S. D.

The Bijou Theatre at Aneta, N. D., showed "Irene" recently and drew a good crowd with the help of a chorus of girls dressed in Alice Blue gowns.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Dec. 27.

TWICE each year Loew's Warfield Theatre, San Francisco, sets aside a day on which admission to matinee performances is given on the presentation of a book. In the past the books have gone to the library of San Quentin Penitentiary, but the books gathered at a book matinee held in December were sent to Alcatraz Island, to the prisoners of the army.

The St. Francis Theatre, San Francisco, has reopened as a long run house along the same lines that have been found successful at the Imperial Theatre, also conducted by Publix Theatres. Charles Kurtzman and his staff have been transferred from the Imperial to the St. Francis and Horton Kahn has gone to the Imperial as manager.

The headquarters of the Allied Amusement Industries of Northern California, the San Francisco Film Board of Trade and Thomas D. Van Osten, for years located at 100 Golden Gate avenue, will be moved shortly to the Golden Gate Theatre Building.

Joseph Johnson and Larus Erlanson have arranged to erect a moving picture theatre on Taraval street, near Nineteenth avenue, San Francisco, the house to be operated by the Golden State Theatre and Realty Co.

Irving C. Ackerman, of the amusement firm of Ackerman & Harris, San Francisco, and head of the Allied Amusement Industries of Northern California, plans an eastern trip in February.

Louis R. Reichert, manager of the San Francisco branch of Tiffany Productions, had a wonderful Christmas gift in the arrival of Mrs. Reichert from the ast. Mrs. Reichert was unable to come West with him when he returned to San Francisco and after his departure underwent a capital operation.

Recent visitors on San Francisco's Film Row have included T. V. Damon, of the Granada Theatre, Yerrington, Nev.; Walter Lawhoff, North Sacramento, Cal.; Henry Heber, of the Majestic Theatre, Sacramento, and Max Weiss, of the Lyric Theatre, "the Jack Partington of Sacramento."

Camino

Lester Smith, of Marysville, Cal., has opened a moving picture theatre at Camino, where shows will be offered once a week.

Lincoln

Don C. Moore, formerly an exhibitor of San Diego, and at one time in the film exchange business at Los Angeles, has purchased the Lincoln Theatre at Lincoln, Cal., from Jack Ryan and associates and is remodeling and refurnishing the house, closing down two weeks for this work.

Stockton

Ben Giroux has resigned as manager of the State Theatre, Stockton, to become associated with the road presentation of "Ben Hur." Nick Turner has been made manager of both the State and California Theatres at Stockton, with Harry Hunsacker as assistant.

Santa Maria

R. E. Durban, who recently secured an option on property on South Broadway, has announced his intention of commencing work at once on the erection of a 1,400-seat moving picture theatre.

A fire broke out in the headquarters of the E. L. C. Film Company, 298 Turk street, San Francisco, on the morning of December 15, destroying fifteen reels of film. No damage was done to the building, other than by smoke.

St. Louis, Mo.

Moving Picture World Bureau, Pittsburgh, Pa., Dec. 28.

THE Grand Avenue Theatres, Incorporated, has been organized by Skouras Brothers and William Goldman, and on January 1 will take over the management of the Grand Central, West End, Lyric and the King Theatres, and in the Summer will also operate the Lyric Skydome. The incorporators are: Spyros P. Skouras, William Goldman, G. P. Skouras, F. J. Laurent and W. J. Hogan. Skouras Brothers now control the Ambassador, Missouri, Grand Central, West End, Lyric and Kings, and through the St. Louis Amusement Company about thirty neighborhood and suburban theatres.

Reports from Southern Illinois are that local conditions are in excellent shape, and the outlook for 1927 is very bright. It is anticipated that the remainder of this winter will be a good one for the motion picture theatres in that section. All of the coal mines are working, and the miners have plenty of surplus cash again.

Recent visitors on Harry Weiss, manager of the First National office were J. F. Dittman and Messrs. Mager and Calvert of the John Dittman Amusement Enterprises of Freeport, Ill., and Charles Lundgren, former Chicago film exchange manager. Lundgren was here to perfect plans for the opening of a local office for a new national film distributing company.

Recent transfers of theatres in this section of the country included: Majestic Theatre, Stuttgart, Ark., from Fred Smith to M. A. Lightner; Grand Theatre, Eldorado, Ill., from B. O. Lanham to William Maloney; Community Theatre, Raymond, Ill., from A. R. McNeal to the Farmers Theatrical Company; Worden, Worden, Ill., from Mrs. Frances Peart to J. Lannae; Liberty Theatre, Binghamton, Tenn., P. E Breece to E. L. Hunt; Princess Theatre, Gideon, Mo., W. H. Anderson to W. D. Mumma, and DeSoto, Memphis, Tenn., to L. S. Goolsby.

When a ten-year-old boy crawled into the Gem Theatre, 16 South Sixth street, St. Louis, to spend the night some one called the police and a squad of patrolmen were rushed to the scene. The boy was placed in the House of Detention.

Wallace Aiken, well known film salesman, is distributing Damaged Goods in Southern Illinois and Eastern Missouri for Steve Farrar of Harrisburg, Ill.

Mrs. Bob Werth, wife of Fox's city salesman, has been released from the Christian Hospital, where she recently underwent an operation.

Recent visitors included: Elvin Weeks, Staunton, Ill.; George Smith and Curley B. Gould, Lawrenceville, Ill.; S. E. Pertle, Jerseyville, Ill.; Tom Reed, Duquoin, Ill.; Jimmy Clayton, West Frankfort, Ill.; Frank Barnes, Carmi, Ill.; Charles Barver, Tilden, Ill.; Sam Hallowell, Assumption, Ill.; Homer Marvel, Mount Vernon, Ill.; Peyton Campbell, Memphis, Mo.; Henry Lowry, Highland, Ill., and Messrs. Leber & Hirth, Pacific, Mo.

At St. Joseph, Mo., the Electric Theatre displayed its $225,000 worth of improvements to a capacity audience, while the Hippodrome of Joplin, Mo., operated by Ben Levy which has undergone $100,000 improvement, enjoyed a similar experience. The seating capacity of the Hippodrome has been enlarged to a total of 1,700 seats. A new pipe organ is among the improvements. The new $75,000 Rialto Theatre of St. Joseph, built almost entirely and equipped by local contractors, opened.

Jack Quinlan, for several years manager of the Mainstreet Theatre, Kansas City, has been named manager of the Pantages Theatre.

Allene Ray is about to plunge into the eighth chapter of the Patheserial, "The House Without a Key," with Walter Miller right on deck.

Michigan

Moving Picture World Bureau, Detroit, Mich., Dec. 27.

AN "old-timers" meeting is announced by the Motion Picture Theatre Owners of Michigan for their next monthly session, which is to be held Wednesday, January 5, at the Book-Cadillac Hotel. The meeting is in response to a general request from exhibitors that old-time members of the association who have been absent recently or who have moved to other scenes be invited to a get-together. Many of those who helped form the present Michigan association are in other lines of business, but are still located in this vicinity. It is to these men that specal invitations are being issued to attend. There will be several speakers of note, entertainment and plenty of hot groceries.

The Christmas holidays found the Detroit film trade busy moving from old to new quarters and over the week-end five more companies took over their new quarters. The companies now in the building are Universal, Metro-Goldwyn-Mayer, F. B. O., Warner Bros. and P. D. C. All will be moved before another two weeks have passed.

Basil and Stuart Davis, exhibitors from London, England, were recent Detroit visitors for several days. While here they were royally entertained by Russell Chapman, manager of the Capitol Theatre.

Jacob Sullivan, manager of the new Orient Theatre, being constructed at Linwood and Philadelphia avenues, announces the theatre will be ready for opening around the first of February.

The Michigan Theatre has announced a special New Year's Eve show at $1 top and tickets are being grabbed up eagerly, the management announces. Several acts from the other Kunsky theatres will supplement the regular program.

It is to be the plan of the Kunsky management to obtain the services of well known screen players from week to week as masters of ceremonies at the Capitol.

J. L. Snitzer, vice-president; E. B. Derr, treasurer; Lee Marcus, general sales manager, and C. E. Sullivan, assistant treasurer of F. B. O., are expected in Detroit this week to conduct a sales conference with Arthur Elliott, local manager and his sales force.

Read Live News for Real Live News

Pennsylvania

Moving Picture World Bureau, St. Louis, Mo., Dec. 28.

THE minority interest of the Harris group in the Harry Davis theatrical enterprises, Pittsburgh, has been transferred to the Stanley Corporation of America, State Senator Frank J. Harris announced last week. The controlling interest of Harry Davis in the organization recently was acquired by Stanley. The latest phase of the deal gives the Stanley Corporation full control of the Davis, Grand, Pitt and Olympic Theatres. The amount of money was not revealed.

Charles F. Schwerin, for the past eight months manager of the Capitol Film Exchange, Pittsburgh, has resigned to accept a position as home office representative for United Artists.

Austin Interrante, formerly manager of the Film Classics exchange, Pittsburgh (which, two years ago was distributor for Warner Bros.), is back in the territory again as a special representative for Tiffany.

J. I. Schnitzer, senior vice-president and general manager of F. B. O., as well as C. E. Penrod, division manager, were recent Pittsburgh visitors. Mr. Schnitzer is a brother to A. H. Schnitzer, manager of the local branch.

Ben Nadler reopened his remodeled and enlarged Prince Theatre at Ambridge on December 23.

Montana

Moving Picture World Bureau, Butte, Mont., Dec. 28.

THE Joshers' Club, that entertained royally December 22 at the Broadway Theatre, under the direction of Merle Davis, lessee of the Ansonia Amusement chain of theatres, and netted some thousands of dollars for the poor of Butte, is now in funds to furnish over 500 baskets of food for the many needy families.

Joe Soloman, who was head of the local Associated Exhibitors' exchange until it was merged with the Pathe interests, and who then became branch special feature manager, has just been promoted to the San Francisco office, where he will be branch manager of special features for Pathe.

"Rick" Warren, Pathe salesman, will take the place left vacant by Mr. Soloman. This leaves an opening in the ranks of the Pathe that as yet has not been filled.

Salt Lake City

W. T. Withers, salesman for F. B. O. out of the Salt Lake City office, has been on a trek over the state of Montana for the past several weeks. He left for Salt Lake City this week, where he will spend Christmas.

Dave Farquhar, manager of Warner Brothers classics, who frequently tours Montana for the classics, is recovering from a prolonged attack of "flu." He is able to be at his office again.

C. R. Wade, special representative for Metro-Goldwyn-Mayer Corporation, is home from a drive over the Treasure State and if present plans work out, he expects to spend Christmas with his family in Mineapolis.

Livingston

E. P. White of the Strand theatre in Livingston, has booked an evening of vaudeville for the Strand, with the threat or promise of making the vaudeville a weekly attraction.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Bamberger Makes An Interesting Test To Determine Sales Value of Papers

TRYING to figure just how valuable newspaper space is to his theatre, H. C. Bamberger, of the Freeport Theatre, Freeport, Long Island, has comd an interesting, but we do not think wholly conclusive experiment. At least he has some basis for calculation. Perhaps you have tried to achieve a similar result. It wouldd be interesting to work out some scheme that would give reliable data. If you have made any experiments along this line, we will appreciate it if you will give us your conclusions.

Mr. Bamberger took a three-eighths, as illustrated on this page. As you will see he offers a free admission to any adult who will mark five words purposely misspelled. This advertisement appeared in the paper for Monday even, and on that evening comparatively few tickets were given, representing but 4.2 per cent of the admissions. Tuesday afternoon the percentage was 6.5 and in the evening 14.5. Wednesday the proportion was 18.3 and 23.1 respectively for matinee and night.

The average on the entire five performances was 13.4.

He figures that 25% of his patrons reside in Freeport and about 70% can be traced to smaller places within a radius of six miles, and he argues that the response represents about 4.63% of the newspaper's circulation and assumes that half of these were told by others, which would give an efficiency of 2.3%.

We do not know just how he arrived at these figures, but we do believe that he has failed to take into consideration two important points.

A Tricky Stunt

In the first place two of the words are misspelled on the hyphen. These are "advertisements" in line 8 and "misspelled" in line 12. Both of these are apt to escape the untrained reader. They probably would be able to catch the errors on straight spelling out, but they do not carry past the hyphen.

This being so, perhaps many failed to find more than three words which seemed to them to be incorrect and concluded that there was some catch.

And on the other hand there are persons who will not take the trouble to work out the idea. They figure it is not worth while. They may read and even be sold on the idea and yet fail to demand their free tickets.

With these two factors to figure in, it is to be questioned whether Mr. Bamberger's deductions are correct. At the same time we believe that he is right in his suggestion that space in the local paper is not highly profitable.

Lem Stewart, while with Southern Enterprises, took a twenty per cent response as a working basis. In other words he figured that not more than one seat in five was sold directly as the result of newspaper advertising.

We believe that the percentage will be found much lower in towns close to a large city where the metropolitan newspapers are given the preference over the local issues. Even where the local sheet has a fairly good circulation, the purchasers may not read the paper with the same thoroughness they give the city dailies. They may skim it over for the purely local news and then turn to the New York papers for the bulk of their reading. But we are inclined to regard the local paper in a town near a large centre as at least five per cent efficient.

Some years ago we went into this matter with the news handler in a town in central Maine. His sales were about equal to the circulation of the local daily. Fifteen per cent of his sales were of the Augusta paper and 85 per cent were of Boston newspapers. About eighty per cent of his sales overlapped the local circulation, and probably blanketed much of the local sheet.

We don't think that Mr. Bamberger has the correct answer, but we think that he will find out before he gets through.

Don't forgget to tell us what you did for Laughg Month.

Playing Safe

Walter League, of the Victory Theatre, Denver, used Clara Bow rather than Eddie Cantor to exploit Kid Boots. To that end he had a pint size youngster in a bathing suit riding around on top of an automobile playing the ukelele. A car similar to that used in the picture was supplied free in return for the advertising mention, and Clara carried the picture over better than Eddie would have done.

Illustrated a Title

John P. Read, of the Joie Theatre, Fort Smith, Ark., used cats in pajamas for The Cat's Pajamas.

One set were in a cage in the lobby while a store showed another collection and a man led a third section through the streets three times a day.

This last stunt proved to be a riot for cats on a leader were something new and cats in pajamas newer still.

Ball Player, Too

Because Tommy Thevenow, who helped St. Louis win the pennant, claims Centralia, Ill., as his home town, the inhabitants turned out to welcome his arrival. The Illinois Theatre steered the demonstration into the theatre and got a wonderful night for Bigger than Barnum's.

ASCHER, SMALL & ROGERS
Corinne
GRIFFITH
in
INTO HER KINGDOM
Now Playing
FREEPORT
VAUDEVILLE
Also
THE HOUSE
WITHOUT A
KEY
We are doing something that we have never done before. This is being done fur a good reason. It will cost us hundreds of seats in the theater to find out how many people are reading our advertisments; but we are willing to do this. The information abtained is that valuable. There are five mispelled words in this paragraph, mark them, present this entire ad at the Box Office (adults only) Monday, Tuesday or Wednseday of this week, and we will admit you absolutely free matinee or evening on any of those days.

H. C. BAMBERGER'S ADVERTISEMENT TO TEST PATRONS

This display from the Freeport Theatre was intended to give the managegr some line on how many persons read the theatrical advertisingg in the local paper. Mr. Bamberger figures that the response was very small.

If You Can Make The Kids Your Friends, You Win

Hewitt's Birthday Was on the House

Joe Hewitt, of the Strand Theatre, Robinson, Ill., had a birthday recently. Being a shy young thing he does not tell what the serial number of the event is, but he admits that he has been in the business for twenty years, so he's off a milk diet.

Anyhow Joe had the birthday and thought the town might as well know about it, so he proclaimed a couple of days of feasting. The first day any little girl could walk right past the doorkeeper at four o'clock and get the best seat she could find.

Joe had a special program with a Sportlight dealing with child athletes, Little Red Riding Hood, with Baby Peggy, Dippy Doo-Dads, a kid comedy, an accordeon solo by a professional friend of Joes and the song School Days with very original slides by J. Hewitt.

Buys the Next Day

The following afternoon he substituted a western drama for Red Riding Hood and gave a stag party to the boys.

No tickets, no formalities, just walk in and hand Joe a smile. But lots of the kids brought little presents that tickled Joe immensely. And the mothers and fathers and big sisters and brothers and cousins and aunts and the school teachers and the ministers and the flagman down at the railroad crossing are all slapping Joe on the back.

And the funny part is that Joe did not sense the advertising value. He just wanted to stand treat in celebration of the double anniversary. That's why it went over so big. It was spontaneous.

And here are our own good wishes and the hope that presently he will be celebrating the fortieth anniversary. Joe has been a regular fellow all his days.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

On the pre-Christmas week program were 6 incidents, of which 3 were on the screen and 3 on the stage. Altogether the show ran an even 2 hours, of which time 91 minutes were given to photoplay subjects and 29 minutes to musical numbers. The feature picture was "The Girl From Coney Island," the First National with Dorothy Mackaill and Jack Mulhall, which ran 58 minutes. A Harry Langdon comedy, "Saturday Afternoon," which was in 3 reels, took 25 minutes. In addition there was the Topical Review, running 8 minutes.

In keeping with the season, there was an overture of Yuletide opening each de luxe performance, taking up 8 minutes. This opened with transparency drop of the exterior of a church. Voices behind the drop sang "Unfold Ye Portals" as the bridges threw soft blue augmented by the same color from the dome on to the transparency. Toward the close of this number these lights dimmed off and deep blues from open box lamps came up behind the drop disclosing the singers, dressed in surplices lined up behind an altar. On either side were orange mosaic candlesticks and to one side was a statue of the Madonna, posed by one of the Mark Strand girls. On this there was a halo spot and shaft of steel blue from the bridge with borders and box lamps of deep blue. With the same lights soprano sang "Holy Night," which was followed by "Silent Night" and the "Hallelujah Chorus" by the ensemble. For a flash finish a second transparency, this one being a window of the church, was used, disclosing a life-size picture of Christ in the manger.

Incident number two was the Topical Review, after which there was a full-size number called "Along the Gypsy Trail." The setting was a gypsy camp with landscape background and props including set-trees, stumps, kettle over fire and grass mats. This number opened with light blue foots with 4 orange colors in the center section. Ten steel blue spots from the bridge hit the birch trees and 6 deep blue open box lamps lighted the set. Borders were blue and the dome had violet floods augmenting the blues. The group of 15 gypsies were shown on the stage at opening in various positions, and the first number was "Two Guitars," sung by the ensemble. This was followed by a gypsy dance done by 8 girls of the ballet. Bass-baritone then sang "Gypsy Love Song," after which a team of dancers did the "Czardas." This was followed by a gypsy violinist who played the selection from "The Countess Maritza," "Play, Gypsies, Play," and the presentation closed with "Black Eyes" by the ensemble. For the first dance the bridges threw orange spots on the dancers and for the vocal solo all lights dimmed off and soloist was spotted by an orange spot from the dome. For the violin solo this was repeated except in the color of the spot, which was amber. For the finish previous lights were augmented by 4 lemon spots from underneath the bridge. This presentation took 10 minutes.

Ukelele Ike (Cliff Edwards) used up 10 minutes with 4 selections, which he did on the apron of the orchestra. The gold draw curtains were closed over the small production stage and all fabric was covered by soft blues from the bridge. There was a white spot on the artist from the dome.

Felix Felicitates the Boss

Felix, the cat, with Pat Sullivan, looks over prize-winning drawings in the Educational contest.

A Sectional Clue

In Buffalo the Lafayette Theatre hooked the Times to a Black Pirate treasure hunt through giving a special performance for the newsboys and route carriers.

The treasure chest in the lobby was to be opened by a hidden key, the clue to which was given in an eighteen-word sentence. What sold the newspaper was the fact that the sentence was given three words at a time, which helped to sell six issues of the paper.

Calling Cards

L. A. Quinn, who handles U. A. in New Zealand, has new copy for The Bat that can be used for any thriller as well as for this mystery story. The cards read:

You will

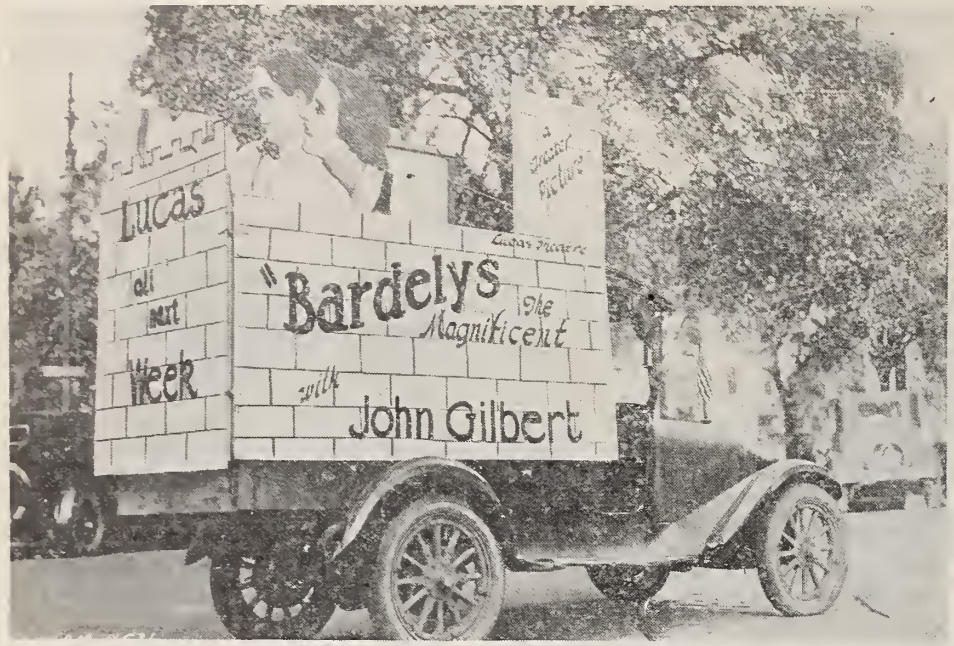
MISS A. THRILL

If you don't see The Bat

The top and bottom lines are set much smaller than the suppositious name. They make excellent throwaways as well as a house-to-house stunt.

A Happy New Year to You

Got Preferred Position in London Stands



COMPO BOARD AND A LITHOGRAPH SOLD BARDELYS
The Lucas Theatre, Savannah, achieved a perambulator very simply and most of the material can be used for other pictures by trimming off the battlements. The only dead loss is the pair of cutouts and some paint.

Spun a Huge Web for Greta the Temptress

Montagu Salmon had an unusual lobby display for The Temptress at the Rialto Theatre, Macon, Ga.

This was a frame about 8 by 12 feet on which was spun a spider's web of silver tinsel. All were tied to a ring in the centre hidden by a cutout of Greta Garbo with small heads of the other players apparently caught in the mesh. At the top large cutout letters gave the title. It was unusual and very effective.

Another odd display was a boudoir setting in a corner of the lobby arranged with handsome furnishings and an array of cosmetics. A sign stated that these were the weapons used by the Temptress. Credit cards to the furniture store and drug company paid for the loan of the display.

Blows the Force

H. M. Addison, of the Binghamton Theatres Co., sends in a card which is mailed each year to the entire police and fire departments. It starts off with: "Messrs. Kornblite and Cohen send you this little token of appreciation of the many courtesies extended to them and wish you and yours a very Merry Christmas and Happy New Year." The recipient's name is typed in and the card is good for the holder and his family to a performance at the Binghamton theatre. There is no limit as to the number to be admitted.

Mr. Addison writes that this card is sent out in December each year and is much appreciated. He stresses the fact that the card should be personally signed by the manager. It seems more intimate than a pass with a printed signature. It has worked so well that he is passing the idea along.

Hanging Stars

Joe Weil, of Universal, has arranged with a garment hanger concern to use the faces of eight Universal stars for their garment hangers intended for window and store display use. These range from Laura LaPlante to "Snookums" and give a wide choice of subjects.

No advertising matter is visible when the hanger is in use, but each is titled for the information of the curious, and most of the fans can recognize the stars.

Start the New Year right. Exploit every picture for what's it's worth.

Spanish Veteran for Across the Pacific

Willis Grist, Jr., is back with Publix again and very much on the job at the Galax Theatre, Birmingham, Ala.

With Across the Pacific he made a lobby display of a Gatling gun used in the Spanish-American War and set up a card telling its history, adding that similar guns were used in the Warner production, as a factor in the spirited battles.

Then he tied the Army Recruiting Service to the idea that enlistment in the army would include service in the Philippines. See the story and then enlist.

That gave him ten locations that he would have been pinched for trying to work alone.

He put out 2,000 heralds at a local football game and gave six 24-sheets the air for two full weeks, with 35 threes the second week.

Naturally he had to do business with all that on the wall.

Masked Ads

Two thousand Buffalo Bill masks were distributed to school children in advance of the first chapter of Fighting with Buffalo Bill at the 105th Street Theatre, Cleveland.

Two thousand Buffalo Bills parading around the streets was about all the advertising needed to launch the serial.

Two Stencils

A variation of the sidewalk stencil was worked in Bessemer, Ala., on Fig Leaves. The first night green fig leaves were stenciled and the title and theatre were filled in the following evening, giving the citizens a day in which to wonder what it was all about.

It's a good stunt, but find out first what the local law is regarding painted sidewalks.

THE GIRL FROM MONTMARTRE IN LONDON'S SIGN CENTRE
Regent Circus, Piccadilly, is the sign centre of London and the New Gallery took a preferred position for The Girl From Montmartre during the recent run of that story. You can get some idea of the competition it had.

Put The Volga Boatman Into the Bull Ring in Mexico

A SIMPLE AND EFFECTIVE DISPLAY FOR UNKNOWN SOLDIER
Sandbags are easy to get and a few guns can be borrowed. The Temple Theatre, Lorain, Ohio, made a nice advance in business at a very small cost with this display. A display does not have to be costly to attract.

Cartoon Contest for Poker Faces

Printing a cartoon showing the familiar five-handed poker game was the way T. L. Kearse, of the Kearse Theatre, Charleston, W. Va., helped put over Poker Faces.

The five men were numbered and all you had to do to win a free ticket to see the Universal was to tell which man held the winning hand and why you thought he did.

The expressions ranged from a broad grin to a concentrated sorrow and most of the answers named one of the two extremes. The details are lacking, but we assume that the winner was selected in advance and properly identified, and the prize probably went to those who elected the man who was neither grouching nor smiling, but just sitting still and saying nothing.

There were no graded prizes. All who picked the right player got a free ticket.

Florists Aided

All members of the Florists' Association in Baltimore collaborated with John T. Moore to put over The Lily at the New Theatre.

A special "Say it with flowers" card was printed up for the Fox release and sent all members of the Association, who sent one out with each delivery. The lily, rose and chrysanthemum were suggested as seasonable flowers with the lower half of the card devoted to the picture.

Many of the dealers also use lily cutouts made from the regular window cards.

Red Ink

Red ink extras are not as prevalent as they were for a time, but Kenneth Talmadge, of the Pantages Theatre, Vancouver, sends in a red ink extra for The Last Edition which pretty near completely covers the front page. Evidently The Last Edition is still current, since the paper is of recent date.

HERE IS A STUNT THAT PUT OVER THE VOLGA BOATMAN IN MEXICO CITY FOR A WOW
George Pezet, general manager for Prodisco in Mexico, organized a parade to escort the film from the station to the exchange. The pictures show the floats and carnival figures used for the parade. In the upper picture is seen the bull ring half an hour before the entry on Sunday, November 27, when 30,000 saw this display.

Open Spaces Give Most Pronounced Cut Values

Takes an Extra Space For an Extra Seller

Appreciating the pull of Red Grange, the Palace theatre, Toledo, took an extra large space for One Minute to Play and gave the star far more prominence than the title. It also gave him the triple title of "Monarch of Moleskins, King of Kicks and Prince of Punts."

PALACE
STARTING SUNDAY
THE BEST IN PHOTO PLAYS
SPECIAL STAGE FEATURES
The Monarch of Moleskins! The King of Kicks! The Prince of Punts!
Red Grange
In An Exultant Sweeping Tale Of College Life
"ONE MINUTE TO PLAY"
ON THE STAGE
FOUR TRI-STATE COLLEGIANS
Monarchs of Pep-Personality and Harmony
ROY PARKS
on The Marr-Colton Organ
Other Features

SWELLING IT UP

It did not waste space in unnecessary talk about the play. It was out to sell Grange, letting him carry the story, and gave a major portion of the space to the pictorial appeal. This is far better than starting in at this late day to tell who Grange is, or to seek to sell the drama which is merely the vehicle for the star. In a four tens it did a good piece of selling and then stopped.

Open Display Is as Good as Extra Cut

This three sevens from the Kentucky theatre, Lexington, seems to be made up of a strip cut and part of another. It does not seem to match exactly, and yet it fits.

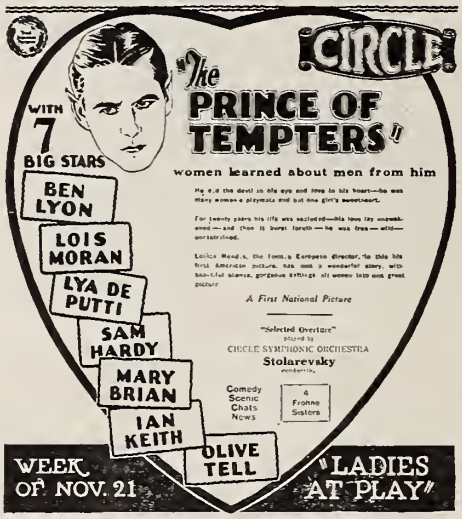
The best attractor is not the cut, but the open display which gives punch to the few lines. Probably this sold better than a more elaborate appeal would have done, for there is more value to the suggestive than to the fully explanatory. Your interest is engaged in the situation pictured. You want to see what is is all about. A fuller explanation might satisfy that desire and unsell the ticket. Played up with plenty of white space, the reader is hooked and sold.

Original Design Is Strong and Effective

Generally the Circle theatre, Indianapolis, does not go in much for distinctive designs. It holds more to the conventional make up. But when Ace Beery does ask for something different, he gets it.

For The Prince of Tempters the design was a heart practically filling a space about four nines.

Strong stress is given the seven stars without detracting from the other sales talk, which is sufficiently remote not to be overshadowed by the heavy lettering.



DIFFERENT AND GOOD

The talk is in an attractie monotone eight point, well leaded to make for extreme ease in reading. Without leads those lines would be far too long for eight point, but with double leads (4 point,) there is no trouble in going to the end of the line.

Two paragraphs are given the story, with a third to tell about the new director and his work.

This is one of the best spaces the Circle has turned out in a long time.

Increases Its Space To Sell Strong Man

Generally the Pantheon theatre, Toledo, uses a reasonably small space for its attractions, but it took four elevens to tell about Harry Langdon in The Strong Man, and it certainly got conversational. Incidentally it achieved a novel layout.

In a column at the left is given a concensus of New York opinion, the clips being taken partly from the tabloid sheets. This is set only seven ems wide, where the standard column is twelve ems. It is all in six point italic, but probably would have looked better in a variety of faces. A succession of italic, Roman, fullface, italic and italic fullface would have given more contrast and probably would have attracted more readers.

There is a change of pace on the right where the type is in three different faces with

AN OPEN DISPLAY THAT GIVES PROMINENCE

Frank Burns Interestingly Experiments on Singles

the bottom lines to match the top. This goes into rather full detail about the story, and suggests that possibly the house did not put the comedian over in Tramp, Tramp, Tramp, and is attempting to correct that error.

Toledo~It's Time To Laugh Again!!
NEW YORK WENT WILD OVER HIM !!!!!!
Here's the "Laughing-est" Show that ever hit Toledo!!
HARRY LANGDON
IN HIS SECOND FEATURE LENGTH COMEDY
"The Strong Man"
Nothing Could Be Funnier!
Nothing Is Funnier! Nothing Ever Will Be Funnier!
BIG MIDNIGHT LAUGH SHOW!
PANTHEON

PLENTY OF TEXT

Had Langdon been put over right on his first full length, the probabilities are that he would not have required such intensive selling on The Strong Man.

This space should turn the trick, however, for even though the prospect may not read all of the type, the fact that it is there will impress him. Too much sales talk is often fatal, but here there is so much more than "too much" that it becomes innocuous again.

One shortcoming is that the signature is far too small for the space taken. The only thing that saves it is the fact that probably it is so well known that it is recognized even in its eclipse.

Simple Space Sells Better Than Crowds

Here is a simple little space about 4½ inches deep across three, that probably sold tickets because the copy writer did not talk his head off. It is from the Imperial theatre, Asheville, N. C., on It Must Be Love.

When a girl cries because she's happy and smiles because she's blue — and does a lot of silly things she never thought she'd do—
IMPERIAL THEATRE
IT MUST BE LOVE
Starting Monday
COLLEEN MOORE
MALCOLM McGREGOR
MAYBE YOU'VE FELT THE ARROW—NOW YOU CAN SEE HOW IT'S DONE!
It's just a peach of a show!
Including also fables—news

SIMPLE BUT CONVINCING

Two of the best lines from the press book are lifted over, and there is added the local endorsement of "It's just a peach of a show." You see Colleen Moore's name, you gather from the title that it should be interesting, and your money slips into the box office without regrets on either side of the window.

Good selling does not always mean the greatest number of words. Often it means the fewest.

Gets New Style For Beacham Displays

Frank H. Burns sends in a singularly attractive ad on Kosher Kitty Kelly that is a marked departure from his usual style. As this is a last day space, he uses a single column, and achieves a very nice result.

This is apparently made with a plan book cut, but it certainly is an unusual one.

FRANK BURNS' SINGLE

Gets Herald and Ad With One Type Body

M. W. Larmour, of the National theatre, Graham, Texas, sends in a set of colored heralds made from his two column newspaper space. After the paper was run off, he lifted the type and had it printed on brightly colored stock.

Mon.-Tues. Nov. 22-23
NATIONAL
A tremendous epic of American Womanhood
STELLA DALLAS
OLIVE HIGGINS PROUTY
Ronald Colman, Belle Bennett, Alice Joyce, Lois Moran, Doug. Fairbanks, Jr., in the United Artist masterpiece
STELLA DALLAS
She married above her class. Sought to raise herself to higher station. But in this step she indelibly placed upon her child of later years a stigma that eventually not only broke the mother's heart but almost destroyed the child's chances in life as well. Should she act as a millstone about the neck of her child, or should she divorce her aspiring husband, grown tired of her through the years, that he might be free to advance without her as a burden? Here's the smashing story that startled its millions of readers as a magazine serial and as a sensational novel that America is still talking about!.
Wed.-Thurs., Nov. 24-25
Lloyd Hughes
Mary Astor and Dolores Del Rio in
"High Steppers"
The cyclonic comedy-drama of youth.
Fri.-Sat., Nov. 26-27
Julian Eltinge
— and —
Ann Pennington in
A riot of farce, comedy-foolishness
"Madame Behave"

MR. LARMOUR'S DOUBLE

The use of the newspaper advertisement for a herald is nothing new, but Mr. Larmour's space is interesting. It is based on plan book mat CCD-4. This is a more or less complete ad with a lot of appended text.

Mr. Larmour cut away all but the illustration and sawed off the eighteen point fact that Henry King made the production. He saved the title, but inserted the star names between the cut and the title, very impolitely giving Frances Marion the gate along with Mr. King. He saved about ten lines by the amputation.

He selected sales talk better suited to his needs and got a nicely planned display that worked better for him than would the display as written. He knows just what will sell to his patrons, and he gets what he needs even if he has to wield the saw.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

HEADLINES. Star, Alice Joyce. Bobby, the daughter, going wrong fast, smoking, drinking, dancing; but Alice saves her by sacrificing love, honor and all for Bobby. Tone no, appeal about one half. Hardly for Sunday, could be special. Town 570. Admission 10-25. J. W. Ryder, Jewel Theatre, Verndale, Minnesota.

F. B. O.

KING OF THE TURF. Star, Kenneth Harlan. Patsy Ruth Miller also starred in this picture and that little peach sure did her stuff fine. Race horse pictures do not draw any more owing to the multitude of them made last year, but this one has two extra good races in it—very thrilling. Tone O.K. Fair appeal. Sunday yes, special no. Draw general class, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

KOSHER KITTY KELLY. (6,105 feet). Star, Viola Dana. Just a fair program picture. It would go good in certain places but not here. Good photography. Tone O.K. Appeal fair. Sunday, yes, special no. Draw town, rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

NO-GUN MAN. (4,522 feet). Star, Bob Custer. Very good Saturday night picture. Draw farm class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium, Benoit, Mississippi.

NON-STOP FLIGHT. (6 reels). If all the Gold Bonds were like this we would be better off if the studio burned down while they were making them. Story too old. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NON-STOP FLIGHT. (6 reels). Very good. No mistake in playing this one. It has lots of drawing power and will please. A good bet for any night in the week. Tone fair, appeal 70 per cent. Sunday, special no. Town 2,900. Admission 10-25, 15-35. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

SECRET ORDERS. Star, Evelyn Brent. This picture is a dandy. Had we advertised this big we might have done an enormous business. Pleased all. Boost it. It's great. Plenty of action, etc. Mitchell Conery, Columbia Theatre, Rennsalaer, New York.

SMILING AT TROUBLE. Star, Lefty Flynn. Flynn is much better in this picture: he was the "bunk" in the earlier westerns but is O.K. now. Tone fair, appeal 85 per cent. Sunday, special, no. Draw general class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

SMILING AT TROUBLE. (6 reels). Star, Lefty Flynn. A good program picture and some better than his other pictures that we have had. The comedy in the picture was good and seemed to please the few who saw it. Should stand up for a two day run. Tone good, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

TOUGH GUY. Star, Fred Thomson. One of the best Thomson pictures we have shown. Pleased a hundred per cent. They sure come out to see Thomson and Silver King. Much better story than in the later pictures. Tone good, appeal 100 per cent. Sunday, special no. Draw town, country class, town 860. Admission 10-25. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

> Boys, we volunteer these reports as unbiased tips on pictures we have played. You can depend on us, as brother exhibitors, to play fair; these tips are not paid for—they are given to you for better booking your shows.
>
> Because we set the example by sending tips we have the right to urge you to do likewise. If we are helping you, as we try to do, turn in and help us by sending your picture tips.
>
> OUR GANG.

WHEN LOVE GROWS COLD. Star, Natacha Rambova. This picture does not register; neither does the star. It does not get any business or please those who happen to drop in out of curiosity. Total loss on two nights showing. Tone, appeal none. Sunday, special no. Town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

WILD TO GO. (4,570 feet). Star, Tom Tyler. The usual good Tyler western. Pleased the natives with fair patronage. Tone good, appeal 95 per cent. Sunday, special no. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

First National

RANSON'S FOLLY. Star, Richard Barthelmess. Should have been titled "Farewell to thee," as we do not want any more of Dick's pictures. This one capped the climax (also completed contract), and it was positively one poor strip of celluloid entertainment. Personally think Dick a great actor but the stories he has been given have about knocked him out. First three reels are taken up in showing how impetuous the hero is, then the story begins. Had lots of walkouts. Tone O. K. Appeal none here. Sunday yes, special no.

RANSON'S FOLLY. Star Richard Barthelmess. Richard Barthelmess has been a bad office star here for some time. Dorothy Mackaill is getting quite popular. But the two together failed to get over here, in this picture, which proved unsatisfactory from every angle. Dorothy Mackaill did not have a part suited to her talents. I hope that the directors or the powers that be will some day realize that you can't make a toe dancer out of a Sara Bernhardt or Divine Sara out of a toe dancer. Or—in plainer words—let the stars do what they are best in. Tone, Sunday, O. K. Appeal none. Special no. Draw all types, town 3,000. Admission 10-30. M. W. Lamour, National Theatre (430 seats), Graham Texas.

RECKLESS LADY. (7,224 feet). Star, Belle Bennett. This would have been a good picture in six reels, but eight made it too long! Made the story move at a snail's pace. Miss Bennett's acting was good and she was well supported by Lois Moran and others of the cast. Tone fair, appeal fair minus. Sunday yes, here, special no. Draw

SCARLET WEST. (5,391 feet). Another program western, but at that better than the Flaming Frontier though it didn't draw me so much money. Tone good, appeal 50 per cent. Sunday, special no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

SENOR DAREDEVIL. Star, Ken Maynard, with Dorothy Devore. Very good western show. Believe Maynard is a coming western star: if his other pictures are as good he will be a box office bet. Tone O. K., appeal good. Sunday if you want westerns that day, nearly a special. Draw town, rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

SUNDOWN. (9,000 feet). Not the big special it is represented to be, and much too long. One patron said he thought the cows would never get there and I believe the thought was universal. Not enough action for the excess footage. Guy C. Sawyer, Town Hall, Chester, Vermont.

TRAMP, TRAMP, TRAMP. (5,830 feet). Star, Harry Langdon. Personally I did not care much for this picture, but our audience ate it up and we did a very big business on it. Everyone said it was a real good feature comedy. Appeal great. Special yes. Mitchell Conery, Columbia Theatre, Rensselaer, New York.

WILDERNESS WOMAN. (7,533 feet). Star, Aileen Pringle. A good, clean comedy that will send them away satisfied. The adventures of an old Alaska miner and his daughter in New York. Chester Conklin is the miner and he is really funny. Tone good, appeal 90 per cent. Sunday yes, special no. Draw farm class, town 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

WILDERNESS WOMAN. Star cast includes Anna Q. Nilsson. A knockout comedy melo. Hits the family theatregoers strong. Well acted, great comedy. Tone good, appeal very good. Sunday, special yes. Draw family class, city 40,000. Admission 10-50. Johnny Jones, Washington, Orpheum Theatres (1,000 seats), Quincy, Illinois.

WINDS OF CHANCE. Star cast. One real picture from every angle. It not only pleased my patrons, but it drew a real crowd. If you have a lot of action-loving fans, book it: it will please them. Tone good, appeal 95 per cent. Sunday, special yes. Draw farm King, Opera House (250 seats), Barnes City, class, town 400. Admission 10-15. Ross S. Iowa.

Fox

THREE BAD MEN. The people have to take off their hats to William Fox for this one. John Ford, the director, will long be remembered as he did a whale of a job on Three Bad Men. Olive Borden, George O'Brien are perfect. J. Farrell Macdonald, Tom Santschi, Frank Campeau are the three best bad men that I have ever seen. Not one knock on this one, but plenty of praise. Don't be afraid of it. Go after it and you will pack your house one hundred per cent. Every inch of film is, here, twenty miles ahead of Covered Wagon. Yes as special. Priscilla Theatre, Lewiston, Maine.

TRIP TO CHINATOWN. A fair program picture. About the best of the Fox specials we have run so far. Tone O. K., appeal fair. Sunday yes, special no. Draw town, rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

WAGES FOR WIVES. Star, Madge Bellamy. A dandy small town picture. I saw this in Baltimore, and my own audience in the country town was much more appreciative than that of the city. Tone good, appeal fine. Sunday, special no. Draw farm class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

YANKEE SENOR. (4,900 feet). Star, Tom

Mix. The rough stuff was faded out each time it started to take place and the picture was very monotonous. We are very glad to see that the 1927 Mix pictures will be real westerns, the kind that ring the bell in the old till. More like this and Tom will be forced to go back to roping steers for a living. Tone fair, appeal very little. Sunday, oh, yes! Special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

YANKEE SENOR. (4,900 feet). Star, Tom Mix. This is somewhat different from the average Mix, but it made him some new friends and his old frends don't go back on him for the first offence. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

YELLOW FINGERS. (8,294 feet). Star, Olive Borden. This is above the average South Sea island stuff. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Metro-Goldwyn

ROMOLA. (2 reels). Stars, Lillian Gish. A fine picture which brought many people who seldom come. Several ladies told me that they were pleased with the picture. I played this on a Saturday night and I think that it disappointed the majority, who usually make up my Saturday night crowd. If your clientele is chiefly western fans better pass this one up their nights anyhow. Tone good, Sunday yes, special no. Town 1,000. L. E. Parsons, Parson's Hall (325 seats), Marcellus, New York.

SALLY, IRENE AND MARY. (5,564 feet). Star cast—fine, well directed cast. Many prominent names are listed, with Constance Bennett, Joan Crawford, Sally O'Neil and William Haines leading. This story of the life of the chorus girl after the show is over held interest until the final closeup. A good program picture. Guy C. Sawyer, Town Hall, Chester, Vermont.

SALLY, IRENE AND MARY. (5,564 feet). Star cast. A little rough for Sunday: but if your audience is not too critical, you can use it. Tone, not so good. Appeal fair. Maybe Sunday, no special. Draw town, rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

SALLY, IRENE AND MARY. (5,564 feet). Star cast. Just a fair program picture. Did not hear any comments on picture. Tone good, appeal 80 per cent. Sunday good, special no. J. H. Heick, Allen Theatre, Allen, Kansas.

SEVEN CHANCES. (5,113 feet). Star, Buster Keaton. A fair picture, really cute in some places; but with us Buster is not a drawing card—just so many like him, and no more. Tone O. K., appeal 60 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

TEMPTRESS. (9 reels). Star, Greta Garbo, also Antonio Moreno. It seems as though all of this firm's high priced features are released about this time of the year, when a small town like this don't do any business. This cost me plenty and I sure felt it. The Temptress is a good attraction, with lots of action. Sounds like a hot one, but it isn't. The few people who saw it liked it, while the title kept people away that no doubt would have enjoyed it. Roy D'Arcy is pretty good, but he is not the D'Arcy he was in he Merry Widow. New print and good paper. Tone good, appeal fair, Sunday yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TIME, THE COMEDIAN. Stars, Busch-Cody. This might have been all right if the stars had done their part, but they sure walked out on it here. Floyd G. Ward, Ward Theatre, Stark, Kansas.

TOWER OF LIES. (6,849 feet). Stars, Lon Chaney, Norma Shearer. Not their best, but a good program that pleased all. Draw from town 400. Floyd G. Ward, Ward Theatre, Stark, Kansas.

A picture that pulled a packed house on a rainy night!

A comedy that saved the show when the feature turned out flat.

A picture that drew against a carnival.

Where can you learn about those assets to your program?

From the tips that generous exhibitors contribute to Straight from the Shoulder. Such tips have already appeared.

Do your part to help others. Send tips early and often!

Paramount

ACE OF CADS. (7,786 feet.) Star, Adolphe Menjou. Very good acting, splendid story, should please any audience. Tone, appeal good, Sunday yes, special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ALOMA OF SOUTH SEAS. (8,544 feet). Star, Gilda Gray. A very good picture but if cut down to six reels would be better. Too much of the same thing over again. Tone fair, appeal 70 per cent. Sunday, special no. Draw town, country class, town 350. Admission 15-25. Ira Stonebraker, Allen Theatre (350 seats), Allen, Kansas.

ANCIENT HIGHWAY. (7,506 feet). Star, Jack Holt. Exceptionally good logging story with Billie Dove, giving us several thrills during the log jam by her acrobatics and spills. Tone O. K. Appeal general. Sunday, special no. Draw rural class, town 300. Admission 15-30 regular. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

BIRTHDAY GROUP. Looks like Paramount has the goods in the Birthday Group. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

BORN TO THE WEST. (6,045 feet). Star, Jack Holt. Good. Plenty of action. Should please any one that likes outdoor and action pictures. Tone, appeal good. Sunday, special yes. Draw town, farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

BORN TO THE WEST. (6,045 feet). Star, Jack Holt. The best of the Zane Grey pictures to date depicting Vanishing American. Title is good, author's name means attendance and the paper was good, so it did a nice business. Raymond Hatton is good. Tone fair, appeal 95 per cent. Sunday, special no. Draw townspeople and farmers, town 850. Admission usually 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

CAMPUS FLIRT. (6,702 feet). Star, Bebe Daniels. Best picture to date. Can't boost it too much. Pleased a hundred per cent. My advice to small towns is to back it and clean up. Tone O. K. Sunday, special yes. Draw mixed class, town 3,000. Admission 10-20. J. R. Long, Opera House (300 seats), Fort Payne, Alabama.

CAMPUS FLIRT. (6,702 feet). Star, Bebe Daniels. Everybody liked this immensely. Full of action and plenty of comedy. Can't go wrong on this picture nohow. Attendance (Saturday) excellent. Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

FINE MANNERS. (7 reels). Star, Gloria Swanson. Better than recent Swanson picture. Mitchell Conery, Columbia Theatre, Rensselaer, New York.

FOR HEAVEN'S SAKE. (5,356 feet). Star, Harold Lloyd. It's good, but not as good as any of his other pictures. I could get them in on this one. Draw town, rural, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

FOR HEAVEN'S SAKE. (5,356 feet). Star, Harold Lloyd. Very good but not so good as Safety Last! (how many comedies are?) and if this is bought carefully and exploited properly—you'll do profitable business. Lloyd has set a rather high average and you can't expect this clever comedian to be one hundred per cent, on every picture. Good attendance. Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

FOR HEAVEN'S SAKE. (5,356 feet). Star, Harold Lloyd. A good comedy but not as good as some of his previous successes. The chase in the last reel is too closely patterned after that in Safety Last. Paramount asked too much rental for it. Did not draw as well as previous Lloyds. Tone O. K., appeal 85 per cent. Sunday yes, special no. Draw townspeople and farmers, town 850. Usual admission 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

HANDS UP. (6,500 feet). Star, Raymond Griffith. Ray in another Paramount comedy, not as good as some of his previous efforts, but pleased the majority. The surprise ending is good. Guy C. Sawyer, Town Hall, Chester, Vermont.

HE'S A PRINCE. Star, Raymond Griffith. Another guaranteed laugh producer. As good a program comedy as can be bought from any company at a minimum rental. Guy C. Sawyer, own Hall, Chester, Vermont.

HE'S A PRINCE. Star, Raymond Griffith. Title was changed to A Regular Fellow. Just a fair picture and was not liked as well as some of his other pictures. Tone fair, appeal 75 per cent. Sunday, special no. Draw town, country class, town 860. Admission 10-25. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

HOLD THAT LION. Star, Douglass MacLean. This was a hilarious comedy that pleased the crowd. The lion was good and MacLean pleased the ladies. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

IRISH LUCK. (7,008 feet). Star, Thomas Meighan. Not any better than the ordinary program picture, although Paramount seems to think this picture worth more. Pleased only 75 per cent. Guy C. Sawyer, Town Hall, Chester, Vermont.

IT'S THE OLD ARMY GAME. (6,889 feet), Star, W. C. Fields. Quite a lot of comedy but nothing to the story. I would say just an ordinary picture. Tone good, appeal 50-50. Sunday yes, special no. Draw town, farm class, town 600. Admission 10-30, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

IT'S THE OLD ARMY GAME. (6,889 feet). Star, W. C. Fields. A fair comedy that was helped by the fair Miss Brooks. She was not on the screen very much during its showing. Would have liked to have seen more of her. Tone good, appeal fair, not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

KID BOOTS. (5,650 feet). Star, Eddie Cantor. This is a fine slapstick comedy with the active Cantor really doing funny stuff. Its plot would be what one expects in a musical comedy but weak for a big movie and yet the show is so full of clever gags and stunts that the crowd like it lots. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

KID BOOTS. Star, Eddie Cantor. This is good entertainment; has a typical musical comedy plot but a lot of clever gags that put it across. Eddie Cantor is a real show in himself and the two girls are very attractive. It is not a "chorus show" however, and Ziegfeld does not show his stuff but it is an entertaining comedy and pleases. Tone O. K. Universal appeal. Sunday, special yes. Chas. Lee Hyde, Grand Theatre (10-20-30 admission), Pierre, South Dakota.

LET'S GET MARRIED. (6,800 feet). Star, Richard Dix. A great comedy drama. How they laughed, and so did I. The wedding at the finish is typical of a jazz-mad age, and

it brought down the house. Guy C. Sawyer, Town Hall, Chester, Vermont.

LUCKY DEVIL. (5,945 feet). Comedy drama with Richard Dix. This is a whiz. Patterned after the type of picture that made the late Wallace Reid popular, it is a great role for Dix. He made lots of friends with this picture and his name should mean more to the box office with such a vehicle. Good paper. Guy C. Sawyer, Town Hall, Chester, Vermont.

MANICURE GIRL. (5,989 feet). Star, Bebe Daniels. Not so good. My patrons prefer Miss Daniels in more of a comedy role. Picture did not please more than 60 per cent. Guy C. Sawyer, Town Hall, Chester, Vermont.

MANTRAP. (6,077 feet). Star, Clara Bow. Very good picture: all characters were well cast and did fine work but the picture did not draw average Friday-Saturday business. Draw town, rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

MISS BREWSTER'S MILLIONS. (6,200 feet). Star, Bebe Daniels. Did exceptionally well here; Bebe is "there" in all directions. Tone O. K. Appeal 70 per cent. Sunday yes, special no. H. P. McFadden, Reel Theatre, 100 per cent. Sunday, special yes. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Producers Dist. Corp.

LAST FRONTIER. Not a big special, but a good early frontier drama. My crowd enjoyed it. It has sufficient action, story and comedy relief to make it popular if presented in the proper manner. But it is not a Covered Wagon, North of 36, or Thundering Herd. I advertised it too highly and she backfired on me. But I should admit that my patrons do not seem to have lost their heads over westerns. Tone, Sunday, appeal O. K. Special—??? Draw all types, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

LAST FRONTIER. Stars, William Boyd, Marguerite de la Motte. This feature drew very well and would have been a wonderful picture three years ago; but pictures on the same order have skimmed the milk. If you are not overdone on the Indian stuff this picture will please very well. Sally Rand was real cute in this picture: Marguerite de la Motte wrongly cast for an actress of her ability. Tone O. K., appeal 85 per cent. Sunday, special yes. Draw general class, town 3,600. Admission 10-20. Wm. A Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

LAST FRONTIER. Star, William Boyd. As good as any of the Frontier historical offerings. Gave a very good business for two nights and pleased; a number stopped to tell me how good it was. Tone good, appeal 88 per cent. Sunday, special yes. Draw general class, town 2,900. Admission 10-25 and 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

MILLION DOLLAR HANDICAP. (6,095 feet). Star cast. Six reels in fine condition. Not much of a house on account of bad weather. Picture well liked by those who saw it. Tone good, appeal fair. Draw general class, town 470. Admission 15-25. A. F. Mathias, Dillsboro Theatre (250 seats), Hillsboro, Indiana.

OFF THE HIGHWAY. Star cast. Eight reels Good and well liked by those who saw it. Tone good, appeal fair. Draw general class, town 470. Admission 15-25. A. F. Mathias, Dillsboro Theatre (250) seats, Hillsboro, Indiana.

United Artists

THE BAT. (9 reels). Star cast. This is a one hundred per cent. picture and if you haven't played it, book it and get behind it. Did not register so much at the box office as I expected but I had a nice business at that. Everyone seemed to be more than pleased and had several good comments. Prints in fine condition. Tone good, appeal

A tip in the mail is worth two in the drawer. Send in your blanks every week, whether you report one picture or six. There are exhibitors who find your reports in agreement with their experience in pictures you've both played. They are following you. Keep the tips coming!

Universal

BLUE BLAZES. Star, Pete Morrison. Good western and pleased. Drew good: Morrison is popular at our theatre. Tone good, appeal 95 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curtis, Bijou Theatre (300 seats), Greenville, South Carolina.

TEXAS STREAK. Star, Hoot Gibson. Only fair Gibson, and it being in seven reels, was a bit draggy. Wherever Gibson is well liked it will go over. It went big for Saturday in my house. Tone O.K. Appeal 85 per cent. Sunday O.K. Special no. Draw from industrial town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

TRIPLE ACTION. Star, Pete Morrison. One of the poorest westerns that I have seen. Don't see anything that would make Pete think he could act. They must have been short of material when they picked him. Tone good, appeal poor. Sunday, special no. Draw town, farm class, town 600. Admission 10-30, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

TWO FISTED JONES. Star, Jack Hoxie. A dandy good western, as Jack always brings us a good crowd. Pleased ninety per cent of my crowd and that's saying a good deal for a western. Print in good shape. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

WHAT HAPPENED TO JONES. (6,700 feet). Star, Reginald Denny. A good picture but my people just won't turn out for Denny so lost money; but the picture is all right. Tone good, Sunday and special no, with above in mind. Draw town, farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt. California.

WHAT HAPPENED TO JONES. (6,700 feet). A riot. The best Denny I have shown. It is very peppy, the comedy situations are well handled and the entire cast worked hard to put it over. It is a very clever comedy drama but not so clever that the ordinary person, not being as clever as the producer, would fail to get the comedy. In fact, it pleased and entertained all who saw it here. Tone, Sunday, special O.K. Appeal good. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

WHERE WAS I? Star, Reginald Denny. Fair picture but Denny won't draw for me. I notice his pictures are a great deal alike. Personally I think him O.K. but I can't make the people see him. Tone good, appeal 50 per cent. Special no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

WHITE OUTLAW. Star, Jack Hoxie. The best. It's a dandy western. Jack is at his best in this one. The print was fine—in fact all I get from Universal are in good shape. Tone good, appeal 100 per cent. Sunday, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

WHOLE TOWN'S TALKING. Star, Edward Horton. Very enjoyable picture on the comedy order and you can't go wrong on this. The stars are not outstanding at the box office, but word-of-mouth advertising should make up for that after you get the picture started. My patronage very good. Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

Warner Bros.

FIGHTING EDGE. Good story, good picture. Tone good, appeal fair tone. Sunday yes, special no. Draw farmers, merchants, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PLEASURE BUYERS. Just a good program picture. Tone good, appeal fair. Draw farm, town class, widely scattered town, 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SEVEN SINNERS. Very complicated crook story with a fine finish. Very interesting. Draw farm, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Miscellaneous

ACTION GALORE. Positively terrible. Here Buddy Roosevelt is considered in this a "ham." The kids all yell "Aw, he can't fight." I'm losing my Saturday night crowd with this kind. H. L. Beudon, Grand Rapids, Port Allegany, Pennsylvania.

BRANDED A THIEF. Star, Neal Hart. Very good story but caused poor projection in places. Pleased Saturday crowds, though, with fair pulling power. Tone fair, appeal 90 per cent. Sunday—special no. Draw general class, city 23,000. Admission 10-25. Ed C. Kurdts, Bijou Theatre (300 seats), Greenville, South Carolina.

DAMAGED GOODS. (Road-show). The best that ever came our way. Everybody well pleased. It's worth thousands of dollars to any community for the lesson it contains. Print good. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

MIDNIGHT LIMITED. Good railroad drama and pleased good business. Tone good, appeal 90 per cent. Special no. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

PLASTIC AGE. Star, Clara Bow. This gem taken from college life held up by board of censors but now playing the rounds here, puts over a powerful wallop, is a sure draw in most places and will please. It should be played two days to get the full benefit of word of mouth advertising. Book was popular. Sunday no, special yes. Town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

Short Subjects

HOLD TIGHT. (F.B.O.-comedy). This Blue Ribbon comedy with Alice Ardell is the first of its kind that we can say really pleased our audiences. It was mighty good; full of thrills—in fact, it resembled a serial in its action. And Alice Ardell must have been black and blue when she finished making this one. Chas. W. Lewis, I.O.O.F. Hall, Grand Gorge, New York.

HUG BUG. (Pathe-Glenn Tryon). A real good comedy that made the patrons endanger the roof with their guffaws of laughter. Not a slow minute to it, therefore it pleased. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

INTO THE NET. (Pathe-serial). A new print on each episode of this serial, additional business, and comments of praise after the final episode made me glad I ran this chapter play, the first in five years. I didn't suppose they would ever make such a good one. The fact that it is old made not a bit of difference. Guy C. Sawyer, Town Hall, Chester, Vermont.

LAUGHING LADIES. (Pathe). This comedy is far above the average comedies. Must say it is real entertainment. Print fair. Appeal good. Big city draw. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Booh (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Bnsch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highhinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468

BRAY PRODUCTIONS

Pete's's Haunted House	"Hot Dog" cartoon	Oct. 16..	1,000
Punches and Perfumes	Fistical culture com	Oct. 16..	2,000
On the Farm	McDougall Alley	Oct. 23..	2 rls
For the Love O' Pete	Lantz cartoon	Oct. 23..	1 rl
Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl
Fighting Fool (L. Sargent)	Fistical Culture	Nov. 6..	2 rls
Transportation	Screen magazine	Nov. 27..	1 rl
Nize Monkey	Sunkist comedy	Nov. 29..	2 rls.
At the Beach	McDougall Alley	Nov. 29..	2 rls.
Trail of the Monk	Lantz' cartoon	Nov. 29..	1 rl.
Monkey Huka	Sunkist comedy	Dec. 4..	2 rls.
Luke Warm Daze	McDougall Alley	Dec. 4..	2 rl.s
Blue Black	Fistical Culture series	Dec. 11..	2 rls
Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000

Dollars That Help 6,492 Exhibitors

DEPENDABILITY assures leadership — that's why Moving Picture World is glad to send an exhibitor a dollar for writing a letter telling of a major error in this Chart. With 6,492 exhibitors as subscribers, we owe this service to our leadership in the circulation field.

Producers give us footages and other pertinent information when we review pictures. Sometimes after that they change the length of the films and don't tell us of the changes. That is how some errors creep in here; though not our mistake, we gladly pay for correction.

We appreciate the interest our exhibitor friends take in telling us about these errors and to save other exhibitors we gladly give out our dollars for the trouble our friends take in writing. It's worth it to have that sort of friends helping us to retain the dependability leadership.

	Kind of Picture	Review	Feet
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,495

Waldorf

Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Hushands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1926	
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2..	2,000

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy comedy	Nov. 6..	1 rl
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama	....	....
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,570
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,009
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
Short Subjects			
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	Aug. 14..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
The Army	Bray cartoon	Sept. 11..	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1925	
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,068
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29 .	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheet (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603

FOX FILM CORP.

Features		1925	
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,617
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,97.
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,51.
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,60(
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,89.
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709
Short Subjects			
Transients in Arcadia	O. Henry story	Oct. 31..	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
Peacemakers	Helen & Warren	Nov. 7..	2,000
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
Features		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,039
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Crown of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
Short Subjects			
Old Virginia	Variety	Jan. 23..	1,000
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls

GOTHAM PRODUCTIONS

Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900

METRO-GOLDWYN-MAYER

		1925	
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000

	Kind of Picture	Review	Feet
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616

PARAMOUNT

		1925	
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
a Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,03[illegible]
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,443
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	5,283
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23.	
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,130
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4..	
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Our Gang comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Raggedy Rose (Mahel Normand)	Hal Roach comedy	Nov. 13..	2 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4..	2 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4..	2 rls.
Through Thick and Thin	Terry cartoon	Dec. 4..	1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4..	2 rls.
Hitting the Rails	Terry cartoon	Dec. 4..	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11..	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11..	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18..	2 rls
School Days	Terry cartoon	Dec. 18..	1 rl
Top Notchers	Sportlight	Dec. 18..	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25..	2 rls
Features			
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479

PREFERRED PICTURES

Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhonn)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294

PRODUCERS DISTRIBUTING CORP.

			1925
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
			1926
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,758
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkrant)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460

RAYART

			1925
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27..	5,255
			1926
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

			1926
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartnne	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	55
Hair Cartoon	Marcus cartoon	May 1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1..	750
Song Car-tune	"Tramp, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	550

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
Peelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

STERLING PICTURES CORP.

		1926	
Love Gamble (Lillian Rich)	Melodrama	July 24..	5,723
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..	5,800
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723

TIFFANY PRODUCTIONS, INC.

		Release Date	
Last Model From Paris	Society comedy drama	Aug.	15
Lost At Sea	Romantic comedy drama	Sept.	1
The First Night	Farce comedy	Oct.	15
Redheads Preferred	Whimsical comedy drama	Nov.	15
One Hour of Love	Emotional drama	Dec.	15
The Enchanted Island	Romantic drama	Jan.	1
Flaming Timber	Woodland drama	Jan.	15
Squads Right	War farce comedy	Feb.	1
The Steeplechasee	Racing society drama	Feb.	15
The Tiger	Modern drama	Mar.	1
The Song of Steel	Society-business drama	Mar.	15
Husband Hunters	Domestic comedy drama	Apr.	1
Snowbound	Comedy drama of the North	Apr.	15
Wild Geese (Special)	Human drama	May	1
The Squared Ring	Society comedy drama	May	15
The Broken Gate	Emotional drama	Jun.	1
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11..	6,100

UNITED ARTISTS

		1925	
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..	10,157
		1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,600
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls.

UNIVERSAL

Features		1926	
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Rustler's Ranch (Acord)	Western	June 5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,633
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night. (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
Short Subjects			
Trapped (Fred Humes)	Short western	July 3..	2,000
There She Goes (Wanda Wiley)	Comedy	July 10..	2,000
Buster's Girl Friend	Buster Brown series	July 10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10..	1,000
Buster's Heartbeats	Buster Brown	July 17..	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17..	2,000
Love's Labor Lost (Edwards)	Comedy	July 17..	1,000
Do or Bust (Edwards)	Comedy	July 17..	1,000
Motor Trouble (Chas. King)	Comedy	July 17..	2,000
Mixed Doubles (Puffy)	Comedy	July 17..	1,000
Fire Barrier	Short western	July 24..	2,000
Village Cut-Up (Lake)	Comedy	July 24..	1,000
Under Desert Skies	Short western	July 24..	2,000
Thirteenth Man (Puffy)	Comedy	July 24..	1,000
Op'ry House Tonight (Lake)	Comedy	July 31..	1,000
Who's Next? (Edwards)	Comedy	July 31..	1,000
Thrilling Romance (Wiley)	Comedy	July 31..	2,000
Little Warrior (Sedgwick)	Short western	July 31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7..	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14..	2,000
When East Meets West	Mustang comedy	Aug. 14..	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14..	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21..	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21..	2,000
Don't Shoot (Mower)	Short western	Aug. 21..	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28..	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28..	2,000
And George Did (Saylor)	Comedy	Sept. 4..	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept. 4..	2,000
Buster Helps Dad	Buster Brown series	Sept. 4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep. 25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep. 25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2..	1,000
The Collegians	Series of 10	Oct. 9..	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16..	....
A Man's Size Pet	Western comedy	Oct. 16..	2,000
Never Again	The Gumps	Oct. 16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16..	1,000
Lots of Grief	Gump comedy	Oct. 16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct. 16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23..	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct. 23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23..	1 rl
When Bonita Rode	Mustang western	Oct. 30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30..	1 rl
Jane's Engagement Party	What Happened to Jane	Nov. 6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6..	1 rl
Please Excuse Me	Excuse Maker com	Nov. 6..	2 rls
The Big Surprise	Gump comedy	Nov. 13..	2 rls.
Snookums' Outing	Newlyweds comedy	Nov. 13..	2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13..	1 rl.
Better Luck	Gump comedy	Nov. 20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..	1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..	2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29..	1 rl.
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29..	1 rl.
Last Lap	Collegians No. 4	Nov. 29..	2 rls.
A Close Call	Gump series	Nov. 29..	2 rls.
Snookums' Merry Christmas	Newlyweds series	Nov. 29..	2 rls.
Hen Punchers of Piperock	Mustang western com	Nov. 29..	2 rls.
Trail of Trickery (Cobb)	Northwest drama	Dec. 11..	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11..	1 rl
Around the Bases	Collegians series	Dec. 11..	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18..	1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18..	2 rls
Too Much Progress in Piperock	Tuttle western com	Dec. 18..	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18..	2 rls
Fighting Spirit	Collegians series	Dec. 25..	2 rls
Buster's Picnic	Buster Brown series	Dec. 25..	2 rls

WARNER BROS.

		1925	
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11..	5,810
Third Degree (D. Costello)	Melodrama		
Finger Prints (Fazenda)	Comedy drama		

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by O. T. Taylor

The Song of the Fisherman

THERE is something romantic about the sea and ships; a subtle appeal to young and old, to seashore inhabitants and inland dweller. There's strife and quietude —torment and peace—and romance, suggested by the sea.

Ships and the sea furnish the theme for this presentation suggestion.

It is a presentation suitable for a picture prologue or as a scenic offering, using one or more singers and any number of girls in a dance repertoire. The scenic effect is much easier to achieve than seems at first glance possible.

THE ROUTINE

The drapes part revealing the inside of a warehouse with the door closed, shutting out the view of the bay. White lights full up. Sitting to the right is an old fisherman attired in boots, southwester and heavy sweater. He is mending fishing nets and sings as he works. Any one of the better known ballads of the sea, "The Bell in the Lighthouse," "Down in the Deep," or "Asleep in the Deep" will be found suitable. The singer should be basso or baritone.

During the last chorus of the song the fisherman, still singing, crosses the stage and opens door. Through the open door is seen a vista of the bay. In the foreground —the wharf with its boat and piling, coil of rope, barrels, cases and gangplank.

In the distance, across the bay, a town with mills, warehouses and docks with vessels loading. Further out the bay a lighthouse. The fisherman, completing his song, returns to his mending. Loud chatter and noise is heard as a number of girls (or boys and girls) attired in sport clothes, enter by way of the gangplank, apparently returning from an outing.

They laugh and joke and, as orchestra swings into a lively tune, begin to dance. Introduce solo. The dance over, one of the girls request that the old fisherman sing one of the old-time ballads. He assents, but sings a more modern number, "I'm Waiting for a Ship That Never Comes In," with the boys and girls grouping around him humming the accompaniment.

White light is dimming slowly, the sky reddens in the sunset, red fades to blue. Lights appear in the windows of the mill across the bay, smoke belching from its funnel. The boys and girls applaud the fisherman's song and call for a dance. He does a comedy sailor dance with the boys and girls joining in finale.

THE SETTING

Figures 1 and 2. The set consists of a sky drop or cyclorama A, in front of which is the town and lighthouse row B, the water row C and the wharf row D. These rows can all be cut from wall board and nailed lightly to frames.

The warehouse E may be frame construction, covered with muslin or manila paper, with the track G fastened to frame over opening, and the sliding door F hung on the track. The track can be a light type

(Continued on next page)

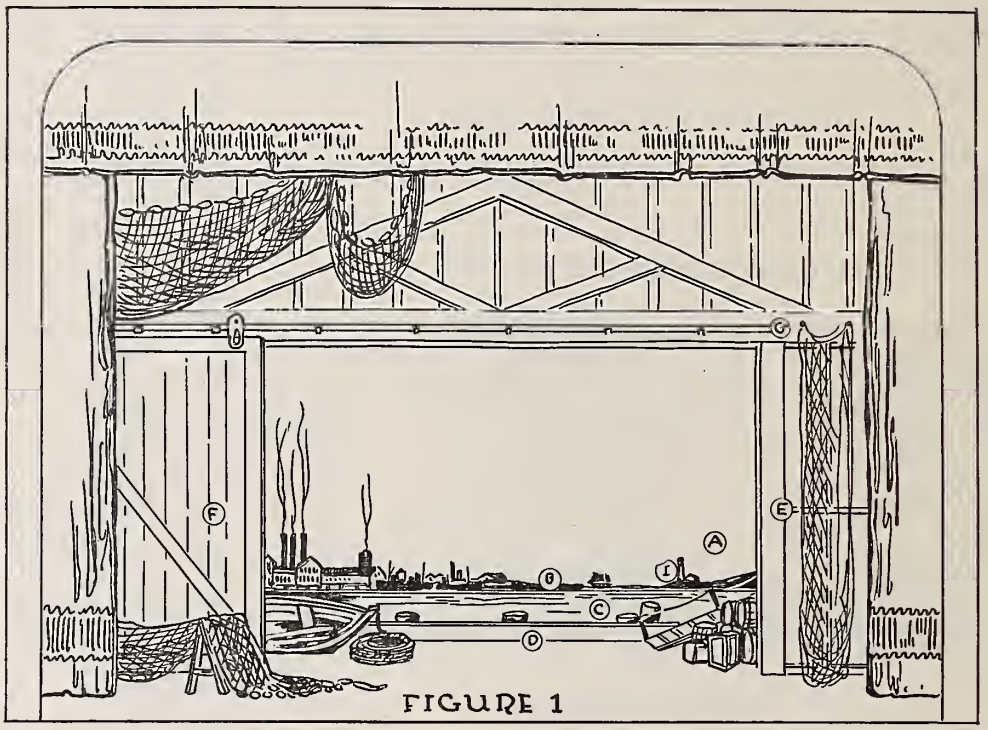


FIGURE 1

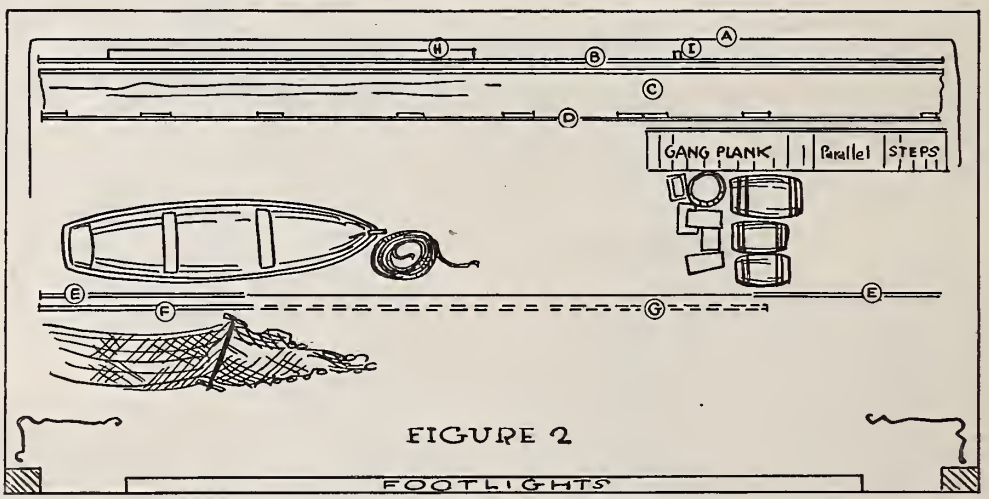


FIGURE 2

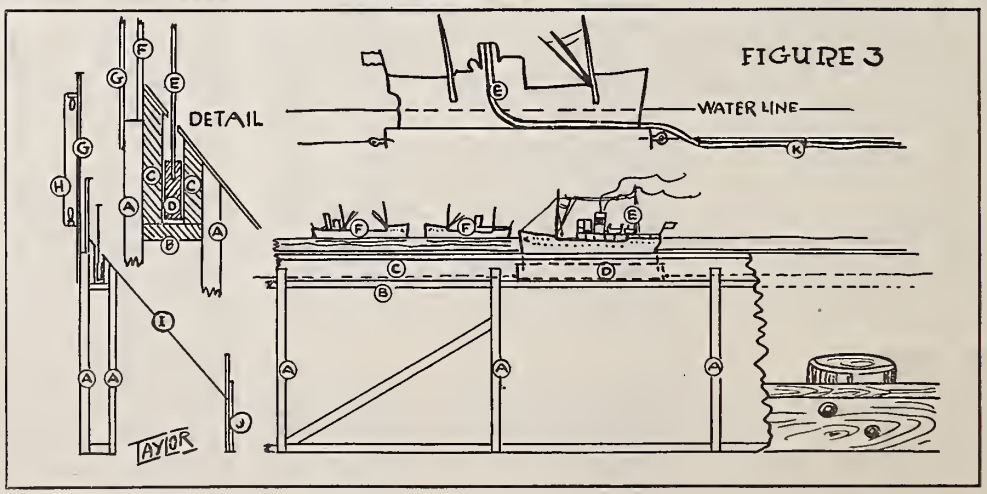


FIGURE 3

Production Tips, Kinks and Wrinkles

barn-door track borrowed from a local hardware store). Or, the warehouse can be a leg drop and the door hung on ropes to fly. The latter is the simpler way to build this part of the set.

The door may be framed and covered with muslin or paper, or a stretch with a hanging a bottom batten, or several old flats nailed together and repainted.

A practical boat, if obtainable, will lend a touch of atmosphere to the setting. However, a painted profile will do, should it be found impractical to use or impossible to secure a real boat. The cases, boxes and barrels are usually easily obtained. In seaports fishing nets may, no doubt, be borrowed from some supply house. As a substitute use a number of tennis nets.

SUGGESTIONS ON HOW TO MAKE THE MECHANICAL EFFECT

Figure 3 shows in detail how the traveling steamboat effect is achieved. Nail together the pieces CC and B to form a trough of same length as the water row. The trough is supported at the desired height by the legs A. The legs also support the town and lighthouse cutouts G, as well as the water row L, which slants from the dock and boats F to the wharf row J.

The light-hood H is attached to back of G.

The steamboat E is attached to the base D. The base fits rather loosely in the trough and is pulled through by means of a cord K. A cord may also be fastened to the opposite end of base and used in pulling the boat back to starting point.

A small rubber tube, attached to the pull cord, run along the base and up the back of funnel, carries the smoke to funnel. A small flasher or flash plug operates the light in the light house.

PAINTING

The distant mills, warehouse and lighthouse get white, with shading in gray and black. The water is blue-gray with a rather vague suggestion of reflections of the mills. The reflections and dark gray and green vertical wave lines camouflage the slit through which the boat travels.

The wharf timbers, piling and interior of warehouse is done in the gray of weathered, unpainted wood.

The steamboat is white and light gray with red band on funnel.

How's Your Inferiority Complex This Fine Day

(Continued from page 20)

all their varied forms, must be the lungs, liver and lights. Experts presumably must be in charge of both.

"Nine times in ten the 'inferiority complex' of the chief executive will keep him from operating on the heart—it's too dangerous. But with even less expert knowledge of the subject, he will not hesitate to cut and slash the other parts on the slightest excuse, until his basic and saving sense of showmanship finally comes to the rescue, which is often too late to save that particular picture or series from a flop.

"The consequence is that he compels his advertising and publicity men to develop an 'inferiority complex' all their own, for they dare not know more about their own specialty than their boss.

"So it goes all down the line, until the industry, as a whole, has developed an 'inferiority complex' that hurts.

The Banker and the State Righter rose from the table.

"My 'inferiority complex' tells me," said the latter significantly, "that yours is working overtime today."

The Critic shoved back his chair and withdrew his well chewed cigar from his mouth.

"Quite interesting, Oldtimer," he drawled patronizingly, "but not wholly correct. We critics, for example, cannot be said to have an 'inferiority complex.'"

The Oldtimer grinned for the first time, and glanced around the now half empty room.

"The hell you can't," he said. "Wait till your city editor learns from the business office that the Paramet advertising is cancelled because of that fool review you wrote last week, and you'll develop one, I'll bet."

And taking their "complexes" with them they repaired to the lobby.

Carl Laemmle Buys Drama To Picturize

Screen rights for "We Americans," the stage success now playing to capacity houses in the Julian Eltinge Theatres, New York City, have been purchased by Universal.

It will be made as a feature for the 1927-28 season and probably will have George Lewis, of "His People" and "The Collegians" fame, in the starring role.

Bidding Spirited

Carl Laemmle's acquisition of this property is a definite feather in Universal's cap. There was spirited bidding on the part of several film companies for the screen rights of this piece and it is understood that the Laemmle organization came out on top only after offering a very stiff price.

The film of this play, a dramatic story of second generation immigrants and their Americanization, in comparison with that of ther parents is in line with the recently instituted efforts of Will H. Hays by which it is hoped to aid in the Americanization of immigrants by moton pictures.

"Nobody's Widow"

IN the De Mille P. D. C. picture "Nobody's Window," Leatrice Joy, Charles Ray, Phyllis Haven and Donald Crisp certainly don't appear to be sad about any husband's death, so everything turns out all right. The scene above might well be that of a little New Year's dinner, even to the popping cork and the merry laughter.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Sinking Fund Keeps Your Head Above Flood

EXHIBITORS who are business men as well as showmen, have the best chance to survive in these days of opposition, competition and patronage distractions. The first thought of a business man using any sort of equipment in his activities is to create a sinking fund against the time when repair or replacement becomes necessary.

More than any other business man, the exhibitor depends upon equipment. While the merchant bases his appeal on the quality of manufactured product, the exhibitor has to make his appeal through quality plus environment.

Therefore the exhibitor must use not only the methods of the merchant in exploiting his product; he must also employ the business principles of the man who uses equipment and that means he must be not only ready, but able, to replace or repair long before such action becomes imperative.

Theatre Can't Afford To Get Run Down

By advertising, a merchant can sell a quality product in a run-down store, and he can get the same people back on another sale day. But the theatre man finds few in his seats, no matter how well he exploits, if the public does not care for his seating facilities, his music, his projection or the screen they have to stare at.

Therefore it is imperative that the exhibitor cultivate public favor by providing in all these important parts of his picture environment, the very best kept at its best!

Too often an exhibitor is inclined to let equipment run along until replacement is manifestly essential to the continuation of business. Then he has to squirm and dig around to find the wherewithal to meet the sudden demand on the bank account.

Figuring Ahead Will Save the Situation

If you apportion a certain amount of intake against known depreciation and possible contingencies, you will find it easy to meet these demands, and meet them before it is too late to hold the patron who has torn a dress on a bad seat or injured a knee in a stumble over a bad place in the floor covering.

Spread your maintenance cost over fifty-two weeks of the year. Figure what's coming next month, next year—and the year after that—and provide against the coming expenditures by regular and easy saving.

The sinking fund can be made your strongest ally in the battle to hold the public and show a profit.

S. M. P. E. Bulletin is Building Interest in Society's Activity

The latest Bulletin of the Society of Motion Picture Engineers reflects credit on the enthusiasm with which P. A. McGuire and his associates of the Advertising and Publicity Committee worked upon its composition and arrangement.

The Society of Motion Picture Engineers, realizing that its great work which it is accomplishing can best be extended through informing the interested industry more fully of its aims, its accomplishments, has created the department which fosters the Bulletin, and with P. A. McGuire at its head, ably aided by A. M. Beatty, Louis Cozens, John H. Kurlander, George Edwards, W. V. D. Kelley, R. S. Peck and J. C. Kroesen, the committee threw a wealth of enthusiasm into its task. Especially interesting is the section of the Bulletin which, under the heading, "As Others See Us," gives the comments of the trade press on the activities of the society, showing conclusively the importance attached to the work of the growing membership of the S. M. P. E.

WELCH, W. VA.—Samuel Polon and C. D. Brewster will soon take bids for new theatre to be erected on McDowell street, with seating capacity of 1,800, to include lobby and several stores. Lessee Mayor John W. Blakely. Estimated cost $100,000.

CARBON HILL, ALA.—Pastime Theatre is being razed to make way for new and more modern theatre structure.

GALVA, ILL.—J. A. Miller & Son have general contract to erect up-to-date two-story moving picture theatre, with seating capacity of 500, located on Market street, east of Princess Theatre. Large stage suitable for vaudeville will be constructed, including orchestra pit. Pipe organ costing $4,000 will be installed. A. W. Trevor will be manager.

FOR SALE—BELOW MANUFACTURING COST
8 brand new latest type 2 in series arc Motor Generators double 50 and double 75 ampere, sizes 60 cycle 110 to 440 volt circuits. $250 to $310 each.

6 ACME PORTABLE PROJECTORS
In original factory cases complete with lenses, 400 watt 110 v. lamps and universal motor drive. Regular price $225. Reduced price $110 each. Box 399, Moving Picture World, New York City.

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Roll Tickets
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100,000 for $15.50
10,000 for $4.50, 20,000 for $7.50
50,000 for $10.00
Standard Rolls of 2,000
KEYSTONE TICKET CO.
Dept. W., SHAMOKIN, PA.
The Union Label if you want it
Have been printing Roll Tickets for 10 years and no better can be had at any price.

SAN FRANCISCO, CALIF.—MacDonald & Kahn, 130 Montgomery street, have contract for reinforced concrete theatre, with seating capacity of 1,500, to be erected on San Bruno avenue, near Beacon street, for Ackerman & Harris, Phelan Building. Estimated cost $250,000.

WILLISTON, FLA.—George W. Livingston, of Newberry, has contract for theatre to be erected on site of Reddick Building on Noble avenue for Williston Development Corporation.

REVERE, MASS.—Capabianco Construction Company, 46 Cornhill street, Boston, has contract for one-story theatre to be erected on Broadway for J. A. Di Pesa, 20 Pembertno square, Boston. Estimated cost $155,522.

BURLINGTON, N. C.—Stevenson Theatres, Inc., S. S. Stevenson, Carolina Theatre, has awarded contract for theatre and office building, 59 by 167 feet. Theatre will have seating capacity 700 in main auditorium and 1,000 in balconies. Estimated cost, $150,000.

MARLOW, OKLA.—Frank Miller, owner of Whiteway Theatre, has purchased Briscoe Building on West Main street and is converting same into an up-to-date theatre.

PONCA CITY, OKLA.—Theatre is being constructed by Ponca City Theatres Association, Dr. J. A. Douglas, secretary. Lessee, Publix Theatres. Estimated cost, $85,000.

PONCA CITY, OKLA.—J. F. Wyatt is erecting theatre. House will be under management of Bob Montgomery. Estimated cost, $25,000.

BIRMINGHAM, ALA.—C. M. Allen & Sons, 408½ North 19th street, have contract for making alterations and remodeling three-story theatre at 2012 North Third avenue for Palace Amusement Company.

BUENA VISTA, FLA.—Fred F. Creswell, Alhambra Hotel, Miami, Fla., will rebuild one-story Biltmore Theatre, seating capacity 900. Estimated cost, $60,000.

J. H. Hallberg Provides "Service Station" for His Many Products

Mr. J. H. Hallberg of 29 West Fifty-seventh street, New York, advises that he has inaugurated a department for advice and service to those using Hallberg Motor Generators, Economizers, Projectors and other specialties, through which information and service can be obtained.

Some exhibitors have been made to believe (in view of the fact that Mr. Hallberg leased the rights for the sale of his specialties to the United Theatre Equipment Corporation, now out of business) that it would be impossible to secure repair parts for these machines.

Mr. Hallberg also says that many of his Motor Generators are so designed and constructed that they may be used to good advantage for the operation of the new, so-called, Low Intensity and Reflector Arc Lamps. The method for using the Hallberg Motor Generator for such lamps will be described upon request, providing the serial number and other specifications, together with the make of the lamp contemplated to be used with it, are given.

He also states that it is possible to rewind the generator part of the Motor Generators at comparatively low cost for the Reflector type Arc Lamps and that when so rewound they become quite efficient, although not as efficient as the later Hallberg Motor Generators specially designed for Reflector Arcs, but they may at least be used to good advantage for emergency purpose after remodeling.

Ball Bearings, Brushes, Field Rheostats, Starting Boxes and Instruments for any of the old type Hallberg Generators, no matter when made, can be had promptly from stock.

STEUBENVILLE, O.—Company forming, care W. S. Simeral, 403 National Exchange Bank, has plans by A. C. Whitehouse, 504 National Exchange Bank, for one-story moving picture and vaudeville theatre, 60 by 180 feet, to be located on South Third street. Estimated cost $90,000.

CONNELLSVILLE, PA.—Alex Chinn, Perth Amboy, N. J., has plans by H. W. Altman, Fayette Title & Trust Building, Uniontown, Pa., for rebuilding burned moving picture theatre, store and hotel building, two or three-story, 100 by 50 feet, located at North Pittsburgh and Peach streets. Estimated cost $150,000.

LANSDALE, PA.—Lansdale Theatre Company, Howard F. Boorse, Montague and Courtland streets, contemplates erecting two-story moving picture theatre, store and aparment building on Main street. Estimated cost $50,000.

PROVIDENCE, R. I.—P. E. McDonald, 168 Canal street, Boston, Mass., has plans by L. B. Foster, North Main street, Mansfield, Mass., for theatre and store building. Estimated cost to exceed $150,000.

RACINE, WIS.—Universal Chain Theatrical Enterprises, Inc., 730 Fifth avenue, New York, has plans by Fred. D. Jacobs, 28 West Lake street, Chicago, Ill., for three-story theatre, 120 by 145 feet, to be located on Main street. Estimated cost $600,000.

GROSSE POINTE PARK, MICH.—Fred De Lodder, 2435 Seminole avenue, Detroit, plans to remodel one-story brick Grosse Pointe Park Theatre on Balfour street. Estimated cost $25,000.

CHICAGO, ILL.—J. A. Holpuch Company, 111 West Washington street, has general contract for 23-story and six-story tower theatre and office building, 90 by 190 feet, to be erected at 23 West Monroe street, for Twenty-Three West Monroe Street Corporation, care D. H. Burnham & Company, 160 N. La Salle street. Estimated cost $5,000,000.

These Folks Are Buying The Best To Be Had In Equipment

PORTLAND, ORE.—Castle Theatre located on Union avenue, will be remodeled and seating capacity increased to 700 by Sax Investment Company. Estimated cost $60,000.

SEATTLE, WASH.—Pacific Northwest Theatres, Inc., will renovate and redecorate Strand Theatre.

CHICAGO, ILL.—E. F. Behrens, 605 North Michigan avenue, is preparing plans for alterations and erecting one-story addition, 32 by 104 feet, for Tiffin Theatre, North and Karlow avenues. Estimated cost, $150,000.

LAWRENCE, KANS.—Glen W. Dickinson plans to rebuild Bowersock Theatre and increase seating capacity to 1,600.

CARUTHERSVILLE, MO.—I. W. Rodgers, who recently purchased theatre here, plans to make improvements to building.

NEOSHO, MO.—H. T. Gardner, owner and manager of Orpheum Theatre, has purchased building at reported price of $16,000. Plans improvements.

VANDERGRIFT, PA.—Casino Theatre will be remodeled and seating capacity increased.

SACRAMENTO, CALIF.—Orpheum Theatre Circuit, O'Farrell street, has plans by G. A. Lansburgh, 140 Montgomery street, San Francisco, for theatre, seating capacity 2,500, to be located on J street, near 11th. Estimated cost, $800,000.

FOR SALE

(2) Simplex Projectors—serial numbers in 15,000 and 17,000 with automatic reflector arcs; (1) double arc single phase motor generator with instrument control panel—list price new $2,710, condition guaranteed, $1,296 cash. Wire deposit if interested.

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DENVER, COLO.—T. S. Jones, 98 South Broadway, has plans by L. A. Des Jardins, Colorado National Bank Building, to be located at Second street and Broadway. Estimated cost $150,000.

DUBUQUE, IA.—Rosenthal Theatre Corporation has plans by W. P. Whitney, 6951 Green street, Chicago, Ill., for five-story brick and terra-cotta theatre, store and hotel building, to be located at Grove and Elizabeth streets. Estimated cost $750,000.

KANSAS CITY, KANS.—Morris Bloomgarten, 1401 North Fifth street, has plans by C. A. Smith, 800 Finance Building, for one-story brick moving picture theatre and store to be located at Fifth street and Virginia avenue.

SALEM, MASS.—North Shore Realty Company, D. Donahue and M. E. Sullivan, 178 Essex street, plan to erect theatre at Essex, Church and Feters streets. Estimated cost $150,000.

NORTH KANSAS CITY, MO.—North Kansas City Development Company, Commercial Building, plans to erect two-story brick moving picture theatre and club house, to be located at Armour and Swift streets.

ROSELLE PARK, N. J.—David Bender and N. Goldine have plans by William Friedberg, 156 Market street, Newark, N. J., for two-story theatre, store and office building, to be located on Westfield avenue. Estimated cost $200,000.

BROOKLYN, N. Y.—Thesry Amusement Company, 503 Eastern Parkway, has plans by Charles A. Sandblom, 145 West 45th street, New York, for three-story brick moving picture theatre, store and office building, to be located at 598 Fulton street. Estimated cost $350,000.

CALEXICO, CALIF.—Calexico Hotel Company has plans by Merrill & Rahn, 617 Financial Center Building, Los Angeles, for five-story theatre and hotel building, 145 by 240 feet. Estimated cost $375,000.

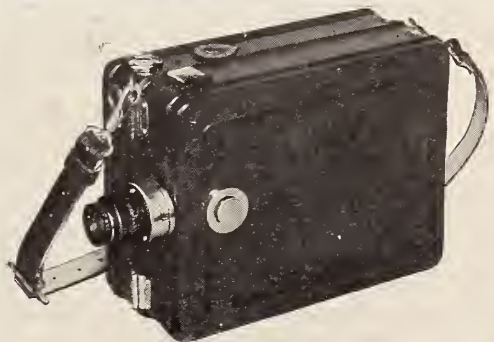
SAN FRANCISCO, CALIF.—Marian Realty Company, 110 Sutter street, plans erection of theatre and store building on Lawton street, near 24th avenue. Estimated to exeed $150,000.

NEW ORLEANS, LA.—M. H. Jacobs, of Saenger Theatres, Inc., 1401 Tulane street, plans to rebuild Prytania Theatre at Prytania and Lecontine streets, destroyed by fire.

MEDFORD, MASS.—Owner, care W. W. Drummey, 80 Boylston street, Boston, plans erection of one-story theatre, 100 by 175 feet, to be located on Main street. Estimated cost $285,000.

DETROIT, MICH.—A. Bzovi, 17 Union street, Ecorse, Mich., has plans by C. W. Brandt, 1114 Kresge Building, for two-story theatre to be located at Grand River avenue and Division road. Estimated cost $150,000.

ST. LOUIS, MO.—H. Chouteau, International Life Building, has indefinitely postponed erecting theatre.



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Better Projection

This Department Was founded in 1910 by its Present Editor~

F. H. Richardson

Better Projection Pays

Loew Has Progressive Projection Procedure

MARCUS LOEW has adopted progressive methods for the handling of projection matters in his enormous chain of theatres, and when an organization headed by a man who has demonstrated his keen business ability as has Marcus Loew, I hold it to be unquestionably and distinctly encouraging. It is evidence that we are beginning to really go ahead in matters projectional.

For many years it has been to me a matter of astonishment that such a brilliant business man as Marcus Loew has much more than amply proven himself to be, has permitted so basically important a matter as projection, upon which the final success of everything must, in the very nature of things, depend in a very large degree, to remain in the hands of and under the direction of men whose lack of projection knowledge and whose methods represented what could only rightly be termed the very last word in inefficiency.

Policy Change Needed

On several occasions I have made an effort to direct Mr. Loew's attention to the need for a radical change in projection policy in his rapidly growing theatre chain, but seemed unable to make much if any impression. I venture the assertion that had Mr. Loew consented to talk the matter over with me personally some years ago when I called at his office for the purpose, I could have convinced him of the need for a change, and thus have literally saved him tens of thousands of dollars in wasted electrical power, many, many thousands of dollars in wasted equipment, and would have increased the total income at his box offices by many HUNDREDS OF THOUSANDS OF DOLLARS through the years.

Mr. Loew, however, doubtless, and perhaps naturally, thought that because I am a writer I am merely a theorist, forgetting or not aware of the years I served in projection rooms as a practical projectionist. There are others who think the same thing. They do not stop to think that after years of practical work I have studied just ONE thing for nearly twenty years; that I am in constant touch with the best men in projection literally all over the world; that the questions asked me constantly compel me to keep right up to the minute, and perhaps a few jumps ahead of the minute in projection matters, BOTH theoretical and practical, and that the man who has "been through the mill" as a practical worker who later masters the technical end of things must, in the very nature of things, be pretty thoroughly effiicient. That is NOT a "brag" or self boost, but a plain statement of common sense fact.

Marcus Loew is not much to be blamed, because he is the head of enormous enterprises and cannot be expected personally to direct everything. It can't be done with one brain, no matter how high grade that brain may be. But finally Mr. Loew did wake up to the fact that something was wrong, investigated and there was a sort of projectional explosion. When he got busy he did the right thing, and pretty thoroughly upset the whole foolish procedure of the past.

The first step was to appoint a progressive, well informed motion picture Projectionist as Supervisor of Projection, and that man was Lester Isaac, who, in his address at the dinner tendered the Society of Motion Picture Engineers by the Washington, D. C., local union of motion picture projectionists last spring, said: "I am a motion picture projectionist, NOT a mere machine operator. I want you all to understand that clearly. Washington men are motion picture projectionists, not merely machine operators."

A Wise Selection

Mr. Isaac has been a Loew projectionist for more than ten years, and Mr. Loew, I think, picked wisely and well when he selected him for supervisor. Morton D. O'Brien has been appointed Assistant Supervisor upon the recommendation of Supervisor Isaac, who believed Mr. O'Brien's experience and ability fitted him for the position. Mr. O'Brien is, in addition to his other qualifications, a competent draughtsman, possessed of ability to put his ideas on paper, and into practical operation thereafter. Both men are members of the Motion

(Continued on page 79)

Bluebook School

Question No. 555—How would you make a temporary repair if a rheostat coil or grid burned out?

Question No. 556—Draw diagram of two rheostats connected in series. Describe the effect of series connection.

To All My Friends

IT is utterly out of the question that, much as I would like to, I answer all the hundreds upon hundreds of Christmas cards. I want to thank you every one for your kindly remembrance and to tell you that they made my Christmas very happy.

To those who sent remembrances other than cards, I want to assure you that I have enough handkerchiefs to keep a very clean nose and avoid the laundry for a good while to come; also the good Lord knows my neck will be warm if mufflers will do it.

"Well, anyhow, friends I thank you sincerely. It is not the gift or the card. It is the fact that you thought enough of the "Old Man" to send them.

Wants School That Teaches "Operating"

A MAN in a small city in Massachusetts asks: "Have had a little experience in motion picture operating. Would like to learn the business fully. Would you give me what information I would need, or are there schools in New York City where they teach operating?"

That letter is pretty nearly a crime on nomenclature. "Motion picture operating" might mean most anything from taking the picture up to projection. Of course he really means motion picture projection. Why not say it then?

Once again I say, as I have often said before, that there is only one right way to learn projection, and that is by means of serving a real apprenticeship, meanwhile studying the Bluebook, the projection department and such other books and publications as you may find of value. THERE IS NO OTHER WAY, if you want to do the job right.

A Stuffing Process

There are schools, yes; and in New York City, too, BUT all of them I have knowledge of merely put you through a sort of stuffing process, teaching you the answers to questions they think you will be asked at examination. Some of them guarantee you to get a license, and to supply you with a job, yes. You will be "stuffed" sufficiently to pass the examination if you stick long enough, and don't get discouraged when you are refused, perhaps time after time, with months between refusals. If you get a license they will also actually get you a job, but they will NOT guarantee that you won't get fired within an hour. Get that last clearly!

Stick and Study

If you really want to learn, and learn RIGHT, get you a job as reel boy, apprentice, or anything else which will permit of you being a helper to a projectionist, and then STICK AND STUDY. You would not expect to become a locomotive engineer, a master painter, a plumber or a carpenter in a month or two, would you? Work and study hard for at least a year before you even think of taking a position as projectionist. Not what you want to hear, but what you ought to hear just the same. We already have entirely too many half-baked, almost totally incompetent machine operators. Projectionists are needed, and I know of but one method of producing them and it takes time, hard work and study.

HAVE YOU WRITTEN MOVING PICTURE WORLD FOR THE NEW HANDBOOK OF PROJECTION?

Bluebook School Answer No. 544

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Suppose you are employed as projectionist in a large theatre under construction. Your employer asks your advice concerning the type of light source it is advisable to use for projection. Just what various things would you give consideration, and what information would you desire before offering advice?

This question was asked by G. L. Doe, of Chicago, who challenged Broadway men to answer it: It is a rather astonishing fact that Chicago's bluff was NOT called by New York City. Not a single "Broadway" man even tried to answer. I shall not comment on that fact further than to say that it is NOT to the credit of Broadway.

The following gave the question a whirl, though several frankly stated that they felt incompetent to deal with it fully. John Griffith, Ansonia, Conn.; W. C. Budge, Springfield Gardens, N. Y.; G. L. Doe, Chicago, Ill.; John, "Bill" and "Jack" Doe, Chicago, Ill.; C. H. Hanover, Burlington, Iowa; Thomas H. Namard, Waltham Theatre, Waltham, Mass.; E. Fergodo, Livermore, Calif.; Charles E. Curle, Chattanooga, Tenn.; Al Lichman, Glenside, Pa.; Allan Gengenback, New Orleans, La.; Gilbert Atkindon, Cleveland, Ohio; F. D. Orenbacher, Truesdale, Mo.; T. R. Bankerton, Wentzville, Mo.; G. R. Hahn, Memphis, Tenn.; G. D. Thompson, San Diego, Calif.; Albert Joyce, Redwing, Minn., and D. G. Henderson, Quincy, Ill.

A good many of the answers did not get very far, but some of them did, and those who did not get very far at least had the energy to try. Griffith, Curle, Hanover, Namard, G. L. and "Bill" Doe, Budge and Livermore all did themselves credit, and most of the others made at least a fair stab at it.

On the whole I believe G. L. Doe probably handles the matter best. He says:

The first consideration would naturally be the severe brilliancy demanded by the conditions, and that would be directly affected by three major items, namely: the distance screen to rear rows of seats, the general illumination to be maintained in the auditorium, particularly in its forward part, while projection is in progress, and the color of the auditorium decorations, especially those close to the screen, which latter might perhaps interlock somewhat with the intensity of auditorium illumination.

The necessary brilliancy of the screen surface to secure the desired effect involves the total amount of light incident upon its surface and the total area of the screen surface, which, in turn, interlocks with the reflective power of the screen and the direction of reflection necessary to best results in the individual auditorium. (About the most complete statement of such a problem I have ever seen. Ed.)

Theoretically it is possible to calculate all this with a fair degree of accuracy, but I would personally consider the problem as one in which experience would cover the matter as well, or even better than it would be possible to deal with it by calculation.

My reason for this letter is that not only must all the things I have named be considered, but also the efficiency of the optical system of the projectors, the efficiency of the light source itself AND THE EFFICIENCY OF THE PROJECTIONIST have a very large bearing on the matter. Nor would I feel that I had the right to ignore the latter consideration entirely. I would personally feel that it was up to me to recommend a light source which I felt would supply plenty of light, even when not handled with high efficiency. Even though I felt that I could myself, by handling the light carefully and with high efficiency, get enough light with a Mazda, but that unless handled efficiently it would not supply enough light, then I would not recommend it. No man knows what tomorrow may hold, and in a week I might be gone and a man who would not handle the light efficiently, through lack of knowledge or just plain lack of ambition and energy to do his work right, would be in charge. I would therefore recommend a source which would, to me, be over-efficient.

Also it must be considered that the light source which would supply sufficient screen brilliancy when working at its maximum with a bran new screen surface, would not supply sufficient after the surface had become dulled by the inevitable deteroriation which starts the day the screen is put in place, and continues relentlessly as long as it remains—a slow but sure process.

Another thing is that no authority has as yet even made a real attempt, so far as I know, to standardize the brightness of screen surfaces for various theatre conditions; also I understand our editor does not believe it possible to set up a standard of this sort. (Right, Brother Doe, because of the enormously varying conditions. Brother Griffith, in his answer, remarks that he believes it well to aim to secure at least 20 candle power for large theatres and 15 for small ones, but again this necessity involves the ENORMOUSLY important item of CONTRAST, hence I doubt the feasibility of the suggestion. Ed.)

So much for the general discussion of the problem. Let us now look at the various sources, which are the Mazda, the A. C. arc, the D. C. ordinary arc, the A. C. and D. C. reflector type lamp and the high intensity.

We may promptly discard the A. C. arc as to all intents and purposes obsolete for projection purposes. If the exhibitor would not get a current rectifying device I would regard him as projectionally hopeless, and would leave him right then and there, and that, as our editor says, would be that.

The straight (ordinary) arc is "out" these days also, because far better light sources are available, and at less cost in the long run. We therefore have the Mazda, the D. C. Reflector type lamp and high intensity. And right here is where I probably lose out with our editor, because I would consider the size of the auditorium, its shape and what the approximate color of its decorations would be. If it be a small house, with a maximum distance from rear rows to screen of not to exceed say seventy-five feet, and not sufficiently wide to require a screen of high diffusive power I would recommend Madza, because its illumination is soft and pleasing to the eye. It is easy on the eyes, provided it supply sufficient illumination to render the picture details easily discernible from the rear seats, as it would under the conditions named. It also is cheap in operation and not high in the item of maintainance.

If it be a large, wide auditorium—one in which the distance rear rows of seats to screen is say 150 feet or more and a screen of high diffusive power is necessary—it then follows that we shall need all the light it is possible to get, which means just one thing, viz.: high intensity. I know there may be those who will dispute on that last, but just the same I think the reflector type lamp cannot yet equal the high power high intensity in light production when working with a projector optical train.

Between those two extremes it is my opinion that the reflector type lamp is the thing, the condenser and no-condenser types being a matter the individual must settle for himself. I don't know enough to give an opinion on that point.

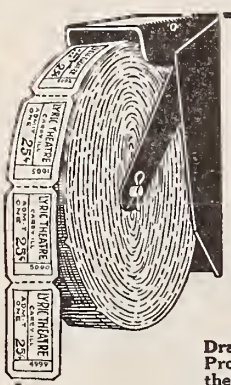
To sum up: if the auditorium be a small one, narrow and not too deep (front to back) I would recommend Mazda. I would also recommend to the exhibitor the use of a not-too-light decorative scheme. If it be a small auditorium, but rather wide, requiring a highly diffusive screen, I would inform friend boss that while Mazda probably would serve fairly well, still reflector type lamps at low amperage would serve better, because it would give a reserve of light to use on dense film and we would be able to get almost any screen Williams desired.

If the auditorium be both wide and deep, seating, say in excess of 3,000, I would recommend high intensity, with the notation that if the maximum viewing distance be not to exceed 125 feet, then a reflector type lamp will probably give satisfactory results, and at much less cost. If the auditorium be anything between the two extremes named, then I would certainly recommend a reflector type equipment, because of the fact that they have a wide range of light producing power and produce the light very efficiently, no matter what proportion of their possible range of light production be used.

Gentlemen, that is, I hold a remarkable answer. It is an answer which does Brother Doe distinct credit. I wish we might know the real name of the individual which produced it. Chicago certainly put one over on New York this time, because there were two other excellent answers from that city, whereas, though Brooklyn is represented, and a fairly good answer, too, not one man from New York City properly tackled it. It would not be fair to assume they were afraid to, but there certainly will be those, particularly in Chicago, who will hold that view.

Brother Griffith's answer contains a material which justifies me in giving it space in condensed form. He says:

This question would run the whole gamut of projection knowledge if a complete answer be given. That is especially true if



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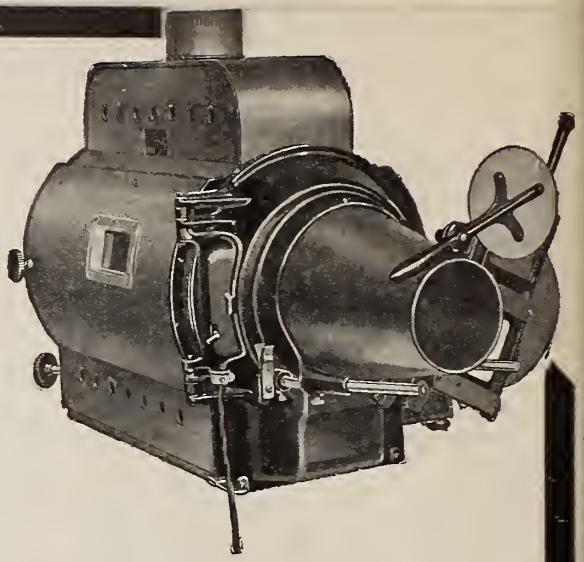

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To continue without Peerless Reflector Arc Lamps is to continuously pay for them anyway and still be without them.

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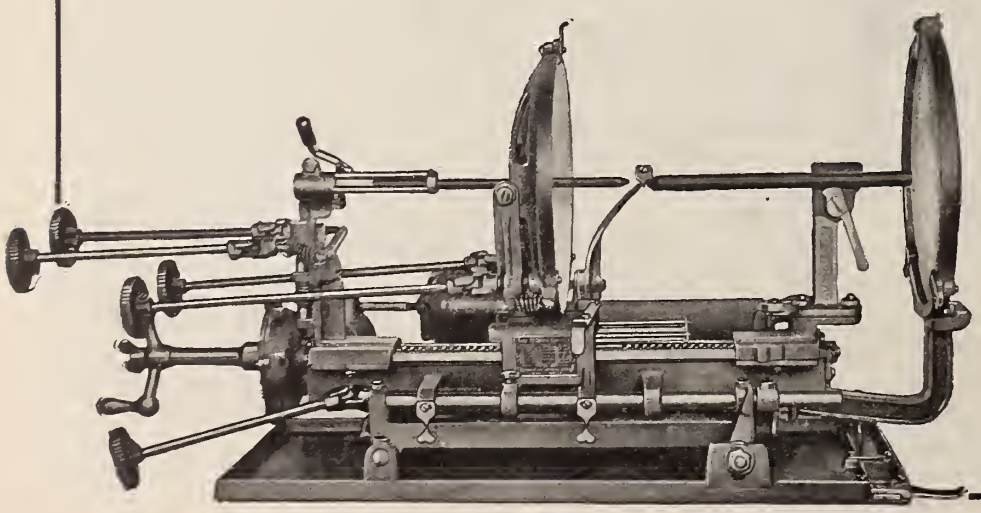

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Mf'd. by

J. E. McAuley Mfg. Co.

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Chicago, Ill.

friend boss be from Missouri, and wants to be shown.

The first thing is to determine how much light we will need, and many factors must be considered in this connection. The area (size) of the picture must, of course, conform to the size of the auditorium. The brightness of the screen must be such as will render picture details plainly visible from the most distant seats. If the shape of the auditorium be such that a high reflection power screen can be used, then a considerable saving in lumins can be effected.

So far as I know, no attempt has been made to standardize the brightness of the screen picture, but I believe it would be a good policy to aim for at least 20 candle power for large theatres, and 15 in small ones (see previous note. Ed.) The total lumins required would be the area of the screen surface in square feet times the selected candle power, divided by the screen reflecting factor. For example: if the reflection factor be less than 100, the required lumins would be greater than if the reflection factor were greater than 100 because the reflection factor is expressed in hundredths. See the Bluebook.

The next part of our problem is to choose one of the six types of light source available, viz.: (a) the A. C. arc; (b) the Mazda lamp; (c) the ordinary D. C. arc; (e) the A. C. reflector arc; (f) the D. C. reflector arc; and (g) the high intensity arc.

To save space we will eliminate a, b and c from our discussion. (You are in error there, John, because the Mazda is much used, and has a perfectly legitimate place in projection. Eliminating a and e are quite proper though. Ed.) The efficiency rating of the others is about as follows: Ordinary D. C. arc from 12 to 30 lumins per ampere. (Do you mean in actual total light production, or light upon the screen, John. There is a fine large, juicy difference, you know. Ed.) The reflector arc 60 to 100 lumins per ampere and the high intensity 30 to 50 lumins per ampere. (All of which, it seems to me, has to do with efficiency more than actual screen illuminating ability, though the latter is largely involved in the resultant crater area per ampere, it is true, hence the relative efficiency when operating through a projector optical system is affected. Ed.)

Assuming a limit of 25 amperes for the reflector arc, we therefore have an available total of 1,500 to 2,500 lumins. The type of projection lens used and its working distance will determine whether we may approach the higher total, or come near to the lower.

Assuming a limit of 130 amperes for high intensity, our available light is equal to from 3,900 to 6,500 lumins, so you may readily see for yourself the possible difference in light as between the two. The rating for the ordinary arc is what you will probably get if you do not understand the projector optical train, or copy the layout of some one who does, and who has a similar condition. That does not represent the actual lumin output of an efficiently handled ordinary arc, however. (I don't quite get that, but think John means that the screen illumination provided by the ordinary arc will be just what you are able to get through the lens system, which will be but little of the whole if you don't understand your business. If that is what is meant, then John is entirely correct. Ed.)

In proof of this see Brother Green's article, page 456, October 16 issue, where, under favorable conditions 52 lumins per ampere was obtained, while a total of 3,380 lumins was reached with a 65 ampere arc. Sixty-five amperes is not the limit for a straight arc, but beyond 75 amperes its efficiency drops sharply.

The next and last step would be to prepare a statement showing the relative cost of installation, maintenance and operation for each kind of light source, together with both favorable and unfavorable points regarding each, probable volume and quality of light, evenness of distribution, etc., and then let him buy what he wants.

I would give considerable if Brother Griffith possessed the facility of expression on paper that Doe, Gray, Hanover and several others have. John knows all right, but as a writer he is a darned good projectionist.

Marcus Loew Projection Policy Progressive

(Continued from page 79)

Picture Projectionists' Union (I. A. T. S. E. & M. P. M. O.) and of the American Projection Society.

Mr. Isaac will doubtless have a tough row to hoe for some time to come, because heretofore it is a sad fact that knowledge of anything other than mere machine operation has played a relatively small part in the eyes of the Loew Supervisor. Can you "get by" has been the rule, and I make that as a statement of known FACT.

Please clearly understand, however, that I do NOT mean by that that there have been no high-grade projectionists in the Loew projection rooms. As a matter of fact there have been many good men, and some who were as high-grade projectionists as could be found anywhere; also there have been some pretty awful dubs, with men of all grades between the two extremes.

Rio Projection Good

For example, in winter I live near the Loew Rio Theatre, Broadway at 160th street. I go there often, and while I have made a few suggestions on minor points to its able manager, J. N. Sewards, and its projectionists, Messrs. Pincus Herbst and Thomas McDermott, I do not remember, during three winters, having seen even so much as one serious projection fault on the Rio screen; also I believe the work is done with at least a very fair degree of efficiency.

The headquarters of the Loew projection department is located in the Loew American Theatre Building, 42nd street and Seventh avenue. Two rooms have been fitted up with suitable furnishings, comprising desks, filing cabinets, drawing tables, typewriters, etc. Mr. Isaac has inaugurated what is designed to be a complete record system. All drawings for Loew theatres will be submitted to Supervisor Isaac, and it will be the duty of Messrs. Issac and O'Brien to see that the projection rooms are properly designed and equipped.

Mr. Isaac has, under all the conditions, certainly tackled a man sized job. It will take time, lots of work and considerable diplomacy to counteract the wrong procedures of the past, and to get things running smoothly and well along right lines.

In my opinion Mr. Isaac should, insofar as concerns New York territory at least, devise some plan by means of which those men who demonstrate their superior ability in both practical projection (which involves energy as well as knowledge, plus willingness) and in technical skill, will get the best positions. I believe some plan might be evolved to test the technical knowledge of the men at least once every year, which might be done in any one of several ways. My idea in suggesting such procedure is to provide some stimulant calculated to encourage the men to really study the technical side of projection, which many men will only do if they can see some immediate possible advantage to them personally in so doing.

Congratulations!

I congratulate Marcus Loew on the step he has taken. I venture to suggest that now he has appointed a really good man as Supervisor, that he clothe him with sufficient authority and cause that authority to be respected in the organization. In other words make the department under Mr. Isaac a department indeed, and give Supervisor Isaac full authority in ALL matters pertaining to projection, holding him strictly accountable for its excellence and its efficiency.

I understand that Local Union 306 is cooperating with Mr. Isaac, which is as it should be. I venture to suggest to Mr. Isaac that he study very carefully the paper I read before the Society of Motion Picture Engineers at its last meeting. The title is "The Supervisor of Projection." It sets forth certain views as to what the office of Supervisor ought to be and how it should be conducted. I am sure he will at least find it interesting.

CAESAR IN ALL HIS GLORY had nothing on Monty Banks in the Pathe feature, "Atta Boy," but Monty has nothing much on himself.

Favorable Reaction

The constantly increasing use of Eastman Panchromatic Negative Film by producers means more and more pictures with blues, reds, yellows and greens in their true black and white relationship.

Effects unobtainable with ordinary negative are usual with "Pan". And the difference—the superiority—of prints on Eastman Positive from "Pan" negatives is readily apparent on the screen.

Such an obvious—and important—improvement in the art cannot fail to have favorable box office reaction.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Killing Business

IF you were privileged to view a sublime masterpiece contrived by a genius in art and before you looked at the canvas you smeared your eyeglasses with butter, would you be getting the most out of your opportunity?

This question arises in our minds as a result of recent visits to smaller theatres, some in New York suburbs and others in lesser cities where the pictures were good pictures, but because of poor projection the entertainment value of the offerings was reduced by more than fifty per cent. In some cases the too rapid running and the bad lighting turned entertainment into irritation and we saw people leave the theatres and overheard their expressions of dissatisfaction. In the larger theatres where so many of us see the pictures we have so come to expect fine projection that we almost take it as a matter of course.

Is there in this day of advanced excellence in the mechanical devices available and the almost fool proof machinery, really any excuse for poor projection? Only a short sighted policy will permit a theatre manager to abuse the eyesight and infringe on the patience of his customers.

Projection is so much an essential part of the entertainment value of motion pictures that showmen have every business incentive for being liberal in their expenditures for equipment and careful in their choice of apparatus. We are convinced that this is not only wisdom in business judgment but a matter of actual necessity if a theatre is to retain its patrons and meet the theatre competition that is bound to enter a field not properly served.

Every theatre in the land should be so equipped that perfect screen service is unvarying. Three projectors are advisable wherever possible, and certainly an extra head or spare parts should not be overlooked in the equipping of every modern projection room. There should be safeguarding against all contingencies and protection for all emergencies. This is the showman's essential cooperation in the entertainment of his audiences.

A medium picture projected so that the beauties of its photography are evident is better than the finest picture masterpiece so poorly put on that the customers are annoyed.

We believe the day is not far off when the public will stay away from theatres that have poor projection and we can't say that the blame will rest with the public. They know now what good projection is and they are not slow to place the responsibility where it belongs—on the shortsighted or careless manager.

International Projector Corporation

90 GOLD STREET NEW YORK, N. Y.

LEO MALONEY

in "The Long Loop on the Pecos"

A WESTERN FEATURE

Scenario by Ford I. Beebe
Directed by Leo D. Maloney

Hoover said; "This country is enjoying its greatest prosperity."

Jones, Smith and Brown said it too.

We accept the statement as fact because Hoover said it, not because the others said it.

Consider the source of statements.

Pathe says "The Long Loop on the Pecos" *is as good a Western as was ever made by anyone.*

Released January 9th.

Pathépicture

IN THIS ISSUE

Kleine Sails To Form French Theatre Chain
The Stuff That News Is Made of
The Unsolved Mystery of Pictures

MOVING PICTURE WORLD

VOL. 84, No. 2 JANUARY 8th, 1927 PRICE 25 CENTS

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HAROLD LLOYD IN "The Kid Brother" PRODUCED BY HAROLD LLOYD CORP.

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BOOK NOW

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POLA NEGRI IN "Hotel Imperial" POMMER-STILLER PRODUCTION

Paramount Pictures

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered at the Post Office at New York, N. Y. under the act of March 3, 1879. Printed weekly. $3 a year

Metro-Goldwyn-Mayer NEWS

"More Stars than there are in Heaven"

BROADWAY ABLAZE WITH WELCOME FOR M-G-M $2 HITS

"Fire Brigade" and "Tell It to the Marines" are talk of town

NEW YORK, N. Y.—New York has just witnessed the most exciting premieres of its theatrical history with the opening of two great M-G-M $2 attractions.

"The Fire Brigade" opened December 20th at the Central Theatre amid the applause of a public that welcomed the first real thriller of years. Newspaper reviewers are commenting on the wonders that this unique fire spectacle unfolds and point out that it has a heart-throb power even greater than "The Old Nest". The advance sale at the box-office with a $2 admission charge indicates that "The Fire Brigade" is a real hit. New York firemen are behind the engagement solid.

In line with its policy to present only the biggest attractions at the Embassy Theatre, Lon Chaney in "Tell It to the Marines" began a sensational engagement Thursday night, Dec. 23rd, at $2 admission. Theatrical circles on Broadway predict another "Big Parade" and this theory is born out at the box-office where the house is sold out for four weeks in advance. William Haines is the talk of critics and public. Full cooperation of the U. S. Marines is helping to establish this rousing M-G-M attraction.

WAITING FOR HER BOYS TO COME HOME!
—you'll cheer through your tears—you'll laugh—you'll love it!
The FIRE BRIGADE
A Metro-Goldwyn-Mayer Picture
CENTRAL THEATRE B'way & 47th St.
Twice Daily 2:45-8:45
Three Times New Year's and Sunday 3:00—6:00—8:45

Reproduction of a New York ad an "The Fire Brigade"

Lillian Gish

"SCARLET LETTER" BOOKED HEAVILY

Lillian Gish's big $2 hit ends five-month success on Broadway

RICHMOND, VA.—At the Capitol Theatre, Richmond, Va., in one of the first engagements of its heavily booked schedule, "The Scarlet Letter" indicates that the country at large waits eagerly for Lillian Gish's starring triumph fresh from five months of Broadway acclaim at $2. Roy P. Rosser, Manager of the Capitol wires: "'Scarlet Letter' opened Monday to turnaway business—matinee today in pouring rain. House filled. Looks like extended run production. Unanimously acclaimed great picture."

CLEVELAND, O.—"The Scarlet Letter," in snow-bound Cleveland, registered on its second Monday, the biggest day's receipts so far this season at the Stillman Theatre.

Few pictures have enjoyed the advance praise and publicity received by Miss Gish's great production and the volume of bookings promises to exceed any attraction in which she has ever appeared.

Twenty-four sheet stands that are being used heavily to promote M-G-M's Big Specials

John Gilbert and Greta Garbo in the great M-G-M hit "Flesh and the Devil" soon forthcoming

"TIN HATS" BREAKING RECORDS EVERYWHERE

Telegrams continue to pour into the offices of M-G-M regarding the sensational box-office success of the comedy hit "Tin Hats." Doug Kimberley, Manager Colonial Theatre, Tacoma, Washington, wires: "'Tin Hats' breaking all records. Best business this year. S. R. O. sign out Saturday, Sunday, Monday. Crowds stood on line two hours tonight. 'Tin Hats' a Riot."

From the Pasadena Theatres Corp., Manager H. B. Wright, telegraphs: "M-G-M still breaking records. 'Tin Hats' does biggest business history of house."

In big cities as well as small towns it is evident that "Tin Hats" has struck the popular flair for comedy and will go on record as one of the year's most successful pictures.

DETROIT WILD OVER CHANEY IN "MARINES"

S.R.O. for "Tell It to the Marines" at Madison Theatre

DETROIT, MICH.—Detroit film men are watching with keen interest the S.R.O. crowds at the Madison Theatre, where Lon Chaney in "Tell It to the Marines" is settling into an extended run. The box-office reports opening day "from one this afternoon until nine-thirty tonight it has been standing room only. It looks as though the New York success will be topped in Detroit and throughout America. William Haines is coming star."

According to present indications bookings on "Tell It to the Marines" will have reached a greater total in quicker time than any previous M-G-M release.

M-G-M STUDIO REVEALS BIG PRODUCTIONS COMING

"Old Heidelberg" goes into work with Ramon Novarro starring

CULVER CITY, CAL.—The Culver City studio of M-G-M is humming with activity. Spurred on by the success of their nationally famous specials, studio officials, stars and directors are engaged on the greatest period of activity in the history of this company.

"Old Heidelberg," starring Ramon Novarro, is under way. Ernest Lubitch is directing this giant enterprise and it will set a new mark in production annals.

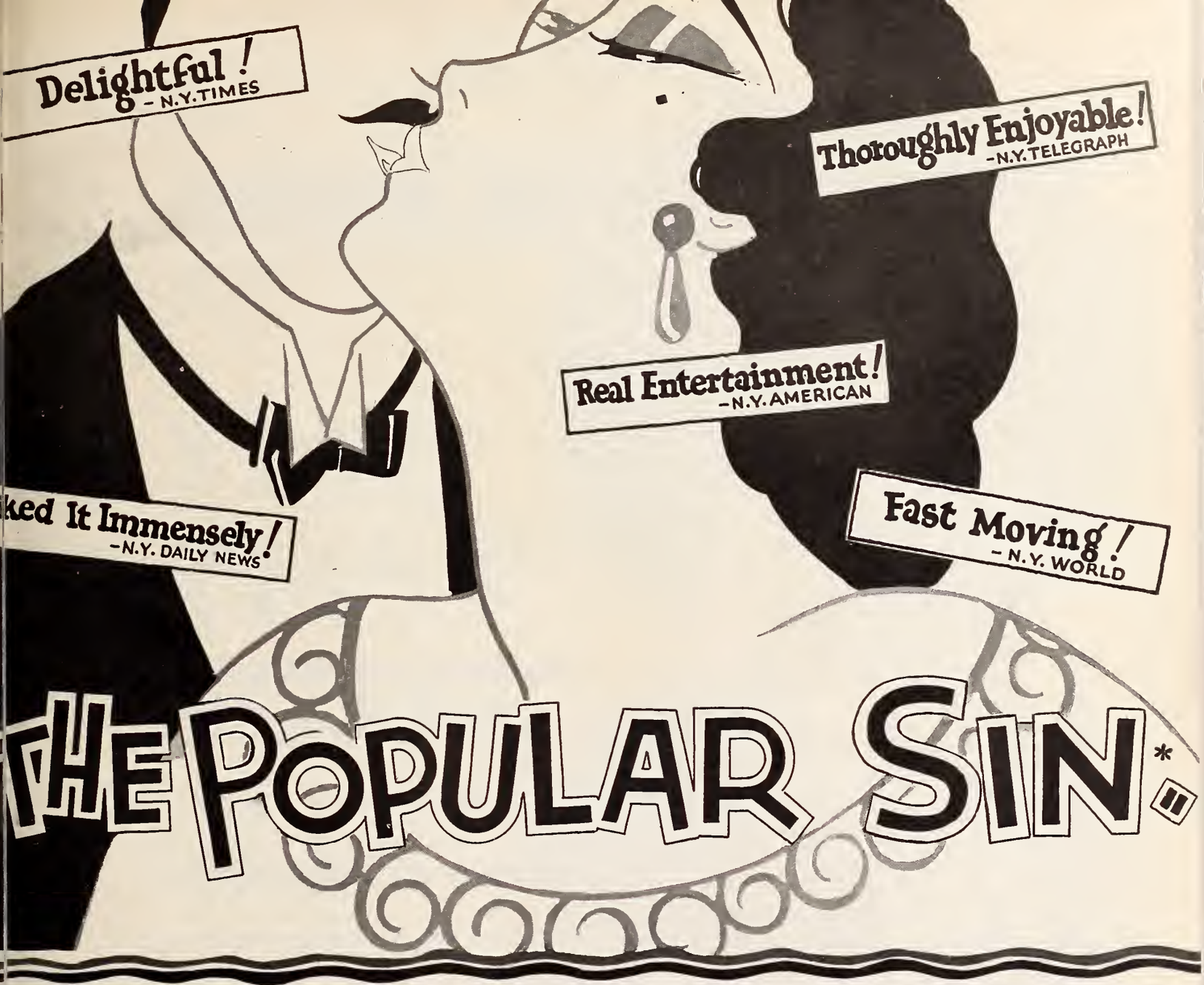
Clarence Brown is directing M-G-M's great epic of the opening of Alaska, based on Robert W. Service's "Trail of Ninety-Eight."

Lon Chaney is working in the famous vehicle "Mr. Wu", noted as both a novel and stage success.

Among other important pictures nearing completion are Norma Shearer in "The Demi-Bride" with Lew Cody; "Women Love Diamonds", with an all-star cast; "Winners of the Wilderness", Tim McCoy's new offering to follow "War Paint" and "Slide Kelly Slide", with William Haines featured in a picture that will be to baseball what his "Brown of Harvard" was to football.

Ten other companies are working on the M-G-M lot in addition to the above, and the audiences which today are applauding "The Fire Brigade", "Tell It to the Marines" and other M-G-M hits may look forward to even greater entertainments in the coming months.

LEO LION *says:*
M-G-M knows public taste. That's why the public knows M-G-M.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Thoroughly Enjoyable! - N.Y. TELEGRAPH
Real Entertainment! - N.Y. AMERICAN
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"PARAMOUNT leads producers," headlines Variety in annual box office analysis.

"THE POPULAR SIN" is one more reason why.

LORENCE VIDOR in "The Popular Sin" A MALCOLM ST. CLAIR PRODUCTION
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DIRECTED BY — RICHARD THORPE

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ELSIE JANIS
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BENIAMINO GIGLI
MARY LEWIS
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CAMEO THEATRE	BRIDGEPORT, CONN.
EMPIRE THEATRE	PORTLAND, MAINE
MAJESTIC THEATRE	PROVIDENCE, R. I.
AMERICAN THEATRE	SALT LAKE CITY, UTAH
CAPITOL THEATRE	SPRINGFIELD, MASS.
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GRAND THEATRE	COLUMBUS, OHIO
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in The Lady in Ermine
LEON ERROL
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DOROTHY MACKAILL
THE PERFECT SAP
with Ben Lyon and Pauline Starke
The MASKED WOMAN
with Anna Q. Nilsson & Holbrook Blinn
KEN MAYNARD
in The Overland Stage
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McFADDEN'S FLATS
First National Pictures
FIRST NATIONAL FIRST!
Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

Last Minute News From Everywhere

MOVING PICTURE WORLD

VOL. 84 New York, January 8, 1927 No. 2

"NAKED TRUTH" NOTE

The A. M. P. A. will discuss "Naked Truth" at a "closed" meeting, Thursday, January 13. Walter Eberhardt will hold the bag.

COCK-A-DOODLE-DO

After twenty-five years Pathe's famous rooster is registered as a trade-mark. No danger, however, of the old bird flying the coop.

Lya Joins P.D.C.; Miss Murray and M-G-M in Break

DeMille Signs Former Paramount Star

Lya de Putti, resigned from the Paramount fold, has signed with De Mille-Metropolitan Pictures. This young actress, whose work opposite Emil Jannings in "Variety" caused a sensation, will have for her first picture "The Heart Thief," and will be featured opposite Joseph Schildkraut. It will be made at the Metropolitan Studios.

Mae Murray has obtained a release from Metro-Goldwyn-Mayer and will, it is said, soon announce a new contract providing her with three pictures a year, a large salary and a liberal percentage of the gross. Neither Miss de Putti nor Miss Murray, nor the companies involved, have issued any statements relative to their new affiliations.

Brought Here by F. P.

Miss Murray is too well known to require description. Miss de Putti, through coming into the limelight within a comparatively short time, has already attracted a national following. She is a native of Hungary and was trained to be a professional dancer. Famous Players brought her to the United States after seeing her work in "Variety." She has scored in featured roles in two Paramount pictures, "The Sorrows of Satan" and "God Gave Me Twenty Cents," and in a Robert Kane production, "The Prince of Tempters." Behind her American experience stand several PFA pictures. Her first starring role, that of an exotic oriental, was in "The Hindu Tombstone," a UFA film made in 1921.

Cohen Joins F. P.

Emanuel Cohen, well known as editor of Pathe News for years, has resigned to assume direct charge of a brand new news weekly which Paramount will inaugurate during the year, probably in the early autumn. Mr. Cohen will be under the supervision of George Weeks, head of the F. P. short subject department.

Late Chicago News Notes

The Exhibitors' Association committee headed by Jack Miller, met with officials of the Chicago projectionists' organization for a new contract for this year. The men are asking for seven days' pay for a six-day week, while owners want adjustments of certain working conditions.

The Karzas circuit has installed Vitaphone in the North Center and State Theatres. They expect it to be in operation soon.

Work will start this week on the new Woodlawn Theatre. The Ascher circuit is celebrating its eighteen anniversary.

Publix "Grad" to Paris

F. F. Kislingbury has left for Paris to join the theatres department of Paramount in the French capital. Mr. Kislingbury was a member of the second class of the Publix Training School for Theatre Managers, and has seen service at the California Theatre, San Francisco, since his graduation.

Cast Miss Dagover

Lil Dagover, ex-UFA star, is now in Hollywood. Her first film will be opposite Jannings in "The Man Who Forgot God."

Marriage Announced

The marriage on November 14 of Miss Ruth Swartz, Mel Shauer's secretary at Paramount, to William Ball, has just leaked out via Pep-o-Grams, the Paramount house organ.

Vitaphone and Fox Join In New Talking Film Deal

The Former Gains The Use of Patents Held by Fox-Case Co.—To Push Equipments

By C. S. Hastings

ONE week after *Moving Picture World's* exclusive story that "Fox Film seeks Vitaphone for theatres," the Vitaphone Corporation and the Fox-Case Corporation announce that they have entered into a contract through which Vitaphone has licensed the Fox-Case Corporation to produce the so-called talking motion pictures under the system developed by the Western Electric Company.

Vitaphone, it now is made public, will continue to license exhibitors to reproduce synchronized pictures, and Fox-Case plans to distribute its pictures to theatres so licensed by Vitaphone and having Vitaphone equipment installed.

Reciprocally and by the same agreement the Fox-Case Company has granted the Vitaphone Corporation licenses under its patent and patent applications and the right to use methods devised by it.

The Western Electric Company, it is understood, will continue its developments in this field. This new arrangement affords it the facilities of the powerful Fox interests. This is expected to lead to the more rapid introduction of equipments in theatres.

The agreement further covers the exchange by the two companies of artists and for their mutual co-operation in all particulars. The Fox-Case studios already have made a number of productions and expect to increase their activities along this line so that there will be made available to theatres in which Vitaphone equipment is installed the productions of both the Vitaphone and Fox-Case studios. Arrangements have been made with artists of such a comprehensive character as to assure programs of wide variety and interest.

The Fox-Case Corporation is owned jointly by the Fox Film Corporation and the Fox Theatres Corporation. The product of the new company will be distributed by the Fox Film Corporation and will be known as "Movietone."

Commenting on the possibili-

(Continued on next page)

London Cable

Moving Picture World Bureau, London

January 5.

Exhibitors again are claiming that American film men do not keep their word. The exhibitor association declares that Americans pledged themselves to keep out of the theatre field in England except in London, where they would maintain some houses for exploitation purposes. The acquisition of theatres in Birmingham is cited.

Concerning That "Merger"

FILM ROW in New York has been laughing the last couple of days over a highly circumstantial account carried in an amusement weekly giving the details of a near-consolidation of the New York motion picture papers.

According to this account, Brother James, of Motion Pictures Today, and William A. Johnston, of the Motion Picture News, had virtually completed a deal whereby three of the weeklies and one daily were to be combined into a single unit for the purpose of pooling circulation, cutting publishing costs and, presumably, getting more advertising.

According to this account everything was all ready for the latest merger when the deal went "blooey" through the demand of the "Chalmers Brothers" that both be taken over on the payroll which promised to overweigh the salary list.

The report might have obtained more serious consideration were it not so generally known that the editorial policy of this literary curio is founded on the philosophy that if you print an article this week and have to contradict it the next issue, you have two stories instead of one.

There is a slight coloring of truth in the story. It is correct only to the extent that Moving Picture World was approached with a proposition to enter the merger. For more than two years this merger proposition, in one form or another, has been broached, not alone by the present instigators

(Continued on page —)

"U" Buys Robbins

Nathan L. Robbins of Robbins Enterprises, Inc., has sold the leaseholds of eight theatres in Syracuse, Utica and Watertown to Universal Chain Theatres, Inc. Operation will be conducted by the Schine Enterprises, Inc., in which Universal has a large interest. The Robbins company is capitalized at $3,000,000.

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 84 NO. 2

Pres. Coolidge Greets Goldwyns at Capitol

Prior to his departure for Los Angeles, Samuel Goldwyn, accompanied by Mrs. Goldwyn and Vilma Banky, visited Washington where the Goldwyn party was received at the Capitol by President Coolidge, and later in the Red Room of the White House by Mrs. Coolidge and John Coolidge.

Prior to meeting the President, Mr. and Mrs. Samuel Goldwyn and Miss Banky were presented to Secretary Hoover and Secretary Wilbur. While in Washington the Goldwyn party lunched with the Count Ladislaus Szechenyi, Ambassador from Hungary to the United States, and the Countess Szechenyi, the former Gladys Vanderbilt.

Governor Baker Switches

Following the wave of protest from exhibitors, members of the Associated Industries of Missouri, state senators and others, Governor Baker of Missouri has indicated that he would abolish his plan for a $10 tax on each motion picture film entering Missouri and, instead, revert back to his original idea of levying an admission tax of 10 per cent. on all theatres. The revenue derived from the tax would be used to bolster up the state educational fund.

Sammy a Daddy

A new Paramount baby has arrived. Sammy Cohen, with Fanamet in Berlin, and Mrs. Cohen are largely responsible. New York heard about it this week by the following cablegram: "Milkman on our block has new customer, Theodore Marks Cohen, weighing 6 pounds. Arrived yesterday afternoon to brighten my declining years. Mother and son doing fine. Father has already started to grow moustache."

Delay Chaplin Film

Present indications are that Charlie Chaplin's "The Circus" will not be turned over to the editing room until September or October. The comedian, beset by publicity attendant upon his marital troubles, is taking a long vacation in Southern California.

M. J. Soukias Sails

M. J. Soukias of Astoria Films, Bucharest, left on the Berengaria January 7 after an extended stay in the United States. He will handle the product of the Pathe Exchange for Roumania in addition to his other ventures, and feels that he can make a clean-up with these short features.

Exhibitor Members Quit Kansas City Arbitration

Exhibitors of Kansas and Missouri have severed relations, temporarily at least, with the Kansas City Joint Board of Arbitration. The board of directors of the M. P. T. O. Kansas-Missouri this week adopted a resolution, instructing President Biechele to instruct all exhibitor members of the arbitration board to withdraw until all exchange awards are complied with.

The above resolution means that Kansas City exhibitors have joined Minneapolis and Detroit in severing relationship with joint arbitration boards, although the causes for such actions are not the same. The principal cause of the M. P. T. O. Kansas-Missouri action was a $500 award against the Pathe exchange to L. D. McElroy, manager of the Forty-fifth Street Theatre, Kansas City.

Vitaphone Closes Deal With Fox

(Continued from preceding page)

ties of this new field, William Fox said: "Heavy responsibility rests on those whose happy fortune it is to have the opportunity of public service through this new art.

"This amazing accomplishment, now perfected, certainly is destined to have far reaching influence in the world. Its influence will be felt not only in picture theatres everywhere, but in 150,000 churches for religious purposes and in 170,000 schools for educational purposes, and in the 20,000,000 American homes.

"Sight and hearing have at last been successfully combined on the screen; the scientists who have erfected this amazing development may have reached the highest achievement in this age of wonders. Therefore, it is fitting that in this public announcement they should be named. They are the engineers of the Western Electric Company and the Bell Telephone Laboratories, and the Case Research Laboratories of Auburn, N. Y.

"While the Fox companies been interested for some time in the development of this and other new features in motion pictures, we have refrained from making any announcements until we could form and perfect an association which we felt was broad enough to develop these new fields.

"We believe 'Movietone' pictures will appeal not only to the twenty-five millions who now see motion pictures weekly in this country, but to an additional twenty-five millions who are not now regular patrons of picture theatres. To that end we pledge our most earnest endeavor."

aHrry M. Warner, president of Warner Bros. Pictures, Inc., said:

"I cannot help but compliment and congratulate William Fox and the Fox interests for the foresighted step they have taken in obtaining a license from the Vitaphone Corporation. I consider this one of the greatest forward moves that has taken place in the industry since the inception of motion pictures and the birth of the Vitaphone."

Concerning That "Merger"

(Continued from preceding page)

of the "friendly move," but by half a dozen other principals, acting for various interested parties.

The situation is not unlike the "roast beef" episode in the old McIntyre and Heath act. If you recall "The Georgia Minstrels" you will remember that Heath asked the owner for the roast. If the man had said "yes" he would have had it.

We listened to this latest proposition, but gave it no greater consideration than other earlier suggestions.

With the largest verified exhibitor circulation, the respect and affection of the exhibitor body, the best background of past achievement, the most highly trained editorial staff and a publication that is admired and respected, Moving Picture World feels that it does not require the assistance of any merger or combination to assure the continuance of a career that is just drawing to the end of its second decade.

We started Moving Picture World twenty years ago—the first successful motion picture trade publication in this country. Nine years later was founded Cine Mundial, with a present paid circulation of more than 50,000; today the most important magazine in the Spanish-speaking world. We carry the message of the picture to a wider field than any other publishing house in the world.

We are not in the market for the purchase of any other publication. We are not in the market for any merger proposition. Standing solidly upon our own feet, we feel modestly confident of our ability to continue as an independent publication.

Outside of the fact that we were approached with such a proposition, the story as related is wholly and picturesquely incorrect. Negotiations were so promptly discouraged that they never reached a discussion of the status of the "Chalmers Brothers": who really represent three generations.

COMING and GOING

A party of First National executives, headed by General Manager Richard A. Rowland, left for Los Angeles on January 4. In the party were Natli Barr, Russian beauty now under First National contract; Ned E. Marin, sales manager; Mrs. Florence Strauss, scenario editor; Charles Rogers, producer of the Ken Maynard features, and Mrs. Rogers; and D. S. Squires, manager for Richard Barthelmess.

* * *

I. E. Chadwick, president of Chadwick Pictures, who has been at his studios in Los Angeles for several months, arrived in New York this week for a short stay at the company's home offices. Jesse J. Goldburg, supervising director-general of Chadwick Pictures, who has been in New York for several weeks, has returned to Los Angeles.

* * *

F. H. Knocke, president of Medal Film Co., Inc., distributors of P. D. C.'s productions throughout the West Indies, has returned from a tour of inspection which took him to Porto Rico, Venezuela and some of the Lesser Antilles.

* * *

Harry Reichenbach has left New York for a ten-day trip to Hollywood.

* * *

Cresson E. Smith, general sales manager, Mid-West Division of United Artists, left New York on January 2 for a fortnight's trip to the Middle West.

* * *

Otto B. Mantell, general manager of United Artists, Cristobal office, has arrived in New York office, has arrived in New York.

* * *

Charles F. Schwerin, new special sales representative for United Artists, left New York on January 1 for Pittsburgh.

* * *

Max Ehrenreich, chief South American representative of United Artists, is in New York.

* * *

Ed Smith, general sales manager of Tiffany productions, left last Friday for the Middle West to open several new Tiffany exchanges which have heretofore been handled by Tiffany franchise holders. He will open an exchange in Kansas City and then proceed to St. Louis.

* * *

Polan Banks, 21-year-old literary prodigy with a novel and several original screen stories to his credit, left on January 2 for Hollywood to join Fox Films' scenario department. He will continue writing originals.

* * *

Harold B. Franklin has left for Florida to open new Publix theatres at Miami and Jacksonville.

* * *

J. A. Fitzgerald of the Asheville Motion Picture Corp., Asheville, N. C., is at the Astor.

* * *

Paul Oscard is back in New York after opening Publix houses at Houston and San Antonio, Texas.

* * *

Paul Schofield has left for the West to do a scenario for Asher, Small & Rogers.

Fred Niblo Signs Director Contract With Jos. Schenck

Agreement Specifies One a Year for M-G-M

Fred Niblo has signed a long term contract with Joseph M. Schenck to make United Artists pictures. The announcement was made from Hollywood, Calif., by Mr. Schenck, as chairman of the Board of Directors of United Artists Corporation.

Mr. Niblo's agreement stipulates that he shall return to Metro-Goldwyn-Mayer to produce one feature picture each year for three years. His pictures for United Artists will be called "Fred Niblo Productions, presented by Joseph M. Schenck."

Selecting Material

Mr. Schenck, in making the announcement by wire to United Artists' home offices in New York, said the pick of screen material is now being sought for Mr. Niblo's first United Artists Feature.

By the agreement Fred Niblo joins the company of Mary Pickford, Norma Talmadge, Gloria Swanson, Constance Talmadge, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith, John Barrymore, Buster Keaton, Samuel Goldwyn, Morris Gest and Joseph M. Schenck, independent producers of films releasing through United Artists.

"Becky" to be Filmed

The screen rights of "Becky," a newspaper serial story by Rayner Seelig, have been purchased by Metro-Goldwyn-Mayer. It will be filmed as a Cosmopolitan production. John P. McCarthy, long associated with D. W. Griffith, has been assigned to direct. Marion Blackton will write the scenario.

Three Charge Piracy

Harry Mishkind, head of the Associated Film Brokers, Baltimore, is accused of pirating film in a suit filed there by the Lumas Film Corp., Rayart Pictures and Principal Pictures.

C & C Take Over Gems

Cranfield & Clarke has taken over the Gems of the Screen series which until recently were distributing through Red Seal Pictures Corporation.

Cranfield & Clarke has signed a contract with the Pinellas Pictures Corporation to exclusively handle a series of colored pictures.

File Last Brief

Famous Players has filed what is believed to be its last brief in the Federal Trade Commission case, in answer to charges of unfair business practice. It alleges that block booking does not violate any laws, but is simply wholesale or combination selling.

Baseball Champs

With two activities at present under way (bowling and basketball) the Motion Picture Athletic Association recently celebrated its first season by presenting trophies to the winning teams of summer events. The trophy shown was won by Fox in baseball and is being received by Al Freedman, chairman of the Fox A. C. Athletic Committee, from L. S. Diamond, representing the M. P. A. A.

"Bill" Yearsley Resigns

C. L. (Bill) Yearsley has resigned as American representative of British National Pictures, effective April 1. The company's office will be moved to 218 East 41st street, New York City, where Max Schlesinger is located. J. D. Williams has opened an office at 130 West 42nd street.

Sales Job for Schwerin

Al Lichtman, United Artists' general manager of distribution for the United States and Canada, has appointed Charles Schwerin special sales representative for United Artists, Mr. Schwerin operating from the home office.

"Joe" Plunkett Better

"Joe" Plunkett, managing director of the New York Mark-Strand, is improved after suffering for several days with a hard cold.

Kleine Sails to Establish Circuit of French Theatres

Authority on Foreign Markets Has Bank Backing For Enterprise, Says Wall Street

By Sumner Smith

GEORGE KLEINE, who probably knows as much about the foreign market as any American, sailed this week for France without announcing his mission. Wall Street sources, however, stated emphatically that he has big Wall Street backing and is being sent overseas to start a great chain of motion picture theatres in France. It is said that his backing is independent of any of the leading distributing companies. One source mentioned Sol Lesser in connection with Kleine's mission, but reliable authorities are certain that Lesser will confine his activities to the United States.

Mr. Klein's task does not seem to be a simple one, particularly so far as Paris is concerned. Pathe Consortium and Fournier are the two great circuits in the French capital and they have what many consider a stranglehold on the situation. Aiding them in their grip on Paris are the building laws, which make it extremely difficult for new theatres to go up, certainly in choice locations. It is considered very doubtful if Kleine can purchase any houses from either Pathe or Fournier.

Mr. Kleine originally was an optical dealer. He was the first to bring over five-reelers from Europe, such as "Quo Vadis." At the formation of the Patents Company he was given the franchise for Urban and Gaumont. He was the "K" in the original Kalem Company, but dropped out of the company to handle the foreign pictures. He also has a thorough technical knowledge of the equipment end of the business.

Tough Proposition

Any writer, therefore, who questions the ability of any man to gain a foothold in the French exhibiting field must take into consideration Mr. Kleine's vast experience and undoubted knack for overcoming obstacles. But reputable authorities on the foreign market feel that Mr. Kleine has a hard row to hoe.

Paramount also has been taking exceptional interest in the French field. Several Paramount and Publix men, some of them graduates of the Managers' Training School, have quietly gone overseas within the last few weeks. The Publix theatre department in Paris is an active unit and will be heard from later.

Thus new battle lines are being established in France. This time finance will wage a bloodless war.

Columbia Merges with Gotham in Washington

In the Washington, D. C., territory this week, Gotham Pictures Exchange, Inc., was merged with the Washington exchange of Columbia Pictures, Inc. The Gotham office will be closed and the physical distribution, booking and selling of the Gotham and Lumas product will be handled from the Columbia office. W. G. Dutton of Columbia will be in charge of both sales and distribution for both Gotham and Columbia in the District of Columbia and the States of Delaware, Maryland and Virginia.

Gotham and Columbia pictures will be sold separately, but booked and handled from the one office.

Loew Ends Year Big

The Wall Street Journal presents interesting figures regarding Loew's, Inc., for the last week of the old year. It says that the company will realize about $1,000,000 net income on it. Of this $25,000 came from the Capitol Theatre, $12,000 from the State, $20,000 from the Metropolitan and $12,000 from the Astor. Other Loew theatres did exceptionally well.

Death of New York Censorship Almost Certainty Before July

Governor Alfred E. Smith, in his annual message to the New York State Legislature, delivered on January 5, again came out emphatically against motion picture censorship and termed it a "senseless censorship entirely without rhyme or reason."

"No useful purpose is served by the continuance of this function and it constitutes an unnecessary drain upon the revenues of the state, even though they be compensated by taxation upon the business itself," he said.

"If there is any reason for such a tax, it might well be continued for the benefit of public revenue, but to dissipate it in a senseless censorship, seems to be entirely without rhyme or reason."

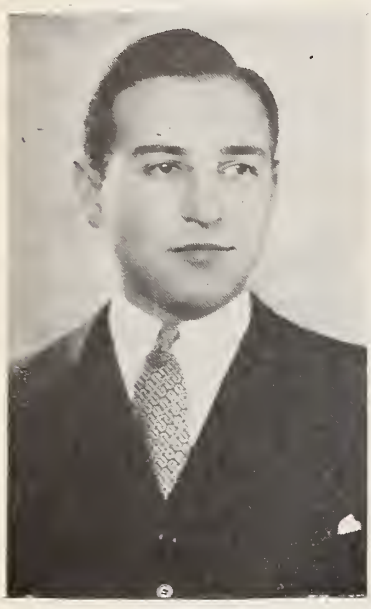
A bill will be introduced within two or three weeks calling for the wiping out of censorship on July 1, next. It will be given the support of both Democrats and Republicans. The latter, who have been in favor of censorship for several years, with the exception of a few persons who broke away, no longer look upon the commission as carrying any political patronage.

The bill should have an easy passage during the session. Even today, with the opening of the session, it was freely predicted that the bill would pass before February 15.

Paris Dims Stars

Paris seems to be unlucky for American film stars. Edna Purviance was injured recently when a sleigh overturned on location and the horses bolted. She was not dangerously hurt. Corinne Griffith, who arrived from London with her husband, Walter Morosco, is ill.

Given Field Job



Sam E. Morris, general manager of distribution for Warner Bros., has named Edwin Silverman sales manager, with headquarters in the New York office. Mr. Silverman will spend the greater part of his time in the field, establishing contacts with exhibitors and sales staff. Joseph S. Hummel has been made manager of the Home Office Contract Department, while Earle Silverman will, effective immediately, assume the management of the Chicago branch.

Gould Commits Suicide

George D. Gould, 36 years old, took poison on January 2 at his home in Hollywood. He had been managing editor of the Motion Picture News and picture editor of the Hollywood News; also a publicity man and writer on general topics. He had been out of work for some time. His wife, Julia Gertrude Gould, found him dead.

Films Conference Jan. 27

"The Motion Picture, Its Broadening Influence and Uses" will be the keynote of the third annual Better Films Conference which will be held in New York City in the Hotel Waldorf Astoria, January 27-29, under the auspices of the Better Films National Council of the National Board of Review.

Last Minute News Flashes

Prince William of Sweden, just arrived in this country, is preparing lectures on his African hunting trip and may make a deal with Vitaphone, as he has films of the trip with him.

Wm. A. Crinley, 44 years old, died in Los Angeles after an operation for stomach trouble. He was a unit production manager at Universal City, and had been associated with "U" since 1914.

Year's Incorporations In N. Y. Close Strong

The year 1926 closed strong insofar as the incorporation of motion picture concerns in New York State was concerned, the records at the secretary of state's office showing that there were eight companies incorporated last week, one of which had a capitalization of $50,000.

The companies were: Playedwell Picture Corp., $50,000, with Earle E. Lockwood, Anna Schwartz, Fortunate Marine, New York City; Amerangio Film Dealers, Inc., $1,000, Evelyn Stern, Ruth Rosenblum, Max Arnowitz, New York City; Britton Voiceaphone Film Corporation, $20,000, Robert Hanover, Philadelphia, Pa.; Leon Britton, Abner J. Rubien, New York City; Hudson Movies Corporation, $10,000, Simon Bier, Brooklyn; Emanuel Stempel, Charles Rabinowitz, New York City; Buffalo-Granada Theatre Corporation, Gloversville, with Louis Broide, Louis Mehl, Frances Hoffman, New York City; Levinson and Eldridge Theatrical Enterprises, Inc., Jay B. VanVeen, Michael J. Levinson, Harold F. Eldridge, New York City; Franchise Pictures Corporation, Harry Lewis, Grant Hoerner, Walter Hersbrun, New York City; International A. C. A. Corporation, Edward and Etta Klein, Louis J. Rosett, New York City, the last four companies not specifying the amount of capitalization.

P. D. C. Producing Abroad

P. D. C. has formed a producing company in Berlin to produce pictures for its organization. The company is registered as Deutsches P. D. C. Filmfabrikation Gm.b.H., and will be under the direction of the Berlin manager, H. E. J. Spearman. Mario Bonnard, who worked for several years with UCI in Italy and who recently made a successful photoplay for UFA in Berlin, will direct the first German P. D. C. production.

Appoint New Branch Heads

Tiffany Productions, Inc., has appointed Milton Caplon manager of the Tiffany Indianapolis exchange, replacing Ralph Abbett, resigned. Mr. Caplon was formerly special representative for Warner Brothers. Other changes include the appointment of Myer Gruber as the manager of the Boston exchange and Jack Krause as manager of the Albany, N. Y., exchange.

Miss De Mille to Dance

The eldest daughter of William C. De Mille, former playwright and now motion picture director, Agnes De Mille, will make her professional debut as a dancer in the production of Mozart's comic opera, "La Finta Giardiniera," which Macklin Marrow and his newly formed Intimate Opera Company will soon present at an uptown Broadway theatre.

Carried to Higher Court

The next step in the Springfield, Mo., Sunday closing fight will be in the Supreme Court of Missouri, the exhibitors having won the second tilt last week when the case against W. W. Smith, owner of the Grand Theatre, was dismissed. Dan M. Nee, city attorney, announced that he would carry the case to the state supreme court.

A New Traveler

Joseph Klein, who has been appointed field representative of Columbia Pictures

Encouraging German Films

The Film Arts Guild, New York, in February will open a branch in Berlin. Its announced intention is to bring German pictures to this country. This would not include UFA product, which is distributed by the local office of that company. Harry Knopf, American representative of the Berlin Film Journal, has been named Berlin general representative of the Guild. "Manolescu Memoiren" and "Orlik's Hands," both starring Conrad Veidt, are due in New York in February.

Names New Managers

Cresson E. Smith, general sales manager, Mid-West Division, United Artists, has appointed W. J. Price manager of the Indianapolis office and Lew Thompson manager of the Minneapolis office.

Insures His Optics

Eddie Cantor's eyes have been insured for $250,000 against the effect of Kleig lights. The premium is about $9,000 a year.

Awaits Decision

Shortly before the holidays Hrolf Wisby showed at the Fifth Avenue Playhouse, New York, a one-reel special giving a suggestion of his regie for the pre-visualization of the picture before production is entered upon. Since the showing, it has been exhibited to a number of production groups and will presently be sent to Los Angeles for a showing there. Meanwhile, the film seems to have shown some of the leaders at least a hint of the practicability of the scheme, and Mr. Wisby reports that he has hopes of an early decision from one of three groups.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newburger Henderson & Loeb, 100 Broadway, New York City, exclusively for the Moving Picture World.

The market in general has shown very little spirit since the opening of the New Year. Considerable selling pressure has been noticed. It appears that the market is waiting to see what the future holds in store before doing much of anything. Professional operators are still greatly in the majority, and buying and selling are almost entirely for their account.

Film stocks gave a fairly good account of themselves, at least they showed no particular sign of weakness. It was quite natural that Eastman Kodak, after consistently gaining for two wees and establishing a new high for last year, should show signs of profit taking. Very little stock actually changed hands.

Fox Film "A" recovered all that it lost last week by running up to 74 on a turnover of 16,900 shares on January 6.

Loew's, Inc., has consistently maintained its price for several months and this week came very close to its 1926 high of 48⅜. Trading in this stock is quite active.

Warner Bros. stocks have reversed the downward tendency which they have shown for about three weeks and have made fairly consistent gains during the last few days. Both stocks were more actively traded in this week than for some time.

Pathe Exchange declared a quarterly dividend of 75c a share on the class "A" and "B" stocks, payable February 1 to holders of record January 10.

LITTLE CAN BE SAID THIS WEEK AS TO THE OUTLOOK FOR THE MARKET EITHER IN FILM STOCKS OR OTHER SECURITIES. A CONSIDERABLE NUMBER OF OPERATORS ARE EXPECTING LOWER PRICES, AND THOSE WHO WOULD LIKE TO SEE THE MARKET GO INTO HIGHER GROUND ARE NOT QUITE SURE OF THEMSELVES. IN OTHER WORDS, THE MARKET IS A WAITING AFFAIR, AND AS WE SAID LAST WEEK, SUCH A CONDITION IS DANGEROUS FOR THOSE WHO DO NOT MAKE A BUSINESS OF BUYING AND SELLING SECURITIES.

Hollywood Sets Styles

Motion picture actresses in Hollywood now set the styles in shoes, clothing and jewelry for the American woman, whose fashions previously came from Paris via New York, H. C. Clark, eastern sales manager, told the recent winter sales meeting of the Endicott-Johnson Corporation, shoe manufacturers. "When Colleen Moore is seen wearing a new style in shoes," he said, "we immediately have to change our shoe pattern to conform, which means an expenditure of many thousand dollars."

"Laugh And The World Laughs With You"

The "Little Film" Is Arriving

ONE of the developments of the new year promises to be the growth of the "Little Film" movement into something that will demand the attention of the exhibitor. Recently an association was formed for the purpose of concentrating effort upon this fascinating art, and the organization already has produced the initial issue of its own publication, which is to be devoted to the furthering of the movement through a better planned and more united effort. The Little Film has come close to the point where it deserves the attention of the exhibitor and public.

Recent improvements in the development of the semi-automatic cameras have brought cinematography within the reach of the well-to-do amateur and the fad is rapidly spreading. The labor involved is no greater than that required in the production of the series of studies popular with many amateurs, the cost is but little greater and the results are infinitely more fascinating. As a result the Little Film movement is spreading with amazing rapidity.

Probably it will be some months before these home-made plays become of more than passing interest and it is improbable that the paid exhibition field will be threatened to any degree, but with film production engaging the interest of authors, artists and actors, it is but a question of time when the Little Film and the Little Film theatre will find their permanent place in the scheme of things cinematic.

The Little Theatre has contributed materially to the advancement of the spoken drama. It is not unreasonable to assume that the Little Film will leave its impress upon the production of screen plays.

It may even be possible that the more enthusiastic of these amateurs will contribute to the still unformed screen technique, both in writing and production, for the artist producing plays for his own amusement will take an infinitely greater interest in his work than were he merely hired to assist some studio technical staff, while authors writing and producing their own plays will be able to write for the public screen with a clearer knowledge of what can and cannot be done.

And since the Little Film interests persons of wealth and culture, it is but natural to suppose that this interest eventually will extend itself to the professional screen, to the ultimate betterment of both business and production.

The whirlwind growth of the Little Film is something to be watched with interest.

Greatest Mystery Of The "Movies" Never Solved

By Charles Edward Hastings

THE GREATEST MYSTERY in motion picture history, the disappearance of Augustin LePrince, pioneer French inventor, last seen on September 16, 1890, at Dijon entering a train en route to Paris, remains unsolved today.

Some of the most skilled detectives at the Prefecture in the French Capital, at New Scotland Yard, London, at Police Headquarters in New York City, and in Rome, Berlin, Amsterdam, Brussels and Vienna, devoted months, stretching in years, in futile efforts to obtain some trace of LePrince, whose camera-projector was lost to the world when he dropped out of sight.

* * * *

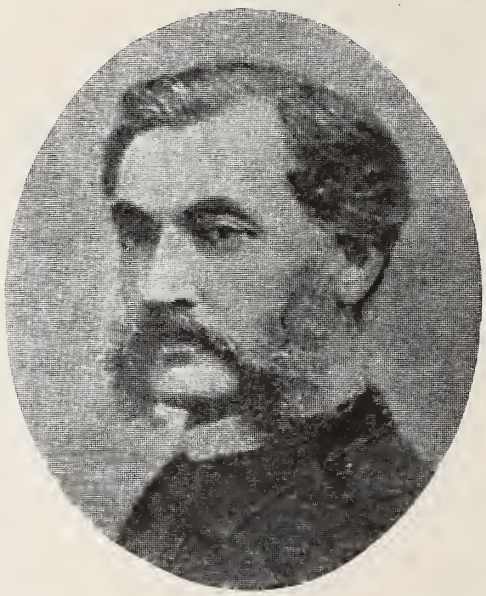
Louis Aime Augustin LePrince was born in the city of Metz, August 28, 1842, and was the son of an officer in the French Army. The elder LePrince was a close friend of Daguerre, who developed a distinctive type of photography, and the young LePrince came into contact with the striking photographic work of Daguerre in the latter's studio.

Writers Indebted to M. E. Kilburn Scott

Present day writers are indebted to Mr. E. Kilburn Scott, M. I. E. E., A. M. Inst. C. E., for the little that has been learned regarding not only the childhood and early life of LePrince, but also with regard to the later life of the inventor. Mr. Scott devoted many years to his researches, and his findings were presented in succinct form in a lecture which he delivered at a technical meeting held by the Scientific and Technical Group of the Royal Photographic Society of Great Britain on May 8, 1893.

Young LePrince was educated in Bourges and in Paris, and studied chemistry at Leipsic, turning to work, finally, in the photographic ateliers in Paris. Following the Franco-Prussian War (1870-1871), he joined John R. Whitley, a former school friend, and associated himself with the firm of Whitley Partners, engineers, of Hunslet, Leeds, England, and in 1872 he married Miss Whitley and established himself in business as a photographer in Park Street, Leeds.

The photographic work done by LePrince in his studio in Leeds is described by writers on the subject of photograpy as "of the highest class," LePrince often venturing into new fields, and in many instances adding deft touches to the then known forms of his art. Some of the most distinguished English men and women sat for the photograph in LePrince's studio in Leeds, including the pick of royalty. LePrince also specialized in the production of photo-ceramic enamel.



Augustine Le Prince

About 1881 his brother-in-law, John R. Whitley, having taken an interest in the Lincrusta-Walton process, urged LePrince to come to the United States, where the company had a factory. LePrince was to undertake the decoration work, building up that phase of the process. The adventure, however, did not prove a success, and LePrince turned to a showmanship proposition, the famous military panoramas, which were quite the rage in the early 80's in New York City, Chicago and Washington, D. C.

LePrince never lost his interest in photography, and he was frequently found in animated discussions with New York's leading photographers, on occasions when he visited their studios. At about this period in the history of the photographic art we find the minds of many men, in all parts of the world, bent on the possibility of bringing out pictures showing actual movement.

It must be borne in mind that Eadweard Muybridge, the Englishman, had previously succeeded in producing pictures of trotting horses, in California, the negatives being taken (1872) by a battery of separate cameras, on glass plates, and the prints shown by means of a zoetrope. Muybridge's studies in the analysis of motion proved to be of the greatest value and especially as an incentive to the inventors who were to follow him. He gave public exhibitions in this country, and in France and England. In 1876, Marey, in Paris, and Donisthorpe, in England, were working out the details of a single camera to do the work of the Muybridge battery.

Prior to his departure from Liverpool for New York, in 1881, LePrince also had turned his attention to this interesting subject, and while in Leeds had experimented to find the best material for films, and, according to Mr. Scott, he devised various forms of apparatus both for the taking and the exhibition of the results of his work. He continued, in New York City, his studies in step-photography, and in 1886 he applied, in Washington, for a patent for a "Method of, and Apparatus for, producing Animated Pictures," and on January 10, 1888, U. S. Patent No. 376,247 was granted to him.

Battery of Sixteen Lenses in Machine

The American patent disclosed a machine with a battery of sixteen lenses acting on two sensitive films. Eight of the lenses operated on one film, and eight on the other, alternating as an automatic shut-off obscured one section of eight lenses at a time, while the other film moved forward. LePrince used a sensitized gelatine in his camera, but was not able to use it in his projector, as the heat of the lamp "made the material cockle and threw the picture out of focus." Then he "turned to glass positives, fixing them to bands moved by sprocket wheels engaging with holes on the edges of the band." In still another method the positives were in mahogany frames, pushed forward through a long metal tube, dropping down one at a time in front of him.

On October 10, 1888, LePrince took out his British patent, No. 423, in which he described a more improved method for taking and showing animated pictures.

Mr. Scott, in his lecture, after describing his meeting, and his business association, with LePrince, says:

"The facts sufficiently establish, I think, that LePrince (1) was the first to make a successful camera to photograph scenes at more than 16 pictures a second; (2) that he was the first exhibitor of moving pictures on a screen, at Leeds, in 1889, when I supplied the lamp for his projector; (3) that he

(*Continued on page* 145)

Why Picture Scripts Aren't What The Author Wrote

By Epes W. Sargent

FROM a valued correspondent comes an odd complaint that the picture producers are taking unwarrantable liberties with the standard drama. The writer like many others has back of his picture theatre experience a long and honorable career on the dramatic stage.

He points out, for example, that in one presentation of "Ten Nights in a Barroom" Joe Morgan, who in the original play was an English mill hand, is transformed into a lumberman.

It does not seem right to the actor, but we imagine that the manager realized a larger income from the play with the picturesque lumber background than he would have received had "Ten Nights" been presented in its original locale.

That seems to be the answer to the entire problem. In making the play, the producers reduced it to pictures. They sought the production that would be most pictorially effective, and we do not believe that the dramatic value of the story suffered in the translation.

Perhaps the thousands who are familiar with the small-town presentations of this time-honored play feel some strangeness with the lumberman hero, but these are comparatively few, and against these are the many to whom this once standard play may not even be a familiar title.

To these, the scenic value of the lumber district was far more appealing than the foreign atmosphere of the English mill town. Joe Morgan, of Yorkshire, would have been far less an appealing figure than the Joe Morgan they saw. Perhaps a few were disappointed, but a vastly larger number were pleased, and primarily the pictures are to please if they are to be profitable.

The late Rodolph Valentino as he appeared in "The Four Horsemen."

The correspondent further points out that the published stills of the forthcoming Universal production of Uncle Tom's Cabin present the hero as a much younger man than the Tom who is known to the stage.

There is no definite information obtainable from Universal on this release, but stills are not always typical of the finished product, but why not a younger Uncle Tom than the venerable figure of the stage? "Uncle" as applied to the negro, does not necessarily indicate advanced age. To show a younger man would be more in keeping with the probabilities. Simon Legree was buying able-bodied slave labor. His purchase of Tom would be more understandable where Tom a younger and therefore a better worker. For more than fifty years the character has always been shown as a grey haired old negro not because the first player of the part adopted such a make-up. As we recall the book (somewhat hazily, we admit), there is nothing to show that Tom was in the last stages of decrepitude. If a younger Tom will yield a more interesting picture, why not?

After all is said—and much indeed has been said—the first service of the picture to its patrons is to present pictures, and if a change makes for the betterment of the picture, it were idle to argue that the pictorial should be slighted in the interest of fiction accuracy.

Take "Feet of Clay" for a concrete example. The author has recently written for the Saturday Evening Post of her reactions to the picture version of her novel.

In the original, the hero lost his foot in the war. De Mille decided that war stuff was out. To avoid tedious battle sequences, he had the hero bitten by a shark. This not only avoided the battle stuff, but it gave an added thrill of its own, and in addition substituted a gay regatta colorful and diverting, in exchange for a series of gruesome cut-ins from some library of war pictures.

The compelling scenes across the bridge to the gates of the hereafter were wholly De Mille's, and the author admits that pictorially De Mille was right.

The essence of the story was untouched, but since the story was to be related in action instead of words, the director sought to increase the value of the action to compensate for the loss of language. Compare the De Mille product with the novel; estimate their relative values to the box office as a picture product. Inevitably the decision must be arrived at that De Mille was right.

Played as written, "Feet of Clay" might never have reached the screen. Realized in amplified picture, it was a financial and popular success.

A scene from De Mille's "Feet of Clay" which never was written in the book.

We think that any manager will admit that from the box office angle he would prefer the De Mille version to one that would strictly parallel the action of the novel as originally written.

We have picked "Feet of Clay" not because it is an exception, but because it was an outstanding picture that will be remembered by everyone. That again drives home the point. The strictly book version would not have lingered in many memories.

Few stage plays made from novels follow

(Continued on page 145)

Edward Auger

This Is France's Year In Films

Great Advances Made by French Producers Backed by National Sentiment, Merits Attention of American Industry, View of Edward Auger, Well Known Authority on Foreign Market Conditions

By MERRITT CRAWFORD

OBSERVERS of recent developmennts in the European film field are especially interested just now in the progress which France has been making, both in respect to the number and importance of its recent motion picture productions and its consistent effort to secure for its producers a position of increasing strength in its own market a well as in the other countries of Europe.

With European sales resistance against American pictures steadily stiffening, with talk of quotas, threatened and already imposed, against American films and outcries against the acquisition or building by American companies of theatres in any part of Great Britain or the Continent, it begins to appear that our producers are in for a struggle to maintain a hold upon this great market, that will become increasingly severe as time goes on.

Mr. Edward Auger, well known as an authority on European market conditions and who has sponsored many of the most important foreign productions shown in this country during the past ten years, recently returned from the other side, tremendously impressed with the trend of conditions he has observed in various European countries, but particularly in France.

Production in France is exceedingly active. Many big and costly pictures have been made and others are being made. A few of these have been brought here, while others have not, but all have been produced with the idea that their successful sale or distribution can be achieved without reference to the American market.

Another Ancient Myth Of Distribution Goes Out

Years ago it was almost axiomatic in the motion picture business that a film feature, to be financially successfully, must have a distribution outlet in the United States. This is no longer true, Mr. Auger points out, though many "experts," parrot-like, keep on repeating it.

As an example, the writer recalls, a Spanish producer, who invested $60,000 in a picture made in Spain—a fabulous figure for any European picture at the time—but who made over ninety thousand dollars on the production without crossing the Spanish frontier. The same picture grossed nearly $4,000 on one Sunday evening at Carnegie Hall, in New York, but it found no market here and never was distributed in this country.

The same condition exists in France today. According to Mr. Auger, the national movement fostering and favoring French productions is most pronounced. Theatres are using French-made pictures in preference to American and paying higher prices for them.

Even those theatres, which book the American product along with French pictures, aim to select their pictures from the American companies, which are also releasing French pictures. Recognition of this condition has led Paramount, for example, Mr. Auger said, to distribute Natan's typically Gallic productions, "La Femme Nue" and "La Chatelaine du Liban" through their European offices, although they probably will never be shown here.

Among the French producers, who are most active just now, may be mentioned Le Societe des Cineromans, the big organization founded by the Pathe Consortium, but which is now headed by Jean Sapene, owner of the Paris "Matin," and directed by Louis Nalpas, which is now engaged in completing "Casanova," an epic of the life of this historic statesman and lover. This is the same company which produced "Les Miserables" and "Michael Strogoff," released here by Universal.

Now Making Drama Of Famous Paris Street

Natan, whose organization produced "La Femme Nue" and "La Chatelaine du Liban" ("The Naked Lady" and "Queen of the Desert" would be free translations of these titles) mentioned above, is now engaged in making "La Rue de la Paix," a drama built around the famous Paris street, where the art and fashion of the world is centered.

Kamenka Films have made "Carmen" with Raquel Meller in Spain; Leon Mathot is making "The Woman Who Conquered Man," from a story by Mae Eddington, the English authoress who wrote "No, No, Nanette," which will be the first of a series; while Leonce Perret is preparing to begin an elaborate screen edition of "La Tosca."

Other French producers or directors who are active, and who may also be mentioned, are Abel Gance, now finally editing and titling his great film, "Napoleon," which Metro-Goldwyn-Mayer will distribute in America; Dr. Stefan Markus, who made "Daughters of Israel," with Betty Blythe and a French cast; René Plaissety, now making "Lakmé," with the principal scenes taken in India; and René Fermand, who is photographing "La Grande Amie," from the novel by Pierre l'Ermite.

Leon Gaumont also has several productions under way and in addition is planning to build four new theatres in Paris.

Concerning the theatre situation, Paramount is said to be building or about to construct no less than fourteen houses in France. One of these, the largest, is in Paris and has progressed as far as one story.

Building construction, however, is very slow in all of France, as indeed it is in the rest of Europe, war-time restrictions still being in effect, so that suitable theatre sites are difficult to obtain.

This Is France's Year In Film Production

Pathe Consortium and the Fournier group, which own or control between sixty and seventy of the 300 theatres in Paris, therefore will continue to dominate the film situation in "La Ville Lumiere," as Paris is called, for a long time to come, in Mr. Auger's opinion.

This condition (the difficulties of building construction and the securing of suitable theatre sites), together with the definite antagonism against all American invasion, will make it difficult, if not impossible, for our producers to secure much of a foothold in the theatre field in France or the rest of Europe, Mr. Auger believes, yet nothing less than this will assure keeping this market open for our films, except a more sympathetic co-operation with the French and other European film manufacturers and a loosening of the market here to let in their productions.

"This is France's year in film production," said Mr. Auger. "The French nation is be-

(Continued on page 145)

The Stuff that News *Is* Made Of

A Reportorial Tip To The Exhibitor

With Sketches by the Writer

By Guy Fowler

MANY a good picture flopped from lack of printer's ink. By the process of inverse reasoning, not a few failures came to life under the reviving influence of type and played a merry tune on the box office cash register chimes. Every exhibitor, from the very nature of his business, should have at least a rudimentary knowledge of publicity. That is to say, he should know instinctively what news is. Oddly enough, the great majority of them lack this knowledge. Nor is it altogether their fault. The exhibitor accepts the press book material sent out by the producing company and lets it go at that.

The intent of this article then, is to suggest certain methods by which exhibitors may win a wan smile from worn city editors and in due time, a stick or so of space that may mean the difference between empty seats and the S. R. O. sign.

It can be done. Every newspaper man damns press agents and longs for the day when he can become one. It isn't the press agent he hates, but the stuff he turns in under the guise of news.

Sometimes There's News Out On View

For the purpose of getting down to a case in point, consider Dick Potter, who owns the Columbia Theatre in say, Paducah, Kentucky. Potter buys "The Gray Ghost," a picture of the Civil War. From the district exchange he receives his press books which have been prepared in the New York offices of the producing company. Potter clips out a likely story and sends it around to the city editor of The News.

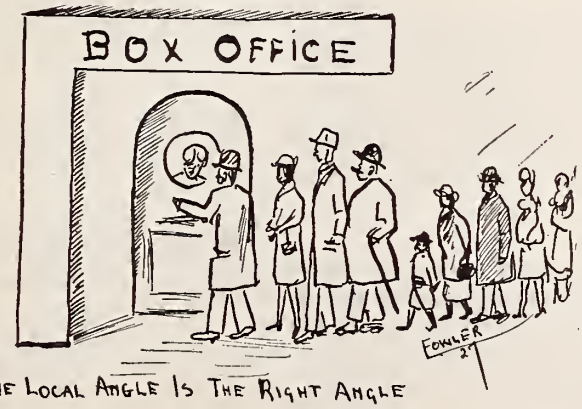
The city editor, worried about a reduced staff, increasing rent and other things that newspaper men always worry about, writes a two line head over the copy and sends it to the composing room. The story appears on the theatre page and those who happen to see it read it, or don't, as they feel at the moment.

On the day after the picture closes, Potter is clearing his desk and runs across the clipped press book. On the front cover he reads that "The Gray Ghost" was adapted from a story by Irvin S. Cobb.

And come to think of it, Irvin S. Cobb was born and raised in Paducah, Kentucky. In fact, he's the man who made the town famous. If Potter had taken the trouble to study his press book and consider news values for a moment, that story of his would have reached the first page, probably, and he would have scored another record.

That may be an exaggerated instance, but it serves to illustrate the point. It is no difficult trick to get the local angle on nearly any picture that is made.

One of the cast may be a native of your town, or your state. The picture may deal with some historical, or political incident



THE LOCAL ANGLE IS THE RIGHT ANGLE

which has a bearing on your territory. The money spent on a telegram of inquiry to the publicity offices of the producing company, would be well invested if it turned out that you gathered a local angle on the picture.

Producers Will Do It Sooner Or Later

The time will come when producers will instruct their publicity departments to provide local angle stories on all pictures wherever it is possible. When that time arrives, newspaper men will be less inclined to refer to motion picture publicity as hokum and the overworked janitors in newspaper buildings will have less waste paper to clear up when the staff has retired to the Dutchman's over on the corner.

Within the past year an enterprising exhibitor in Laconia, N. H., discovered the value of the local angle. He was showing William Fox's production, "The Iron Horse." It so happened that a Laconia girl had written some of the publicity for this picture and the exhibitor learned about it. He not only billed the fact, but stepped up on his stage before each performance to announce it. The Laconia

(*Continued on page* 145)

by the way

Forecasts For 1927 Indicate Year Of Unrivalled Prosperity For Entire Country

Wide Public Interest In Motion Pictures Shown By Recent Associated Press Dispatches To Newspapers Concerning Film Activities

Film's Future Progress Largely Contingent Upon Creating New Patrons And Closer Co-operation Between Press And Theatre, Better Program Features And Advertising

THE consensus of the forecasts for 1927 indicate a season of unrivalled prosperity in all lines of industry, including the motion picture, but while the expressions of optimism and the expectations of progress from all sides, are practically unanimous, there may be observed an occasional warning note, that the industry must measure up to its responsibilities and opportunities, if it is to reap the full benefit of the promised prosperity, predicted for the rest of the country.

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OVER-extension in certain directions must be avoided, without a commensurate development in others, or we may find at the end of the year that many expectations have been unrealized.

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THE tremendous advances in theatre building and in the technique and number of our big, outstanding productions made in the past two years, will doubtless be kept pace with during 1927, but it also may be noted that in this time the attraction quality of the average program picture has not been greatly improved, although studio and selling costs have considerably increased.

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THE number of theatre seats, in proportion to population, is multiplying rapidly, much faster, according to some in a position to know than the number of *new* patrons, although there are no evidences at present of any diminishing interest in the motion picture as the public's favorite entertainment.

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THE motion picture, with its daily appeal to some 17,000,000 Americans, who pay for their admissions because they enjoy its unique entertainment qualities, is just as staple merchandise, in its way within its peculiar field, as textiles or automobiles are in theirs, but with the added quality of possessing a tremendous public interest in all that pertains to it, which no other industry enjoys in the same degree.

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HITHERTO, the motion picture has not received the full recognition which is its due among the great industries of the country, the *Annual Business Survey* of the *New York Evening Post,* published this week, to cite but one example, nowhere mentioning the motion picture, except perhaps in its statistical tables of the stock and bond markets, while reporting on practically all other industries of the first rank.

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MORE significant, however, is the fact that on last December 26th, the *Associated Press* filed to its membership upwards of one thousand words on the manner in which the moving picture stars of the West Coast spent Christmas Day and a few days later, with those of other leaders of finance and industry, the forecast of Mr. Adolph Zukor, president of Famous Players-Lasky, on business conditions for the coming year.

●

NEWSPAPERS everywhere published both Associated Press dispatches, not as publicity, but as news of the utmost interest to their readers, and this universal interest in the motion picture and its personalities, might fairly be said to augur that 1927 may well see the film's greatest development and its fullest recognition to date among the country's other great industries.

SATISFACTORY as conditions today may be, however, should not lead us to overlook the fact that the prime requisite for a continuance of our present prosperity depends in no small measure upon the ability of the theatres to attract new patrons and to steadily broaden the field of their appeal.

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TO this end every branch of the industry should concentrate its full showmanly ability, for it is going to be *showmanship,* and nothing else, which is going to make motion picture history in the coming year.

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MORE effort and more careful thought must be expended upon our ordinary, week-in, week-out productions, than has seemed to be the case in recent seasons, a factor which has led to a certain standardization and a seeming sameness in story and plot in many instances, that will be directly reflected in the box office intake of the theatre, more and more as time goes on, unless it is corrected.

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THERE is no need to worry about the many splendid attractions, the *"specials,"* the elaborate productions of *"roadshow"* quality, of which we see plenty on the Hollywood horizon, for they will doubtless do their part in creating new picture-goers and retaining the old, but the program feature is what the theatre must depend upon to pay its overhead, to keep its old patrons and attract new ones, and it is here that more production gray matter and showmanship must be injected, if satisfactory progress is to be made.

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THE other essential for continued welfare and development is *advertising*—intelligent, educational, constructive newspaper and trade paper advertising and exploitation, and it is here that great possibilities are often overlooked.

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EVERY individual and company in the motion picture business will not hesitate to admit that the essence of showmanship is in advertising, that the stability and prosperity of the industry, the selling of pictures to the exhibitor and the public, depends quite as much, if not more, on the advertising element, as it does on the entertainment quality of the pictures advertised.

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THE farsighted must realize that if this industry is to continue to progress in the future, as it has in the past, it will have to advertise more and more and that a closer and more sympathetic understanding and a more intelligent co-operation must be developed between the theatre and the newspaper everywhere, if motion picture patrons are to continue to increase in sufficient numbers to assure the industry's permanent prosperity.

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AS we view it, the progress and healthy growth of the motion picture during nineteen twenty-seven chiefly depends on *showmanship.*

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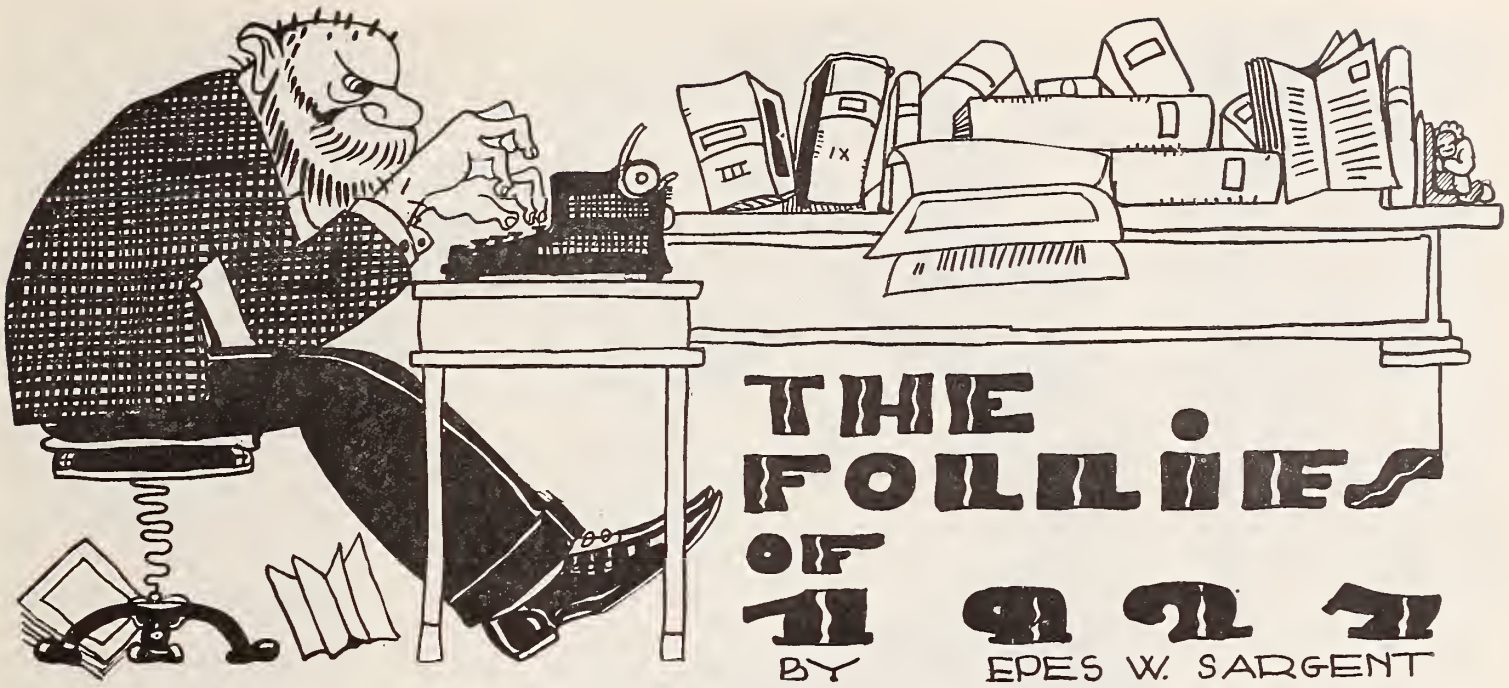
AND that means how intelligently, constructively, and understandingly it is *advertised*—first to the exhibitor and then by the exhibitor to the public.

Merritt Crawford



IT is customary at this time of year to go back over the past twelve months and dig out more or less interesting facts to be presented in statistical form. We feel that while no one ever reads and reflects upon the mass of statistics thus collated, the good old custom should be upheld, but we see no reason why the same old facts should be presented year after year, and in our own collection of data it has been our endeavor to touch upon material not covered by other publications.

For example, it probably will be news to many to know that had all of the press matter submitted for publication been double spaces (which is not always the case), enough material was issued to the trade publications in 1926, if pasted end to end, to girdle the earth at the Equator nine times. If this bandage had been smoothly applied, there would still be enough left to wrap around the North Pole to a thickness of 3.7 inches.

The matter actually used would reach from New York to Liverpool over the eastbound summer steamer route, and from Liverpool to Gorelston-on-Sea with a decided sag in the middle of the tape.

Of this string two and one-half miles were written without the stars' names being spelled in all-capitals and 14.79 feet were written in regular newspaper style.

Careful Record Kept
On the Yes-Men

In the same period 1,684,680 more or less Important Conferences were held involving 2,725 persons and employing a total of 846,654,901 hours and ten minutes. The amount of result obtained at these conferences cannot be estimated, as we have mislead our micrometer.

In the last twelve months, directors, production supervisors, studio managers and higher-ups were "yessed" 43,689,054 times, being divided as follows: Los Angeles district 31,728,981; New York, 1,960,073.

The word "No" was uttered once, but when they found that the speaker was given to talking in his sleep, they only fired him, so it would not happen again.

Film productions made on speculation and not finding a market, consumed 49,853,001 feet of negative stock and 53,179,981 feet of positive. In addition one 10-reel "massive super spectacle" was successfully marketed as a two-reel comedy, cutting down the production loss to $9,843.27.

In the matter of subtitles there were 998,757, of which three were not "wise cracks."

During the year 15,855 baby stars came to the conclusion that their friends had handed them a bum tip and went back home or to the laundry, and 3,971 animated collar ads decided to engage in some gainful trade and permit the movies to work out their salvation unaided.

Stupid directors gave the gate to 972 pickaninnies "just as good as Farina if not better," and 23,852 incipient Jackie Coogans shared a similar fate.

Still Photographs
Made Little Noise

In addition to their regular duties, the still photographers made 37,851 shots of visiting notables, of which 93.74 per cent. were posed with the stars. The time of the players wasted in making these shots represented a loss of $1,951,734.09 and enough paper was used in making the prints to cover the state of Rhode Island and the Black Belt in Harlem.

The publicity thus obtained had a cash value of $9.88.

The annual production of Christmas cards exceeded 1925 by 39.76 per cent. Sent out in a single mailing these would have required a train of 425 sixty-foot cars. The entire circulation was 5.9, that of the Saturday Evening Post.

Star portraits had a favorable year and 13,864,003 were sent to fans in all parts of the world, including the Scandinavian. Three of them carried the actual signature of the star.

Only 5,754,343 personal letters were written by the stars to their fan admirers and no star had to hire more than nine secretaries to write these letters, a gain of only 1.73 per cent.

Figures on the exhibiting end are equally interesting.

Strip Tickets Enough
For All Bootleggers

Enough strip tickets were sold in 1926 to give 47 and a fraction to each person in the United States, including those in the penitentiaries, with a surplus sufficient to give three additional tickets to each bootlegger, or an excess of 973,791.

Enough energy was generated at Saturday matinees hissing the villain to drive a locomotive pulling a train of 62 loaded freight cars 17 miles up a 4 per cent. grade or to run the Twentieth Century Limited from New York to a point nine miles west of Cleveland.

Had the friction generated by the applause given the hero been turned into heat, it could have supplied the boilers of the Woolworth Building for three weekdays and one Sunday while the laughter, could it be concentrated in a single house, would blow the roof off the Capitol Theatre.

Only 4,964,903 feet were stepped on by persons crowding through the aisles, and 9,654 hats ruined by being dropped to the floor and stepped upon. There was an appreciate decrease in the number of wads of chewing gum sat upon in the dark, only 73,937 cases being reported, of which only 73,931 complainants hinted at damages. Damages were paid in three instances. The Hays office is said to be in conference with Wrigley and Adams in an effort to induce them to produce a non-stickable gum. So far the experiments have been rather discouraging.

And on August 9, in Galliwock, Wis., a man who came in on a deadhead ticket did not go out and knock the show.

NOW that it is all settled and **1927** is to be the **"biggest year yet,"** in the history of the industry, let's all get down to work and help make it so. There are going to be plenty of big pictures and plenty of fine theatres to show them in, so there is no need for particular concern about this end of the business, for here we have apparently the pernickety little god of luck fairly well roped.

But there is only one way to make the year **1927,** the **"biggest yet"** for all of us and that is by getting **more** people to come into the theatre.

If 17,000,000 people patronized motion picture houses daily during 1926, let us try to get 20,000,000 or 25,000,000 to come in during **1927.** That way lies sure prosperity.

This can only be accomplished by advertising—intelligent and co-ordinated advertising and

team work by all branches of the industry. Pictures must be **sold** every step of the way from the studio to the box office, and sold not only specifically and individually, but with the further idea of making every possessor of a pair of eyes in the country, a motion picture fan.

Here's to **1927!**

*

Will H. Hays will do the honors at **Carl Laemmle's Diamond Jubilee,** which takes place at **Universal City** on Jan. 17, the date on which Universal's president celebrates his sixtieth anniversary. A regiment of old-timers, who have been with the **"Grand Old Man"** of the motion pictures, ten years or more, will join in giving him a big banquet, at which **General Hays** will preside.

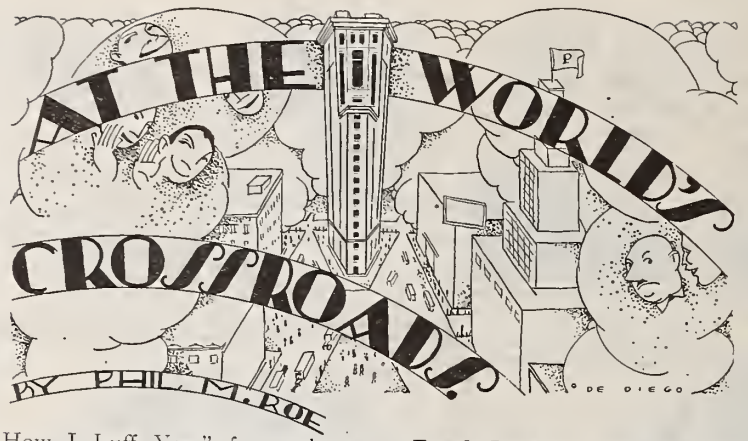
All the industry will join in wishing **"Uncle Carl"** many years more of the good health, fighting qualities and independent enterprise, which have marked his useful and constructive career and which have made his great organization world wide.

*

W. E. Mulligan contributes the following:

The closing days of 1926 will be a pleasant memory for members of the **Associated Motion Picture Advertisers** who were guests of the **Cheese Club** at joint luncheon in the Twin Oaks Thursday, December 30th.

The combined attendance of the two clubs numbered about two hundred, and approximately two hundred voices roared with laughter and four hundred eyes fought back the tears when **Lew Fields** and **Joe Weber** put on their famous number, "Oh, Mike



How I Luff You," for perhaps the millionth time. Sentimental memories of old Broadway were recalled by these grand old thespians, and the assembled publicists, newspaper and show men generally were stirred to a high pitch of enjoyment.

Major Edward Bowes introduced **Vesta Victoria** as a guest of honor, and she pleased the hard-boiled multitude by singing "Waiting at the Church." **Sissle** and **Blake** supplied more excellent entertainment for the occasion.

The master of ceremonies was **Harry Hershfield,** president of the **Cheese Club,** and the appreciation of the **A. M. P. A.** for the pleasure afforded was voiced by **Walter Eberhardt,** its chief executive.

*

Julius Singer, general manager of **Universal's** short subject department, is sitting on top of the world this week. He might be said also to be dancing atop same, for has not **Manny Goldstein** imparted to him the information, that the year's production appropriation for Universal's short product will be $5,000,000, no less, to be spent solely in making pictures for **Julius** to sell.

Who wouldn't be happy—unless it were some other sales-manager, whose company is going to spend less than Universal?

As **Julius** remarks: "It looks as if **Laugh Month** is going to

last all through the year for me and my young men. In other words **Laugh Month** is to become **Universal** or vice versa, just as you prefer."

*

Max Ehrenreich, chief representative for **United Artists** in South America, is sojourning in New York, enjoying a few luncheons with **Arthur W. Kelly,** vice-president in charge of foreign sales for that big organization. He predicts a record year for **U-A's** "big-time" pictures among our southern neighbors for 1927.

Frank Pope and **George Harvey,** whose offices at **ProDisCo** adjoin the roof of the new building going up on West 46th Street in the rear, and who have been planning to make a summer garden, with potted palms, easy chairs, etc., on said roof, as soon as the building was completed, now wish that they hadn't indulged in day dreams.

Instead of the peaceful sylvan vista, which they had hoped would delight the tired eyes of the ProDisCo publicity department during the long summer afternoons, they will have to gaze upon a flat and unsightly brick wall, which the builders have erected just half the height of the windows, through which Frank and George have been wont to gaze toward Sixth Avenue. The wall is flush up

against the ProDisCo windows and inasmuch as it rises some eight or ten feet above the roof, which in their mind's eye they had seen as a potential Broadway beauty spot, they are wondering now what is going to be staged **behind** that brick partition.

*

Mike Mindlin, as noted a while back, has followed our suggestion and dubbed his snappy little theatre at No. 66 Fifth Avenue, **"The Neighborhood House of All New York."** With his clever and novel programs he is making it the gathering ground of every discriminating picture fan in the greater city.

This week he shows **"Between Two Worlds,"** a feature that played the **Capitol** a few years ago, but which had no general distribution afterward. Our guess is, that he will clean up with it.

Here's a thought for any enterprising theatre man, with a small house, in any good sized community. Write to **Mike Mindlin** or his aide-de-camp **Joe Fliesler** and maybe they'll tell how they do it.

WINSOME **Sigrid Holmquist** served lunch last Monday with her own fair hands to a horde of hungry newspaper men and others on the **S. S. De Grasse** of the French Line, with the expert co-operation of **A. L. Selig** of **Tiffany,** who helped form the line for her.

Otherwise there might have been casualties, for in the eagerness of the guests to partake of Miss Holmquist's home-cooking and the report that a bowl of real Swedish punch was hidden somewhere about the ship, there was real danger of some one being stepped on in the first rush had not **Maitre d'Hotel Selig** prepared for it.

Professor Selig, when the near-riot had calmed down and everybody had been fed with the various delectable Swedish dishes, which **Miss Holmquist** had prepared, announced that while in the star's native land it would have been the proper thing to salute their hostess with the Scandinavian **"Skoll!"** as the party was held in America, it would be best if everyone left the ship quietly. They did!

*

Bert Levy, famous cartoonist and vaudeville star, has ventured into the scenario field under the aegis of **Metro-Goldwyn-Mayer,** whose staff he joined this week. **Bert** is as original in his ideas and in his handling of a subject with pen or brush as his act in vaudeville was unique, which is saying a lot, and it will be interesting to watch for the first output of his showman's brain in his new connection.

As the friend of nearly every newspaperman in the United States, as well as the popular idol of countless "vode" audiences, who now may be included in the motion picture's, he ought to go great. Bet **Howard Dietz** had something to do with his coming to **M-G-M.**

*

Picking the **"ten best"** pictures of the year, **The New Yorker,** our esteemed contemporary, casts five votes for **"What Price Glory"** and five for **"Variety."** We call this playing safe.

Or is it because the editor of The New Yorker is only an occasional picture-goer? On the other hand we know quite a number of fans, who have confessed to buying tickets for both these attractions several times. Perhaps, too, that accounts for the solid character of the vote.

But it is also evident that **The New Yorker's** editor is not a picture **"shopper."**

TO CHARLES RAY goes the choice role of 1927 in "The American," the first natural vision (stereoscopic) screen drama to be produced by George K. Spoor head of the historic Essanay company, and J. Stuart Blackton, founder of Vitagraph.

JOSEPH M. SCHENCK makes a clean stroke while his instructor, Leo Diegel, a professional, looks on with evident approval.

KATHRYN PERRY, the charming star in the Fox adaptation of the stage play, "Is Zat So."

JOHNNY BURKE, under contract to Mack Sennett for Pathe, went on the Orpheum circuit on a leave and there he met Trixie Friganza, Claire Windsor and Bert Lytell on the same bill.

DOUGLAS FAIRBANKS, of United Artists, and Tom Mix, of Fox, greet Will Rogers newly elected mayor of Beverly Hills, Cal.

A SCENE from F. W. Murnau's Fox production of "Sunrise," with George O'Brien and Janet Gaynor. This is Murnau's first American production and is based on Sudermann's novel, "The Trip To Tilsit."

HARRY POLLARD tries to figure out how to get the kids to work in directing Universal's Jewel, "Uncle Tom's Cabin." He did it.

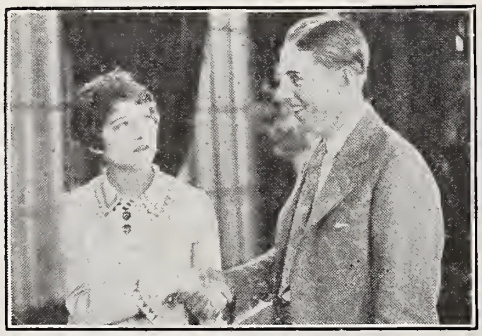
Charles Ray to Play "The American"

Stills of Stars That Speak Much

WHEN it comes to make-up, Monty Banks is "Atta Boy." The Pathe star is instructing Miss Leola Rose, a Los Angeles society girl in the art.

DIRECTOR MILLARD WEBB shows Billie Dove the pose for "An Affoir of the Follies," for First National. Flo Ziegfeld please note.

GERTRUDE EDERLE, the English channel champion, visits the Fox studios and is entertained by George O'Brien before he sees the barber.



HARRY HARTZ, the champion racing driver, and Vera Steadman of the Christie studios are "fast friends." Al Christie recently gave a birthday dinner for Mrs. Hartz.

E. W. HAMMONS, President of Educational Film Exchange, with "Gayloy," his thoroughbred English hackney.

HARRISON FORD has the better end of this deal with Phyllis Haver in the Metropolitan P.D.C. picture, "No Control," despite the lion's angelic expression.

Far Famed Artists at Hollywood

THE "home run cup" goes to John Morrell, of Fox, and is presented by L. S. Drummond, representing the Motion Picture Athletic Association.

DIRECTOR William K. Howard and Jetta Goudal, the DeMille star, chat over the script of "White Gold," their next P.D.C. production.

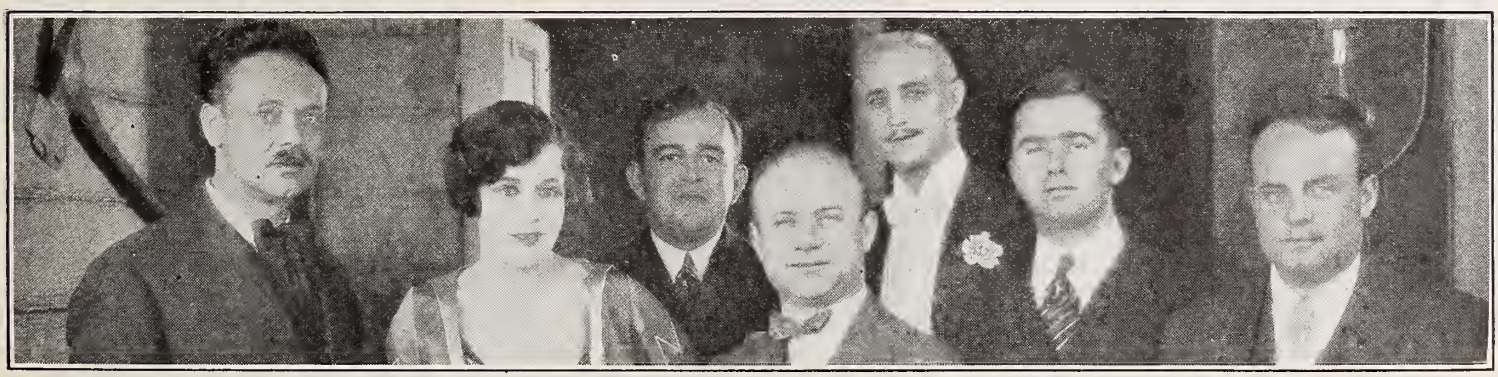
SHE could tell our fortune. Sally Rand (below), in a scene from the DeMille P.D.C. "Getting Gertie's Garter," does a gypsy dance.

THIS is Polan Banks (right), not an actor, but handsome enough, who is the scenario prodigy just signed to write Fox screen originals.

ELINOR FAIR and Junior Coghlan register conflicting emotions in a scene from DeMille's P.D.C. "The Yankee Clipper."

SUNSHINE doesn't halt the skaters in Hollywood. Dolores Del Rio, now in Inspiration's "Resurrection," learns hockey from experts on an ice rink.

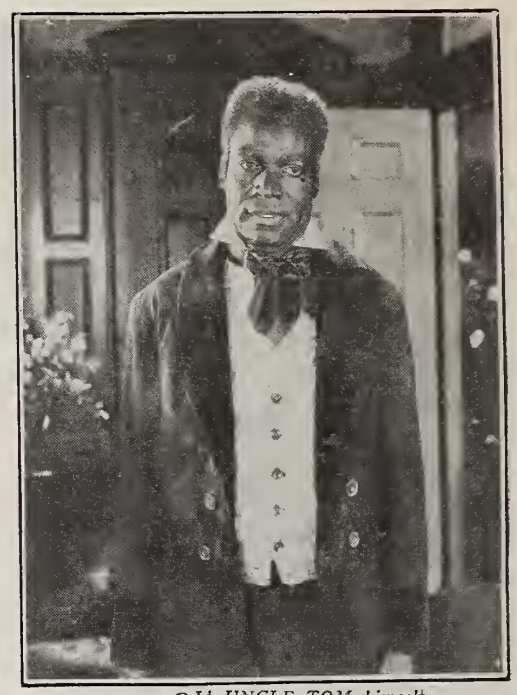
DIRECTOR John Francis Dillon working "close up" with Mary Astor in "The Sea Tiger," Milton Sills' starring picture for First National.



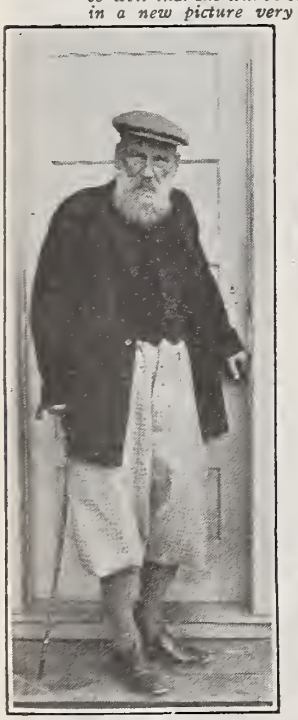
MISCHA ELMAN, world-famed violinist, and party, visit Victor Schertzinger at the Fox studios. They are seen here with Virginia Valli Schertzinger and Lou Tellegan. Elman is in the center.

Odd Shots At Random In Pictures

IN "The Return of Peter Grimm," for Fax, Janet Gaynor is said to have done so well that she will be starred in a new picture very soon.



OL' UNCLE TOM himself in the person of James B. Lowe, playing the title role in Universal's picture, "Uncle Tom's Cabin."



COUNT Tolstoy, of Edwin Carewe's "Resurrection," far Inspiration, has accepted the American plus-fours, bag, baggage and baggy.

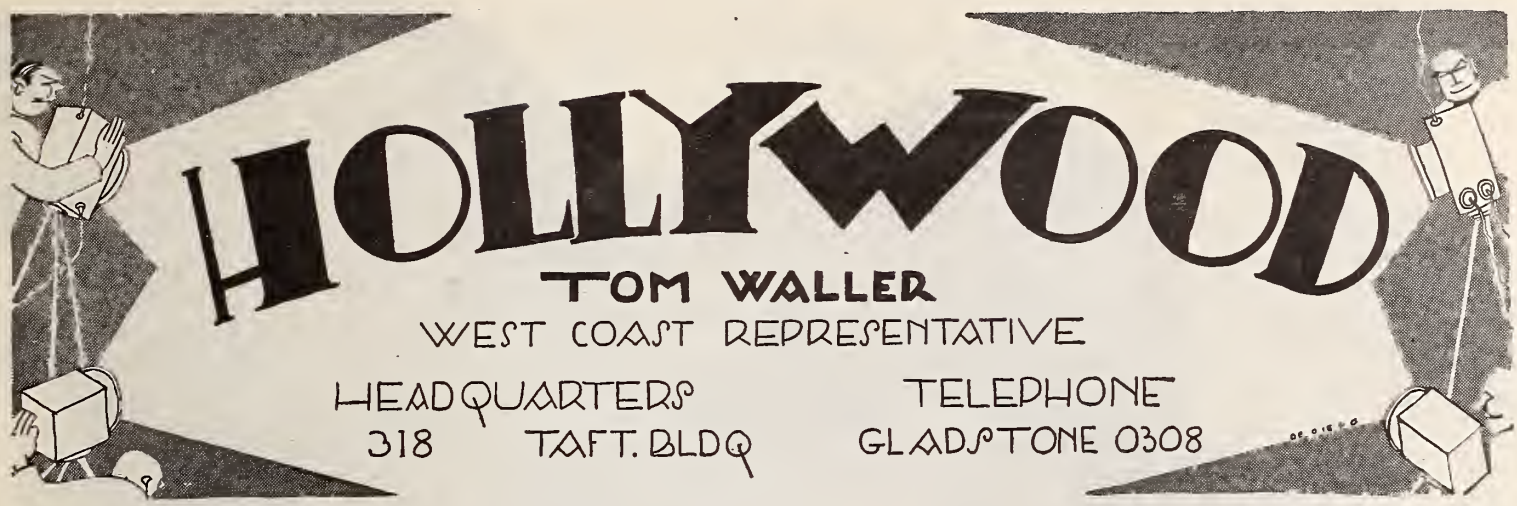
OUT where Pathe comedies are made. Liu Yu Ching in the Hal Roach studios looks down from 8 feet 6½ inches upan Matt Moore, Anna May Wong, Moon Kwan and Sojin.

WHO other than the statuesque Anna Q. Nilsson in First National's "Easy Pickings"? She's blonde as a sheaf of wheat ripening in the autumnal sunshine.

EDMUND LOWE nnd Lila Lee playing a tauching scene together in "One Increasing Purpose," for Fox. This pair is getting credit for a piece of excellent work in this production.

SHE'S Iris by nature and in Columbia's "Sweet Rosie O'Grady," Shirley Mason plays the leading role and fits it like a sprig of shamrock.

PETER THOMPSON and wife, exhibitors of Australia, visit the First National studios and are snapped with Millard Webb, director, and Lloyd Hughes, featured in "An Affair of the Follies."



Cummings Is No Longer Fox Director

Irving Cumming's sudden absence from the Fox directorial ranks has caused all kinds of conjecture in Hollywood. *The World* learned officially at the Fox Studios that everything is happy so far as Cummings and Foxites are concerned, but that Cummings is no longer in the Fox fold. It was gleaned in this respect that Cummings' contract had been brought to a somewhat abrupt termination with the mutual consent of both parties. In this respect a Fox executive stated that Cummings had long felt the need of a rest and that it was probably his object now to realize this ambition. However, reports from creditable sources off the Fox lot describes Cummings' ambitions as being more for a larger check rather than a vacation. It was definitely learned by *Moving Picture World* that First National and Metro-Goldwyn-Mayer, particularly the first company, are now offering Cummings megaphones.

Five Big Roles In "The Trail of '98"

There are five big roles in "The Trail of '98," which Director Clarence Brown hopes to produce as an epic of the North for Metro-Goldwyn-Mayer. At the time of this writing none of the cast had been selected and reports that John Gilbert had been selected for stellar honors were officially denied.

The production will not get under way until about February 1. In the meantime, Brown is away from the studio on a tour through the suburbs of San Francisco, looking for suitable locations upon which "shooting" will commence.

Waller's Personality Stories to Be Regular

AN additional feature in Tom Waller's Hollywood pages in Moving Picture World appears today in a striking personality story about Victor McLaglen.

Each week Mr. Waller will select some outstanding figure in pictures and devote to him or her a close-up study.

Waller knows Hollywood. He knows human nature, too, and as a newspaper man he goes straight into the heart of his subject in clear, concisive strokes.

We believe that you will enjoy this series which institutes a new step in trade paper progress.

Zanuck Is Promoted

Daryle Francis Zanuck has just been made assistant to Jack Warner at the Warner Brothers Studios. He will now supervise productions in addition to writing scenarios which have been his regular job. Zanuck is just twenty-five years of age. He has to his credit as a scenarist such Warner attractions as "The Limited Mail," "Hogan's Alley," "Across the Pacific," and "Wolf's Clothing."

Holt Is Satisfied

Although Jack Holt's contract with Paramount expires next week he denies rumors about any disagreements with that company. He describes his five years' relations with Paramount as being "One of the finest association I have ever had in my life." He says that he hopes to have his future plans arranged within the next two weeks.

"The Fire Brigade" Sets New Precedent in Films

Metro-Goldwyn-Mayer Has Cooperation Of Los Angeles Fire Department And Spectacle Is Tremendous

A HALF a hundred cinematographers crouched in trees, stood erect on roofs of buildings, lay close to the ground and focused their cameras at various angles all on a huge five story building set, standing out like a city library on a large portion of the Culver City Studios of Metro-Goldwyn-Mayer. Then as a flame darted from one of the windows, these cameras began to crank as if one great recording machine. In all they exposed hundreds of reels of film. From this vast amount of celluloid was selected in the cutting room, enough footage to make critics agree with Hollywood authorities that the conflagration scene in "The Fire Brigade," is the most stupendous from the standpoint of realism and proportion, that has ever been incorporated in a feature production.

What now appears on the screen as so colossal an undertaking, so real in its vividness and enormity as to be almost weird in the fact that one can sit in a theatre and yet be within the fire lines of a burning edifice in the center of a big city, was equally stupendous to produce. *Moving Picture World*, after delving into facts and figures right on the ground where this tribute to the fire fighters of America was made, can unqualifiedly assure its 6,492 exhibitor readers that they can double some of the figures published in "The Fire Brigade" press sheet. The latter is a fine piece of work, but in some respects it goes in for just the opposite of what tradition has been accused of branding many tip-off papers. Instead of the superlative this particular sheet modestly cringes in a corner when it describes the number of pieces of fire apparatus that drew up before the fifty cameras one night last Summer. When "The Fire Brigade" comes to your town, you, Mr. Exhibitor Reader, can quote *Moving Picture World's* interview with Chief Ralph Scott who personally told us that Los Angeles has sixty-five fire companies and that of this total forty units with 300 firemen transported by forty-five pieces of apparatus, representing every known type of vehicle in the fire fighting world, tore through the film capital until they reached Culver City. Here they cluttered up the Metro-Goldwyn-Mayer acreage so that no production in any studio in the country can wisely boast further about its importance crowding out everything else. Furthermore Chief Scott, who has lived in Los Angeles most of his life and who knows how pictures are made has this for the record: "'The Fire Brigade' is the greatest picture that was ever produced."

Large Camera Stuff

Metro-Goldwyn-Mayer's entire cinematographic department was on the job all during the shooting of the four alarm fire. With

(Continued on page 116)

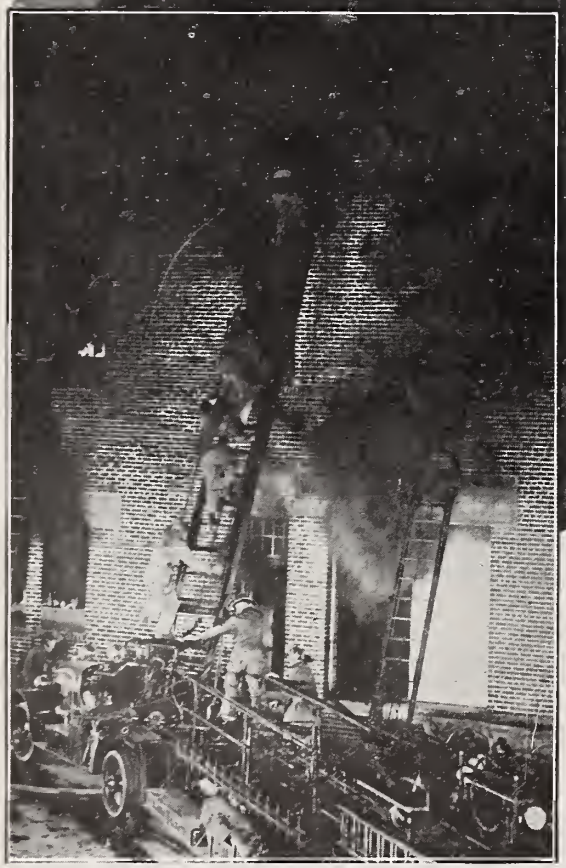
Charles Ray Is Realistic "Smoke-Eater"

"GOD BRING BACK MY BOYS TONIGHT!"

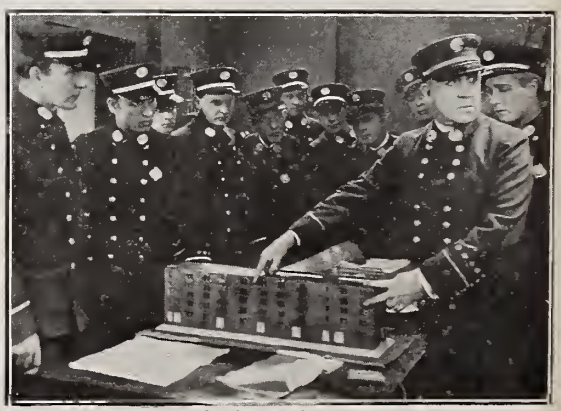
When the alarm sounds in the still night and the engines speed on their thrilling mission, the mother of fire heroes wonders which of her dear ones is never to return.

THE FIRE BRIGADE

METRO-GOLDWYN-MAYER'S newest Broadway sensation is packing the cheering mobs into the Central Theatre at $2. A true triumph of showmanship, swept into fame by months of advance promotion. A thriller plus a heart-throb bigger than "The Old Nest", it is destined to be one of the greatest box-office successes of all time.



The most spectacular fire scenes ever shown to picture audiences.



The Fire Chief starts his campaign against the political grafters.

Twenty engines were used and 14 buildings destroyed in one sequence.

Trapped in the burning orphanage, the children are at the fire's mercy.

Who's Who In "The Fire Brigade"

The Star *Director* *Cameraman* *The Extra*

CHARLES RAY

TO the motion picture fan, Charles Ray battling the flames, now being nearly buried with falling plaster, again being drenched with the full volume of a fire hose, crawling over a flaming roof to rescue a child and actually leaping sixty feet from a window sill to a fireman's net, will be the greatest Charles Ray that has even been seen on the screen. But Ray told us personally that the daring part of his role in "The Fire Brigade" or the conflagration scene appealed to him as the individual actor as insignificant compared to the deft touches of pathos and comedy whch he experienced while the cameras were grinding on the set of O'Neill's home.

"Any actor can undergo a slight scorching and have a certin amount of material fall upon him," Ray laughed. "That all depends upon his individual strength—not so much his talent. Any stunt man can jump into a fireman's net, but it takes years of practice and experience in acting to portray the family scenes which were filmed early in the production of 'The Fire Brigade.'

"I will say, though, that I hesitated when the firemen told me to jump from the second story. The flames around me then were getting so warm that I had to pull my hat over my face and keep my hands in my pockets in order to save myself from getting scorched.

There is no doubt but that this was my most precarious role and that "The Fire Brigade" is the most costly and realistically produced picture based on a fire theme that has ever been made.

WILL NIGH

THEY can't praise Will Nigh too highly in the Metro-Goldwyn-Mayer studios these days for his work on "The Fire Brigade." In fact, this epic of the heroes of peace is already being categoried with "The Big Parade," which is the corporation's epic of war heroes.

"The Fire Brigade" is Nigh's first big directorial accomplishment for Metro-Goldwyn-Mayer It is the first picture which he made on the Coast and it is the second special production which he has directed since he brought to the screen in 1915 Ambassador Gerard's "My Four Years in Germany."

We located Nigh busily engrossed in directing Louise Dresser in a sequence in "Mr. Wu," Lon Chaney's next starring vehicle. Even at that, Mr. Nigh found a few moments to brush aside the weird Chinese theme, to describe "The Fire Brigade" as "great."

Nigh, we learned, spent a number of twenty-four-hour days on "The Fire Brigade." Not all his energies were concentrated on the conflagration scene. Many of the other sequences in the modest home of the fire-fighting O'Neills, called for an unusual appreciation of comedy and drama. Nigh's skill in the latter respect was already in the embryo when he graduated from the University of California. Later it was fully developed by long association with David Belasco. Nigh spent considerable time assembling his able cast, headed by May McAvoy and Charles Ray.

JOHN ARNOLD

JOHN ARNOLD considers some of the scenes he photographed in "The Fire Brigade" even more difficult than those in "The Big Parade."

As chief cameraman, Arnold said the toughest job of his career was on the night the four-alarm fire in this screen epic of firemen was filmed in Culver City. Arnold had to pack his camera in the rear of a high-powered car and chase fire trucks through the City of Los Angeles as they were summoned to the Metro-Goldwyn-Mayer studios.

One of the most difficult "shots" is that showing a race between a modern motor hook and ladder and an old-fashioned horse-drawn steam chariot.

When his work in the city was completed and all of the fire apparatus was grouped in front and to the sides of the burning orphanage, Arnold and forty-nine other cameramen set their instruments in every angle so as not to miss a single bit of the action of Chief Scott's men and Director Nigh's actors rushing into the flaming building and rescuing fourteen hundred orphans.

Arnold was born in New York City and commenced his film career with the old World Film Company. He has been in the motion picture game for exactly twelve years, the greater part of which he has been with the Metro-Goldwyn-Mayer Corporation, formerly the old Metro Company. Between 1921 and 1925, Arnold has to his credit the photography of thirty-five feature pictures.

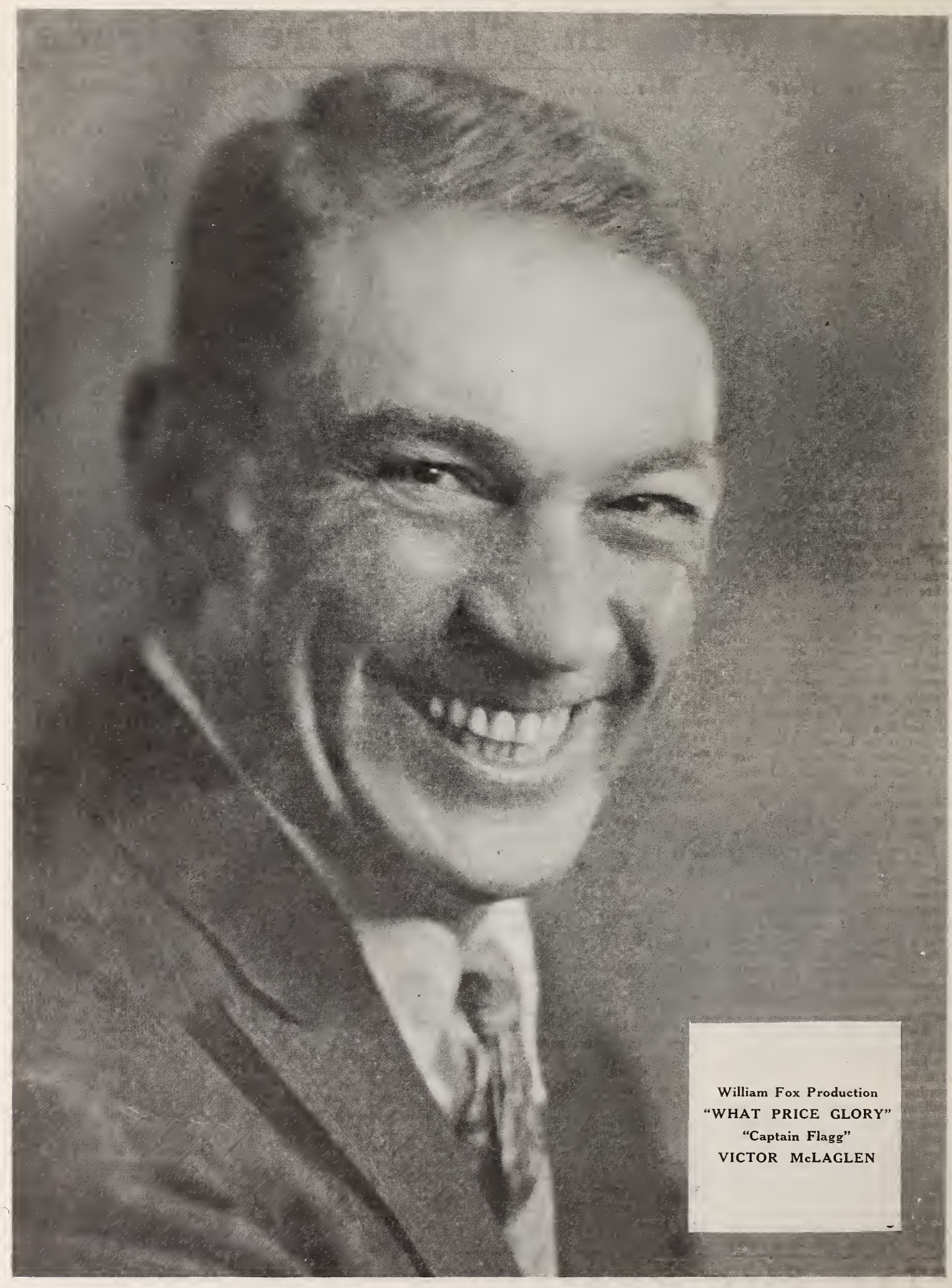
FIRE CHIEF SCOTT

WE put Fire Chief Scott in this column, not because we are taking advantage of his modesty, but primarily because we want readers of *Moving Picture World* to see a real star of the big Los Angeles Fire Department and also because his starring qualities of goodwill and material co-operation made it possible for Metro-Goldwyn-Mayer to portray the lives of firemen on the screen with real firemen in the roles.

Chief Scott rarely missed a day during the entire "shooting" on "The Fire Brigade." He has previewed the picture and has placed his O. K. on it as possessing everything technically correct, so far as the lives of fire-fighters are concerned. "I think it is the greatest picture that was ever produced," Chief Scott told us. "I think that it will prove to be the greatest medium for instructing people in the simple principal of safeguarding against fires that has ever been promoted. The picture truly tells what a fireman is daily experiencing."

Chief Scott is by no means a novice in pictures. In 1919 he recalls appearing in a picture produced by the late Thomas H. Ince. The Chief, however, said that there is no comparison between that work and his work in "The Fire Brigade," since he had with him at that time not more than a handful of men, while at the Culver City conflagration he had under his command forty of the sixty-five companies constituting the Fire Department in Los Angeles.

"The Fire Brigade" and Its Personnel



William Fox Production
"WHAT PRICE GLORY"
"Captain Flagg"
VICTOR McLAGLEN

McLaglen—*Adventurer Globe-Trotter And Artist*

By TOM WALLER

West Coast Representative

ONE morning recently a man arose from his bed in Hollywood. He read the newspapers. He answered the telephone. He opened telegrams. He forgot his breakfast. He stepped into his car. Billboards glared at him. Window cards literally shrieked. He stopped. People whom he had never met called him by name and wildly shook his hand.

In twenty-four hours was fulfilled the ambition of this man's life—an ambition which had colored his characte with Kipling tints and which hues had enabled Hollywood to satiate a hunger in the soul of this man which had on been increased by traveling the seven seas, prying into the Australian Bush, the nooks of Burma, the mysteries o India, the darkness of Africa and the tragedy of the World War.

The man who can lick any man in Hollywood and charm the most exacting hostess by his intimacy with Hoyle can thank these qualities, as well as his brawn and the years devoted to satisfying his wanderlust, for scaling Hollywood's highest peak within the meteroic time of one sunset to the succeeding sunrise.

When An Adventurer Surprised The Sophists

Feverish for adventure, fortune and fame, Victor McLaglen obtained them all right in William Fox's Hollywood studio. Weeks before the world's premiere of "What Price Glory," it was murmured that Hollywood critics and sophists would witness the birth of a new star on the screen of the Carthay Theatre. There were doubts and a few smirks within the Beverly Circle known to outside proletarians as filmdom's constellation. The picture went on the screen at nine in the evening. At 10:30 during a half hour intermission, the most brilliant assemblage of Hollywood's worthwhilers were buzzing actually excitedly in the lobbys, the dressing and smoking rooms. At midnight the picture was over. We devoted an entire page in this department some time ago to describing that scene and the reaction. Victor McLaglen was introduced. He passed his severest test with honors as have been seldom accorded others who have undergone it. It was the morning that brought full confirmation of his success.

Since then Victor McLaglen has been flooded with requests from women's clubs to advise them confidentially on what influence the army would actually have upon the younger sons of the land. He has, of course, been besieged by interviewers. We tried for two hours to reach his home on the telephone. The busy signal was flashed back each time until we had to be satisfied by the impatient reply of the telephone company that his telephone was "functioning normally" and that the receiver was off the hook. McLaglen also verified the company's report. In fact he wants to get out of the limelight, away from handshakers, back slappers and telephone congratulators for a couple of months. The man who wrestled and fought professionally in Canada traveled as a strong man with circuses in the United States, police-chiefed 50,000 men in Shiek Saad, was poisoned and knifed by swarthy natives in Bagdad—wants to rest up.

Vacation Due To Be Cut To Meet Work

With his wife and daughter, McLaglen, at the time of this writing, is just setting out in his new Pierce Arrow car for a brief stay in Arrowhead, a nearby mountain resort colonized and frequented by the wealthy and socially prominent.

McLaglen's chances for anything more than a brief rest at the very most are at this time is very slight, we learned at the Fox Studios. There they are naturally all up on their toes to get McLaglen before the camera as soon as possible on another "What Price Glory" bonanza. The uniform of the Marine Captain, however, will be discarded when McLaglen gets into the harness again. Having utilized his experience as an officer in the World War, the Fox executives now plan to get McLaglen to be himself as the adventurer.

The secret of McLaglen's success in the cinema world lies mostly in that one phase: "Be Yourself." He is the unusual type of actor; so unusual as to be unique. He doesn't have to have a director describe how a captain gives commands. He knows because he was a captain. He doesn't have to read a book on how an Arab wields a lance because he has felt that knife between his ribs. He knows how a Forty-Niner panned gold, because he learned all about the hardships associated with the obtaining of that metal when he nearly died of thirst in Australia. McLaglen is unique because he has been most everything, and traveled most everywhere. He has worn overalls, fighting togs and a dress suit, so he does not have to make himself all over again when the picture calls for his wearing certain of this apparel. McLaglen is almost a prodigy as an actor because—*he has so many selves.*

Again McLaglen Will Be The Bold Adventurer

Thus McLaglen will be the adventurer when Director Victor Schertzinger picks up the megaphone a few weeks from now and work begins on Gaston Leroux's "Ballyho."

How Victor McLaglen happened to build a home in Hollywood is particularly interesting after we know the hand which Hollywood is playing in the destiny of its most versatile star.

It would seem that in London after the World War, McLaglen decided to train for a diplomatic position, believing that his knowledge of the colonies and especially his linguistic capabilities would fit him for such a berth. He had in mind a certain office in Arabia. He tried his hand at the fighting game again, but found that he had been too long away from it to get anywhere. Then chance interfered:

One day at the National Sporting Club he was approached by an English motion picture producer, who saw in him "just the type" for a picture he was about to make. This was "The Call of the Road," which proved to be a big success in England. Before the picture was released, McLaglen met J. Stuart Blackton, the American producer, while at the Oxford and Cambridge boat races. As a result of the meeting he was given the principal male part in "The Glorious Adventure" opposite Lady Diana Manners. In this picture, a romance of the sixteenth century, he played the part of a convict and murderer, who is married to the heroine in prison and then is released when the fire of London destroys the prison.

Starred In British Pictures For Four Years

During the next four years he was starred in a number of British productions, chief among them being "The Romany" and "The Sailor Tramp."

Having returned to America, J. Stuart Blackton cabled McLaglen to come to the States to play the title role in "The Beloved Brute." He followed with the "heavy" role in Charles Ray's "Percy." Later he played a similar role in "The Hunted Woman" for Fox, and almost lost his life when on location with company at the Yuma dam. He then played one of the strange triumvirate in "The Unholy Three," with Lon Chaney, then he returned to Fox for "The Fighting Heart." His next part was that of Poleon Doret in Frank Lloyd's "Winds of Chance" and according to a concensus of critics, his was the most outstanding performance. His role won him a contract with First National. Later he played "heavy" in "Man of Steel," an epic in the steel industry; appeared in a strong Russian character role in James Hogan's "The Isle of Retribution," and in Herbert Brennon's "Beau Geste" company.

New Star Wins Plaudits of Critics

Mae Murray Breaks With M-G-M—Temperament

Mae Murray is expected back in Hollywood next week. It was learned officially that she no longer is on the Metro-Goldwyn-Mayer's payroll despite the fact that her contract calls for three more pictures, we are informed. Early in the week informants at the studio said they had heard of Miss Murray's intention to return, but that they did not know definitely then whether she would report at the Metro-Goldwyn-Mayer lot. It was just before press time that we got definite word that Miss Murray was "through" with Metro-Goldwyn-Mayer and that Metro - Goldwyn - Mayer was through with Miss Murray. It was then that credence was given to what were termed "merely rumors and no friction —possiby just a puff of temperament," when Miss Murray suddenly boarded a train for the East over a month ago. At that time reports, which all present indications now substantiate, were that Miss Murray, upon completing "Valencia," objected to her next starring vehicle which was then titled "Diamond Handcuffs." It would seem that her objections at the time were overruled. Anyhow, it is now learned from an unquestionable authority that Miss Murray's departure was unknown to studio executives until she had boarded the train. The title of the picture which seems to have necessitated Miss Murray's informal absence, has since been changed to "Women Love Diamonds," with Pauline Starke in Miss Murray's role.

So far as could be learned up to the time of this writing there were no reports that any other producer was angling for Miss Murray's services.

Marcus Loew Better

After being confined to his bed for over a month, Marcus Loew is once more seen about the Metro - Goldwyn - Mayer studios. Mr. Loew, it is now admitted, experienced during his illness a very grave period. The producer and theatre chieftain will probably return to New York late in January or early in February.

Hal Roach Planning For His Short Subjects House

Production Under Way at F. B. O. Studio

At the F. B. O. Studios, Director Ralph Ince has commenced work on his Gold Bond, based on a story of Elkdom. The production which is untitled is a starring vehicle for Conway Tearle.

Alberta Vaughan has also just commenced work in "Follow Your Hunch" which David Kirkland is directing.

Tom Tyler has recovered from his recent illness sufficiently to leave the hospital and get before the camera in "The Knight of the Range," which Bob DeLacey is megaphoning.

F. B. O.'s 1926-27 schedule of over sixty features is expected to be completed early in May.

Mix on Shipboard

For the first time in his motion picture career it is said that Tom Mix has used a battleship for a locale. The sequence "shot" on board the U. S. S. California of the West Coast will appear in his starring vehicle "The Broncho Buster."

Because Hal Roach is now not operating a short subject theatre in Los Angeles does not mean that Roach has abandoned his plans about which we described in detail in this department several months ago. On the contrary, Mr. Roach, we learned officially, is more determined than ever to have a theatre in this city exclusively programmed with short subjects. We hear that Mr. Roach is in possession of architect's plans for this theatre, and that but for a certain technicality he would have closed a deal giving him a site for his theatre on Seventh street, near Loew's Theatre in Los Angeles. We gather that Roach now has another site, the deed for which is pending.

On the subject of theatres, we gather at the Warner Studio that at last the Warner Theatre is to be an actuality. A steam shovel is already on the site of Hollywood Boulevard and Wilcox avenue. In substantiation

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"THE FIRE BRIGADE" SETS NEW PRECEDENT

(Continued from page 111)

their cameras facing aft in several high powered cars, a detail of the men who grind preceded, trailed, and even sideswiped the mogul chariots which careened through the streets of Los Angeles on their way to the big fire. The conflagration was "shot" in four parts so as to enhance the spread of the fire from a row of apartments to the big Orphanage, erected as told in the story, by a grafting politician whose fire traps had already taken their toll in lives. Nigh made the fire sequence a masterpiece.

The Orphanage set which still stands on the Metro-Goldwyn-Mayer lot, represents alone an investment of well over $20,000, we are officially informed. This six-story front which possesses considerable depth, is built of a composition of asbestos and plaster, worked together in regular building mesh so that it appears as solid in reality as it does when projected on the screen.

On the night when this huge set reddened the sky every precaution was taken. Vaporized gasoline escaping from copper tubes was ignited at vantage points by an electric apparatus controlled by a switchboard to the rear of the ground floor. In addition to the 300 Los Angeles firemen with all of their battling equipment, forty-four property men were concealed throughout the six stories of the set, careful to guard against any unforseen emergency. Nearly thirty powerful streams of water played upon the flaming edifice, obtaining their pressure from a water main and many hydrants which had been specially laid out for this occasion.

Ray Swallows Smoke

Charles Ray now admits to us that as Fireman Terry O'Neill, survivor of three brothers who are previously shown giving their lives to the cause, he inhaled more smoke and went through more flames than he has ever experienced in his lengthy career as a screen star. During the Orphanage fire sequence, Ray is literally buried under a load of falling debris which he states was nearly as heavy as it looked. At another time he states he was slightly scorched while he was pushing through a siege of flame to rescue one of the child inmates in the fire trap.

Not overlooking a single detail to make the fire scene as literal as possible, Louis B. Mayer, vice-president in charge of production at the studios, drafted the services of 1,400 orphans from the Los Angeles Orphanage. These children spent several days at the studio prior to the filming of the great exterior fire scenes. They were placed through several rehearsals each day by Director Nigh who was aided considerably by the assistance of Chief Scott as drill coach. By the time they were ready for the camera the kiddies scored as natural actors and actresses, their wonderment of the fire apparatus and admiration of the real firemen coming to rescue them mingling perfectly with the alarm for the most part which they had of the squinting cameras.

Officials Cooperated

In addition to the material cooperation of Jay W. Stevens, fire marshal of the State of California, who is credited with having originally made the suggestion to Mr. Mayer to film a picture which would be entertaining and at the same time show how lives and money are lost through needless fire-fighting, Metro-Goldwyn-Mayer were aided in their production of "The Fire Brigade" by the International Association of Fire Chiefs. Doubtless Chief Scott helped most materially by surrendering practically all of Los Angeles fire fighters to Hunt Stromberg, who supervised the production. Fire Chiefs in Washington, D. C., New Orleans, New York City, Chicago and several other cities also contributed since they paraded their forces before Metro-Goldwyn-Mayer cameras for the opening sequence in "The Fire Brigade."

It took over six months to produce "The Fire Brigade." Again with the stamp of officialdom and the pledge of the producers to donate a generous portion of the proceeds toward a benefit fund for firemen of the nation, "The Fire Brigade" should recruit voluntarily an exploiter in every fireman in every city, town and hamlet where this "epic story of the heroes of peace" is shown.

Roach Still Working For New Theatre

Fox Quota Is Far Ahead of 1927 Schedule

William Fox's 1926-27 schedule of fifty-two features; fifty-two two-reel comedies; twenty-six one-reelers and one hundred and four news reels is scheduled to be cleaned up in April, one month earlier than the preceding schedule which had a considerably smaller quota of product. Foxites predict that their company will be the first in the field of big producers to complete its general output. In fact "Carmen" from the opera of that name, which will be a 1928-29 special, is slated to get under way with George O'Brien in the leading role sometime late in January. This opera is being adapted to the screen by Gertrude Orr. How they regard things at the Fox plant may be given an inkling of expression by the fact that publicity chieftain, Bob Yost, considered this week with seven companies rushed in production, a "very quiet week."

Sign Schildkraut

Joseph Schildkraut was this week signed to a new long term contract by Cecil B. deMille. His first picture under the new agreement will be the stellar role in "The Heart Beat." This will be made under the direction of Neils Christander, a foreign director who was also lately signed by deMille.

Work Nears Finish

"Shooting" on "The Notorious Lady," which Sam Rork is producing for First National is expected to be completed by January 15. The company leaves next week for a location on the Colorado River in Arizona, about which we described in this Department last week. The picture is being directed by King Baggott.

"First Night" Cast

The cast of Tiffany's farce comedy, "The First Night," includes Bert Lytell, Dorothy Devore, Walter Hiers, Harry Myers, James Mack, Joan Standing and Nelly Bly Baker.

Hough Story Started

"The Broken Gate," suggested from Emerson Hough's novel of this title, has been started by Tiffany Productions, with a star cast.

McArthur "Clocks" the Laugh Scenes

All the world has heard of clock watchers, whistle listeners and bell ringers, but Associate Producer McArthur of the Monte Banks Enterprises has just established a precedent and a new role for himself. He will register at the Hal Roach Studios hereafter as "official laugh mathematician." From under a derby hat, McArthur told us "You should have heard them laugh when we previewed 'Horse Shoes' here recently. I counted two hundred and forty-two laughs. Why, a comedy that gets one hundred laughs advertises the fact in big type." We told McArthur we would play his count up in box in our department.

Banks, incidentally, was scheduled to leave for Hollywood from London on January 5. He commences his next comedy feature on January 24. This will be made in its entirety on board a ship now docked at Wilmington, Calif., McAllister told us.

W. A. Crinley Dies

William A. Crinley, a unit supervisor in Universal City since 1923, succumbed to an illness following an operation here this week. Mr. Crinley had been associated with Universal since 1914. He came out to Hollywood when the Universal plant was on the site now occupied by the Christie Studios. He spent several years at the Pickford-Fairbanks Studios in the capacity of assistant director. Mr. Crinley was forty-four years old.

Woman Director

Dorothy Arzner, Paramount's newest director, is preparing to film "Fashions for Women" featuring Esther Ralston.

False Rumors Nailed As the New Year Begins

John McCormick Remains at First National —Laemmle Not Signing Kaiser and deMille Is Chopping No Heads

HOLLYWOOD wound up the New Year by letting fly and publishing in many cases rumors of a variety and scope that apparently have been shelved while merger angles occupied the center of the field.

We start right off with one that has been in circulation for the last two or three months and did not break out in a rash until the past three or four days. This is the report that John McCormack would be deposed at the First National Studios and that the production chieftainship would go into the hands of Al Rockett and his brother, Ray. This report has been more stubbornly adhered to by Hollywood propagandists than anyone of its kind in a long time out here.

When we first heard it we ignored it, despite the fact that three or four men who have a handshaking and listening acquaintance with quite a few on the Boulevard, stated they were positive of their declaration.

It is New Year's Eve at the time of this writing and according to reports New Year's day, or a few days thereafter, is the time set for by this handful of people for McCormack's exodus. Official check-ups at the Studio from both those who do talk and those who do not talk describe McCormack's status as being "stronger than ever" and reports to the contrary as being "even less than the essence of applesauce in monthly rumors."

Not Signing Kaiser

The next report which presented itself in a copyrighted story was that Carl Laemmle was negotiating with the ex-Kaiser and his wife Empress Hermine to play the leads in a Universal picture. Carl Laemmle himself disposes of this report with the statement: "The first time I heard anything about it was in this morning's papers. There is absolutely nothing in it and you may quote me to that effect, or that I denied it absolutely."

Even Cecil B. deMille rested for a moment from his arduous task of putting the finishing touches on "The King of Kings" to deny reports that "he has discharged a number of employes, is planning to discharge others and is working on no productions other than 'The King of Kings' because that film had cost far more than he expected."

In regard to the cost of this picture, deMille is credited with having stated that at the outset it was agreed that expense was no object in making this biblical picture; that it had been figured it would cost about two million dollars and that now that it is practically completed it has reached but has not exceeded that figure. Nothing beyond the ordinary turn-off had taken place in the ranks of employes; that two companies are now working and that four more pictures will be started during January, including a special production in charge of William deMille.

Bessie Love Signed

Bessie Love and Banks Winter are the latest additions to the staff of "The American," described as the first natural vision pictured upon which George K. Spoor and Commodore J. Stuart Blackton started "shooting" this week in the Fine Arts Studio. Miss Love will co-star with Charles Ray who is playing the leading role.

Miss dePutti Free

Lya dePutti has severed her relations with Famous Players-Lasky, it was learned officially this week. The arrangement is described as a perfectly amicable one. Miss dePutti is accredited with not considering herself of the "vamp type." It is said she will enter upon a free lance career.

Roach Still Plans Theatre

(Continued from page 116)

of the steam shovel is the word that Warners have already awarded the contract to build this theatre to Lange & Bergstrom. The building is scheduled to cost $1,500,000, also to have besides a 3,000 seat theatre, four stories of stores and offices. Jack Warner, it is said, hopes to be able to make a speech from its stage by November 1, 1927.

Incidentally Warner Brothers' 1926-27 schedule is expected to be finished by May. There are yet two specials included in this product "Noah's Ark" and "Black Ivory" casts for which have not yet been selected.

Syd Chaplin may make another picture for this schedule, but it was learned Chaplin's next production will probably be a 1927-28 release.

Report Unions Working In Hollywood Studios

Denial Is Made By Mechanics Chieftain Who Says Further Conferences Are Planned

WHILE headquarters of leading producers out here this week were practically unanimous in their declarations that the studios are all open shops, it was reported from several sources that Unionists were campaigning non-union employes urging them to join the Union, inferring that eventually only Unionists will be able to hold their jobs in Hollywood.

Business Manager Newman at the Studio Mechanics Alliance, the principal faction out here of Unionists, denied emphatically that the Union at this time is augmenting its present strength. On the contrary, he stated to *Moving Picture World* West Coast representative, the Union pending the conferences between the committees of producers and unionists in the East have not accepted a single applicant. Newman stated that since these conferences started over a month ago in New York, three hundred non-union men have applied for membership. Newman stated that within the next two weeks the producers will name a secretary and union will appoint a secretary. These two men will get together in Los Angeles and digest the studio employes situation when they will arrive at a definite conclusion concerning working conditions out here, he said.

Newman stated emphatically that the Union would adhere to its original demand of having studios give Union men the preference for jobs.

An Original Story by Frank Griffin

An original story by Frank Griffin, tentatively titled "Bayo-Nuts," is scheduled to go into production very soon. Del Lord will direct. Hampton del Ruth is writing the continuity.

Charlie Murray and George Sidney are the only players selected for the cast so far.

"The Claw" in Work

"The Claw," which has just gotten under way in Universal City with Sidney Olcott directing and Norman Kerry and Claire Windsor in the stellar roles, will probably be in production for the next three months. It will be released as a special. Incidentally Universal borrowed Miss Windsor from Metro-Goldwyn Mayer for the role which she is essaying.

Camera Clicks on "Ankles Preferred"

Madge Bellamy and Lawrence Gray have just started their appearances in the leading roles in "Ankles Preferred," by James Hamilton.

J. G. Blystone is directing it as his thirty-ninth production at Fox Films West Coast Studios. Others in the cast are J. Farrell MacDonald, Barry Norton, Marjorie Beebe and Allan Forrest.

Miss Bellamy's last picture was "Summer Bachelors."

★ Studio Row ★

GILBERT ROLAND has been assigned an important role in Norma Talmadge's "Camille" which is well in production at the Pickford-Fairbanks Studios. This twenty-two year old actor who, it is said, started life as a bull fighter in Spain, is playing the lead opposite Miss Talmadge.

* * *

THE play, "We Americans" has been purchased by Universal and will be produced by Director Ed Sloman late in January.

* * *

WITH the return of Sam Goldwyn to Hollywood after an Eastern tour of six weeks, reports are that Goldwyn purchased several plays in New York which will be included in his 1927 production schedule, which it is said he will announce in the middle of January.

* * *

ESTELLE TAYLOR is scheduled to start work in an untitled picture at the United Artists Studio early in January, or about the same time that "New York" picture she made for Famous-Players-Lasky will be released.

* * *

WORK is progressing on Hal Roach's latest feature, starring Rex, the Wild Horse, entitled "The Avenging Stallion." The action in the production takes place within a period of twenty-four hours. The players are Barbara Kent, Theodore Von Eltz, Jimmy Finlayson and Oliver Hardy.

* * *

BILL CODY started production this week on his first Pathe release, an original comedy-drama titled "Laddie Be Good." Ben Cohen is directing.

* * *

IVAN MOSKINE, French actor, will commence work on "Moscow," from an original Russian story, at Universal City shortly. This is his first production under a long term contract which he has signed with Universal.

* * *

"HEY! HEY! COWBOY!" is the title for Hoot Gibson's next Universal starring picture.

* * *

DEL LORD'S first directorial effort for First National and what is said to be the first feature picture started this week at the Burbank Studios. "Bayo Nuts" is the title. For two years previously Del Lord directed Mack Sennett comedies.

* * *

HARRY RAPF made known to us at the Metro-Goldwyn-Mayer Studios that Karl Dane and George K. Arthur will make their debut as a screen comedian team in "Red, White and Blue," a production based on the Citizens' Training Camp activities which Sam Wood will direct.

* * *

JOE REDDY, Harold Lloyd's publicity director, is a proud papa. Mrs. Reddy presented him with a lusty junior press agent on Christmas Day.

* * *

LARRY CEBALLES has been signed by Rork to teach several hundred colored men and women the art of African native dancing. Ceballes is of Greenwich Village Follies fame.

Dixie Willson Story Chosen For Filming

First National Productions, through John McCormick, general manager, of West Coast Production, announces the purchase of a short story called "Help Yourself to Hay," recently published in a national magazine, by Dixie Willson.

Miss Willson has been coming to the front rapidly as an author of popular fiction. This is her second story to be acquired by First National for picturization, since this company recently completed "An Affair of the Follies," based on Miss Willson's short story, "Here Y'Are Brother."

"An Affair of the Follies" was produced by Al Rockett for First National Pictures, and co-featured Lewis Stone, Billie Dove and Lloyd Hughes, under the direction of Millard Webb.

"Old Ironsides" to Play in Egyptian

On January 1 "The Better 'Ole" and the Vitaphone terminate their engagement at Grauman's Egyptian Theatre, recently credited with having been purchased by Joseph M. Schenck as the first of a chain of United Artists Theatres from Coast to Coast. "Old Ironsides" will then make its debut in the Egyptian and with it will return the famed Egyptian orchestra with fifty or more musicians. Nothing could be learned as to what will then be the status of the Vitaphone instrument which was installed during the latter part of the run of "Don Juan." At Warner Studios it was said that Chaplin's picture and the Vitaphone are both making money in the Egyptian and that the only reason for their renewal is due to the engagement of "Old Ironsides."

In Columbia Cast

Harry Cohn, general manager of production at Columbia's West Coast studios, announces that Winifred Landis will have the part of "Mrs. Smith" in support of Priscilla Dean in the forthcoming screen version of George Bronson Howard's "Bird of Prey."

Miss Pickford's Next

Announcement is expected shortly of the title of Mary Pickford's next United Artists' picture, preparation on which has been going forward for several weeks.

New Year Gets Off To Flying Start

Fourth Walsh Film Looming As Great Hit

"His Rise to Fame," the newest production to star George Walsh in the production group this star is appearing in for Excellent Pictures Corporation, is in the hands of its editors and titlers being made ready for review and distribution.

The president of the producing company, Samuel Zierler, who ordinarily is not given to expansive self-satisfaction, declares himself unqualifiedly as believing that in "His Rise to Fame" the company has made a most unusual picture.

This is George Walsh's fourth picture produced under the banner of Excellent Pictures. All of its predecessors are said to be meeting with favor by exhibitors throughout the country. The first three were "The Kickoff," "A Man of Quality" and "Striving for Fortune."

Johnny Hines Under Way in "All Aboard"

"All Aboard," starring Johnny Hines, is provided with an exceptionally fine cast supporting the talented star in his latest First National comedy offering.

Edna Murphy plays opposite Hines. This charming actress recently did the leading feminine role in "McFadden's Flats," the Asher, Small and Rogers production for First National. She was also seen to advantage in "Clothes Make the Pirate."

The company has been doing location work at El Segundo, California, and animals in plenty are being used in the comedy, including parrots, goats, donkeys, camels, sheep, horses and snakes. Studio work has just commenced. The star is confident that the picture will represent his very best work to date.

Tom Mix At Work On New Photoplay

Tom Mix started work today at Fox Films West Coast Studios on "The Broncho Twister," the second story written by Adela Rogers St. Johns especially for Mix. Helene Costello has the feminine lead.

Others in the cast are Dorothy Kitchen, George Irving, Doris Lloyd, Paul Nicholson, Malcolmn Waite and Jack Pennick. O. O. Dull is directing from John Stone's scenario.

Producers Distributing Corp. Announces New Year's Group

Starring Again

Ramon Novarro, Metro-Goldwyn-Mayer star, now playing in "Old Heidelberg," directed by Ernst Lubitsch.

National Board Finds "It" Good

"It," Clara Bow's first starring picture for Paramount, has been selected for the Photoplay Guide of popular entertainment films, by the reviewing committee of the National Board of Review. It was also given an asterisk, which indicates that the picture is especially well done. The picture is declared suitable for the general audience.

Cecil B. DeMille's "King of Kings" Heads List; "Yankee Clipper" Gripping Special; Releases Noted up to July

PRODUCERS DISTRIBUTING CORPORATION starts the new year with a program of De Mille and Metropolitan Studio productions interspersed with Christie Feature Comedies which, undoubtedly, will prove to be one of the outstanding groups of picture of 1927.

Standing at the head of the list and overshadowing every picture of either the past or the coming year, is Cecil B. De Mille's personally directed production, "The King of Kings," of which Jeanie Macpherson is the author. This, of course, is a special, and no plans have been made for its presentation, except that arrangements have been made to have it open Grauman's new Chinese Theatre in Hollywood, probably in March. In importance of the subject, in magnitude of conception, in photography and in the personnel of its cast, it dwarfs any other film production.

In January, P. D C. will release four pictures. The first is "Jewels of Desire," starring Priscilla Dean, with John Bowers as leading man, and directed by Paul Powell. It is one of those stirring, thrilling stories for which Miss Dean is famous.

Next comes "Fighting Love," starring Jetta Goudal and directed by Nils Olaf Chrisander, formerly director-general of UFA and now working under the De Mille banner. Miss Goudal has three leading men in this picture—Victor Varconi, Henry B. Walthall, and Louis Natheaux. This is a story of the Italian Foreign Legion.

William Boyd and Elinor Fair will be seen in "Jim the Conqueror," a Peter B. Kyne story of the war between the cattle barons and the sheepmen. This is a Metropolitan picture directed by George B. Seitz. Most of the scenes were taken in Arizona. This picture has a surplus of villains, three of the most famous heavies in pictures—Walter Long, Tully Marshall and Tom Santschi being in the cast.

This last release for the month is one of the finest pictures on this or any other program. It is "The Yankee Clipper," a story of the days of the clipper ships, when America's commercial supremacy on the seas was undisputed. It was produced by Rupert Julian and supervised by C. Gardner Sullivan for the De Mille studio, and the cast includes William Boyd, Elinor Fair, Junior Coghlan, Walter Long, Julia Faye and many more noted players. The story is of a race between an American and a British clipper ship, with cargoes of tea from Fuchow, China, to Boston. The stellar roles in the production are really played by the two ships, the Bohemia and the Indiana, which were of the old clipper fleet and were bought by Cecil B. De Mille for use in this production.

"Rubber Tires" First

The February releases are headed by "Rubber Tires," a comedy of the auto camps produced by Alan Hale for the De Mille Studio, with Harrison Ford and Bessie Love featured in the cast.

Second on the February list is Leatrice Joy's new starring vehicle, "Nobody's Widow," an adaptation of the famous Avery Hopwood farce produced by Donald Crisp for De Mille. Charles Ray is Miss Joy's leading man, and Phyllis Haver is a fascinating member of the cast.

The third of this month's releases is "No Control," which features Harrison Ford and Phyllis Haver, a broad farce adapted from a story by Frank Condon, directed by Scott Sidney and supervised by Al Christie.

In March comes "Turkish De-

(Continued on page 126)

Two Aces of the Pictures

Anna Q. Nilsson and Kenneth Harlan in First National's "Easy Pickings."

The Plea Of A Married Man

"DON'T TELL THE WIFE" is the title of the Warner Brothers picture starring Irene Rich, which was directed by Paul E. Stein. In the basket-like chair are Huntley Gordon and Lilyan Tashman in a most comfortable position, while on the right above, Director Stein luxuriates among some girls in the cabaret scene. Below, Irene Rich and Huntley Gordon in a close-up.

George O'Brien Assigned To "Is Zat So?"

Alfred E. Green, who has just completed "The Auctioneer" for Fox Films, begins a new screen offering, "Is Zat So?" which scored so notably in New York and has been going on to win new laurels as a road show. Its success in London was as sensational as that in America.

George O'Brien, one of the leading players in "Sunrise," directed for Fox Films by F. W. Murnau, plays the role of Chick Gowan, the dumb but willing boxer in "Is Zat So?" Kathryn Perry is cast in the feminine leading role. Arthur Housman, who has been screamingly funny in many Fox offerings, will portray the wise-cracking, smooth mannered and versatile fight manager.

O'Brien is playing the role created by Richard Taber on the stage and Housman has the part originated by James Gleason, the other half of the successful playwright-actor combination.

Rowland Announces Changes in Titles

The title of the forthcoming Ken Maynard super-western for First National will be known as "Somewhere in Sonora" instead of "Somewhere South of Sonora," it was announced by Production Manager Richard A. Rowland.

George Fitzmaurice's first production for First National featuring Billie Dove and Ben Lyon, formerly titled "The Tender Hour," will hereafter be known as "Beauty in Chains."

"Striving For Fortune" An Excellent Picture

"STRIVING FOR FORTUNE," the newest production in the series George Walsh is starring is for Excellent Pictures Corporation, will be made available for national release the end of this month. It is the third in the group of six, following "The Kick-Off" and "A Man of Quality."

The picture graphically illustrates the modern American idea of success. It presents in photoplay form the idea that forms the basis of so much successful literature in the present day. The newsstands and the and the book-stalls are crowded with all kinds of "success literature" and the public reads it all avidly, because success is almost a religion with the public nowadays.

The same thought has formed the theme of "Striving for Fortune," and its producers expect to crowd the theatres where the picture plays in the same manner as they crowd to buy books and magazines which dwell on the theme of success.

George Walsh enacts his best role; the dominant, sure-to-succeed, valiant, courageous, fearless young chap, an inspiration.

The story is set amidst powerful big business; a shipbuilding plant employing tens of thousands of workers. It is as realistic as it is romantic; best described in the slogan of the posters, "a romance of men and ships." A splendid cast aids the star, including Beryl Roberts, Louise Carter, Joe Burke, Brian Donlevy and Dexter McReynolds.

Marian Nixon Leading Lady in "Let It Rain"

MARIAN NIXON will appear opposite Douglas MacLean in the comedian's next Paramount picture.

By ararngement with Universal, Miss Nixon affixed her signature to the contract whereby she wins the coveted role in "Let It Rain," and the same document specifically permits the actress to make whatever changes in her appearance MacLean may consider essential.

It is probable that the first of the changes will involve a visit to the barber shop and the sacrifice of Miss Nixon's long hair. In the past this talented young actress has specialized in picturing the demure maid. In "Let It Rain" she will portray a snappy, vivacious "Miss 1927," boasting a boyish bob in place of her former sleek coiffure and she will carry this change throughout.

Because of his belief in her ability to make this new personality convincing, MacLean delayed the starting date of "Let It Rain" in order to secure Miss Nixon's services. Eddie Cline will direct.

Louis Sherwin Titling Kane Navy Special

Louis Sherwin has been signed by Robert Kane to write the titles for his elaborate Navy picture, now in the cutting room under the title of "The Song of the Dragon."

Kane, Joe Boyle, who directed, and Leland Hayward, producing manager of the Kane Enterprises, are assisting Paul Maschke in cutting the picture, which deals with the Navy's participation in the World War.

Dorothy Mackaill, Lowell Sherman, Lawrence Gray, Buster Collier, Ian Keith and Jack Ackroyd are featured with an impressive supporting cast.

First National will release the picture early in the year.

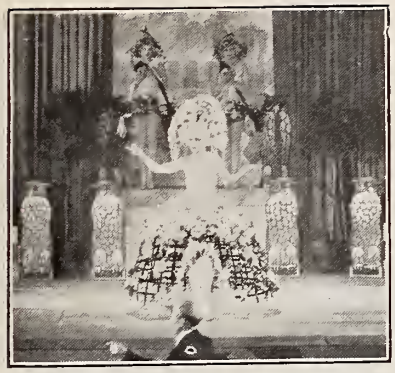
Blystone Directing

Madge Bellamy and Lawrence Gray have just started their appearances in the leading roles in "Ankles Preferred," by James Hamilton, J. G. Blystone is directing it as his thirty-ninth production at Fox Films West Coast Studios. Others in the cast are J. Farrell Macdonald, Barry Norton, Marjorie Beebe and Allan Forrest.

Dix's Next

Lucia Backus Seger is to be Richard Dix's mother in his next Paramount picture, "Knockout Reilly," scheduled to go into production this week at the Long Island studio. Other members of the cast thus far chosen are Mary Brian and Jack Renault, the well known boxer.

Scenes From The Fox Film "Stage Madness"



ONE of the enormous sets which make for beauty in this picture of life behind the footlights.

ONE of the scenes of pothos where the mask is removed and players become humans again.

VIRGINIA VALLI is the star in "Stage Madness," which is a Fox picture of the footlights.

"STAGE MADNESS," which has been in production at the Fox West Coast Studios for the last two months, is nearing completion under the direction of Victor Schertzinger.

Scheduled for release in the middle of January, "Stage Madness," taken from an original story by Polan Banks, offers a cast of outstanding merit. Virginia Valli has the feminine lead and Tullio Carmenati plays opposite her. Lou Tellegen appears as the heavy. Richard Walling plays the juvenile lead.

Bodil Rosing, whose work in "The Return of Peter Grimm" was one of the memorable features of that picture, lends the same fine mobility of expression to her part in "Stage Madness."

Hollingshead Remains With Warner Bros.

Alan Crosland, responsible for the direction of the last three Barrymore pictures, has been signed to a long term contract by Warner Bros. His first picture under the new agreement will be "A Million Bid," Dolores Costello's starring vehicle based on the famous play by George Cameron.

Crosland directed John Barrymore in "Don Juan" and "When A Man Loves," and also handled the megaphone on the star's last picture, "The Beloved Rogue."

Crosland's assistant, Gordon Hollingshead, returns to Warners with the director. Crosland and Hollingshead were together in the World War, Crosland as private and Hollingshead as his sergeant. They have continued the wartime friendship steadily and their work together is proof of its effect on their lives.

Fox Films Corp. Gives Summary of Production

With twelve dramatic features in work before the camera, three more in the cutting room, five being prepared by scenarists for immediate production and its immense laboratories in New York taxed to capacity turning out prints on a number of others Fox Films is in the throes of the greatest production drive in the history of the organization.

Production activities include:

"Is Zat So?" screen version of the international stage success by James Gleason and Richard Taber, directed by Alfred Green.

"Ankles Preferred," a John G. Blystone production featuring Madge Bellamy.

"The Secret Studio," a thrilling romance, featuring Olive Borden, directed by Harry Beaumont.

"Cradle Snatchers," Fox Films version of the stage comedy success, directed by Howard Hawks.

"Love Makes 'Em Wild," screen version of "Willie the Worm," directed by Albert Ray and featuring Sally Phipps and Johnny Harron.

"The Wedding Ring," based upon "Wedlock," the novel by H. G. Wells. This features Virginia Valli and is directed by R. William Neill.

"Upstream," a stirring comedy drama of New York theatrical life, featuring Earle Foxe, Nancy Nash and Grant Withers. Directed by John Ford.

"A. W. O. L.," a war comedy, directed by Benjamin Stoloff and featuring Gene Cameron and Betty Francisco.

"Sunrise," a super production directed by F. W. Murnau, starring George O'Brien and Janet Gaynor.

"The Music Master," screen version of the Belasco-Warfield success, featuring Alec B. Francis. Directed by Allan Dwan.

Thelma Todd Wins Big Role With Ed Wynn

Thelma Todd, one of the Paramount junior stars, has been cast for a featured role in Ed Wynn's first Paramount starring picture.

This is Miss Todd's first big opportunity since appearing in the Paramount school picture, "Fascinating Youth." She has had minor parts in several productions, among the recent ones being Herbert Brenon's "God Gave Me Twenty Cents" and Malcolm St. Clair's "The Popular Sin."

The Wynn production will be started at the Long Island about January 10, with Victor Heerman directing.

Vignola Ready

William Harrigan, well known stage actor, is to have an important role in Gilda Gray's second Paramount starring picture, "Cabaret," with Tom Moore.

Kansas City Theatre Books First National

ASHER LEVY, of the Main Street Theatre, the largest first run house in Kansas City, has signed for sixteen consecutive weeks of First National's Banner Group, it was announced by Ned E. Depinet, sales manager for the Southern District.

The productions taken by the Main Street for first run presentation are "Twinkletoes," "The Strong Man," "Men of Steel," "Senor Dare Devil," "The Duchess of Buffalo," "Old Loves and New," "Syncopating Sue," "Mismates," "Subway Sadie," "Paradise," "Forever After," "Don Juan's Three Nights," "Just Another Blonde," "The White Black Sheep," "Midnight Lovers" and "The Silent Lover."

Calls It Record

Depinet figures this deal with the Kansas City house as something of a play date record, a previous First National high mark having been made when the Rivoli, Baltimore, recently signed up for nine consecutive weeks.

Both houses are signed up solid for January, when First National Month will be nationally observed.

Nita Naldi Returning

Nita Naldi, who went to Paris more than a year ago to appear in a series of pictures made in France, is said to be completing her contract there, and planning an early return to the United States.

Norbert Wicki, well known "heavy" lead, has returned from Poland. During a previous visit, in 1920, he successfully portrayed characters similar to those which made Lon Chaney famous.

"Getting Gertie's Garter"

Marie Prevost and F. McGrew Willis determine on a prop for the title part in "Getting Gertie's Garter" for P. D. C., which he adapted and will supervise.

Creelman Will Direct "The Duke of Ladies"

ROBERT KANE announces that on the completion of his war picture, based on John Tainter Foote's short story, "The Song of the Dragon," for which the Navy Department is lending its co-operation, the Kane unit will begin production on "The Duke of Ladies," featuring Ben Lyon, Mary Brian and Sam Hardy. It will be distributed by First National Pictures.

Creelman to Direct

James Ashmore Creelman, who wrote the original story for the pending production, adapted it and prepared the continuity, has been selected by Kane to direct the feature. It will be the first assignment as a director for the young film writer, who made an auspicious start on his movie career when he adapted "Smilin' Through" for Norma Talmadge.

Commenting on the brief but impressive film history of his new director, Mr. Kane spoke of Creelman today as "one of the leaders of the new young school of screen producers, who, to my mind, will probably have a hand in the complete revolution of the film business within the next ten years."

Kane Is Responsible

Kane has an especial interest in the successful progress of Creelman, still under thirty, since it was the producer who gave the young writer his first big opportunity in picture work, and time has proved his judgment good.

Younger Is Making "Wild Geese" Script

A. P. YOUNGER who adapted "Brown of Harvard" for the screen and was the author of the Tiffany success, "College Days," is now busy writing the continuity for the Tiffany production, "Wild Geese," the novel by Martha Ostenso.

This novel, the first serious effort of the young author, was a prize novel and won everlasting fame and fortune for the young woman. Another of her novels, "The Dark Dawn," has just been published, and has also met with favor with the public.

Sold 300,000 Copies

"Wild Geese" has had a printing of eleven editions with a sale of nearly 300,000 copies. The book has been translated into seven foreign languages including Czecho-Slovakian, Danish, Swedish, Norwegian, German, Dutch and Finnish. In addition there has been a great demand for the book by readers in England, Australia and Canada.

M. H. Hoffman vice-president of the Tiffany organization said that players are about to be engaged for the leading roles in this production which will be released as a Tiffany special.

The action of the story, which takes place in the Northwest, will be filmed in the locals in which the scenes are laid—northern Minnesota and Winnipeg, Canada.

"Wild Geese" is scheduled for release in the Spring.

William Nigh has received a new contract with Metro-Goldwyn-Mayer for his direction of "The Fire Brigade."

AGNES CHRISTINE JOHNSTON, noted Metro-Goldwyn-Mayer scenarist (above), with her children, Ruth and Mitchell. Below, Marion Davies teaches Suzanne Lenglen, the professional tennis star, the art of make-up, during a visit at Metro-Goldwyn-Mayer studios, where Miss Davies was making "Tillie the Toiler."

Helene Costello Was Infant Star

Helene Costello, infant star of the old Vitagraph Company, is playing the feminine lead in "The Broncho Twister," Fox Films latest production starring Tom Mix.

Supporting Mix and Miss Costello in "The Broncho Twister" are Paul Nicholson, Doris Lloyd, Malcolm Waite, Dorothy Kitchen, Otto Fries, Jack Pennick and George Irving.

F. P.-L Films For January Riot of Fun

January will be a comedy month for Paramount and the exhibitors playing its product.

"The Kid Brother," Harold Lloyd's newest comedy; "Blonde or Brunette," starring Adolphe Menjou; "Paradise for Two," a new Richard Dix vehicle, and "The Potters," W. C. Fields' third starring attraction, are to be released in January in the order named.

In his new production Lloyd used the mountains of the South as the locale of his story. "Blonde or Brunete" is a French comedy presenting a clever marital situation. "The Potters" is J. P. McEvoy's amusing story of American family life.

Five Units of Chadwick Now Active

With five production units now active at the Chadwick studios in California, the company sets a new record for simultaneous production. Nine of the company's productions of the 1926-1927 season have been completed.

James Young is completing "Driven From Home." Virginia Lee Corbin heads the cast of this Hal Reid drama.

Walter Lang has recently started production of the William Dudley Pelley story, "The Ladybird," the first of Betty Compson's productions for Chadwick. Malcolm McGregor and Ruth Stonehouse are in the cast.

Arthur Gregor, premier director of Austria, who produced "The Count of Luxembourg" for Chadwick last season, is preparing the script of an original story by himself. Miss Compson's second vehicle.

Jack Nelson, who recently completed Denman Thompson's "Sunshine of Paradise Alley" for Chadwick, is casting "Life of an Actress," which he will direct.

Jesse J. Goldburg, supervising director-general of the Chadwick studios, is preparing to start production of "Shamrock and the Rose," the play by Owen Davis.

"Wanted—A Coward" Listed by Sterling

"Wanted—A Coward" will be the second production made for Sterling release by Roy Clements Productions, the assignment just having been made by Henry Ginsberg, president of Sterling Pictures Distributing Corporation. Mr. Clements first Sterling picture, "Tongues of Scandal," with Mae Busch, William Desmond and Ray Hallor, is scheduled for released on Dec. 23. The new picture, "Wanted—A Coward," is from Vincent Starrett's magazine story of that title.

New Titles from First National

Title changes in two forthcoming First National productions were announced by Production Manager Richard A. Rowland.

Milton Sills' next starring vehicle, "The Runaway Enchantress," has been retitled "The Sea Tiger."

Ray Rockett's next production, known under several titles, has been definitely titled "See You in Jail."

SAMUEL ZIERLER ANNOUNCES THE NEWEST BRILLIANT ACHIEVEMENT OF THE SCREEN'S ACKNOWLEDGED ATHLETIC WIZARD—GEORGE WALSH—IN A DRAMA OF UNEXAMPLED ACTION—

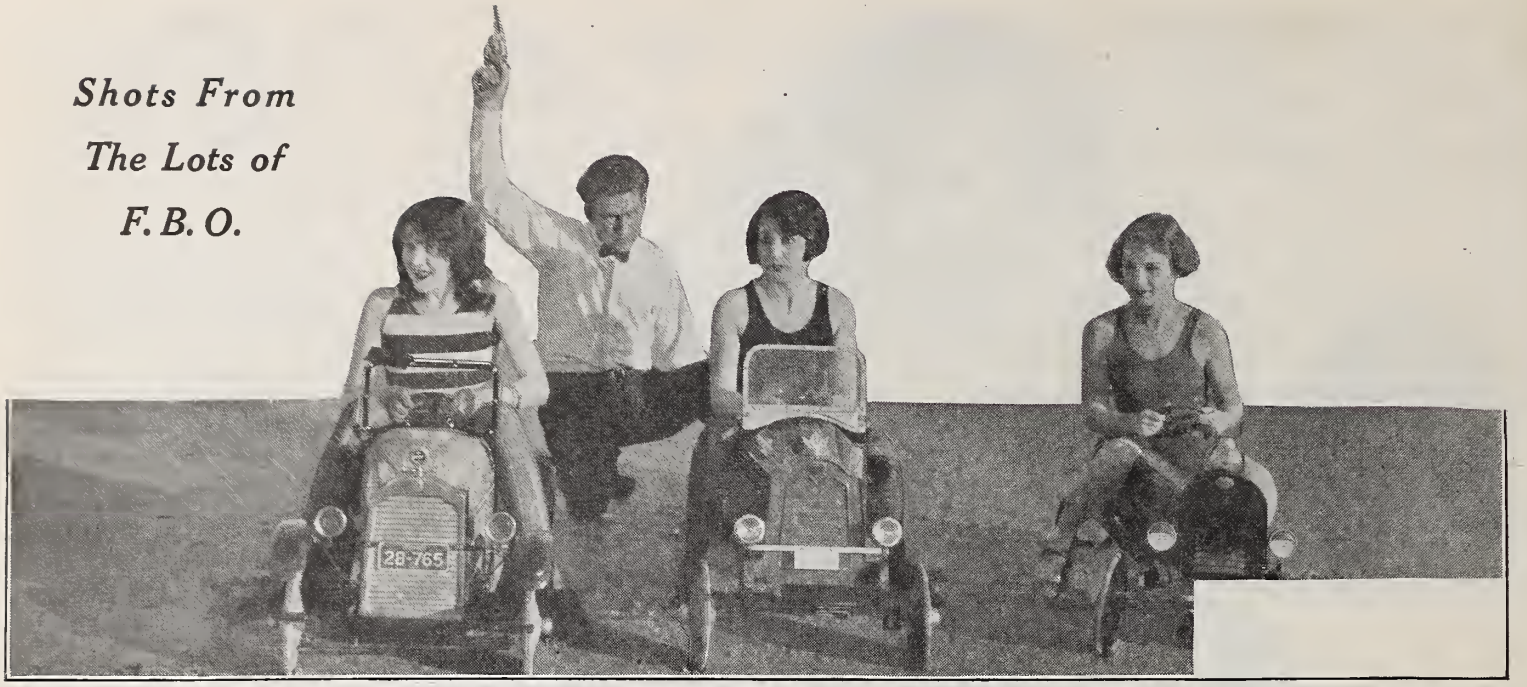
"HIS RISE TO FAME"

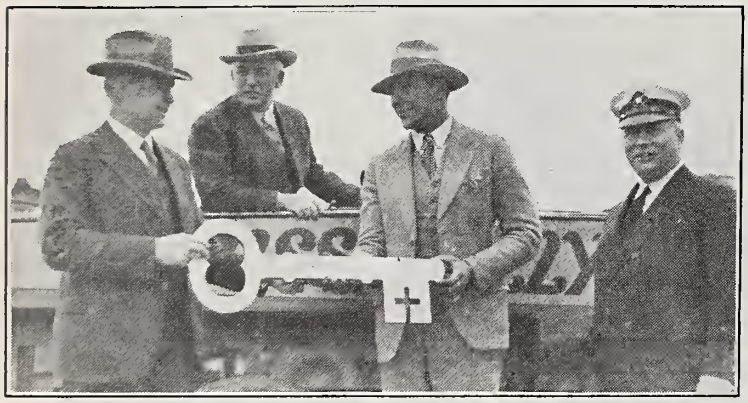
The Story of a Man Who Conquered

It's an Excellent picture.

Foreign rights by Simmonds Pictures Corp. Cable: Simfilmco, N. Y.

Shots From The Lots of F. B. O.





JAMES CASEY acts as starter in the Kiddie Car Handicap for F. B. O. The entrants are Lorraine Eason, Thelma Hill and Helen Foster (above). Left: Mayor John L. Bacon, of San Diego; Howard F. Worth, president of the Chamber of Commerce, and Commodore F. B. Thomson, of the Yacht Club, present the F. B. O. star with the key to the city during the recent speedboat races. Right: Frankie Darro, F. B. O.'s juvenile protege, in the arms of Sam Wood, assistant general manager of production, meets the Idaho football team.

Rich-Frazer Combination Signed Again

Just before sailing for Europe last week, Henry Ginsberg, president of Sterling Pictures Distributing Corporation, approved the cast selected by Roy Clements for Sterling's next Banner release for the present season—"Wanted—a Coward."

Mr. Clements will both produce and direct the picture, which has been adapted from the story by Vincent Starret, one of the most popular magazine writers of adventure fiction of the day.

The featured players will be Lillian Rich and Robert Frazer, featured in a previous Banner picture distributed by Sterling, "The Love Gamble."

Others prominently cast are Harry Northrup, Frank Brownlee, James Gordon, Frank Cooley, William Bertram and Fred Obeck. Mr. Clements put the picture into work last week.

Actor, Seeking A "Lift," Is Signed by King Vidor

JAMES MURRAY, a young extra from New York, who has been struggling along in the Hollywood colony with an odd day's work now and then, has just signed a long-term contract with Metro-Goldwyn-Mayer that starts him well on the road to fame as an actor.

Murray was discovered by King Vidor, director of "The Big Parade," "La Boheme," and other M-G-M hits. The circumstances of the meeting prove again that the happenings of real life are often less credible than fictional romances. Vidor, it is narrated, was driving home in the rain one night, and caught a glimpse of Murray standing by the roadside with hand raised as an indication that he would like a lift just as the director's chauffeur passed the lad.

Vidor instinctively felt that here was a type he had been seeking for a long time, and turned about. Just then another car picked up the boy, and it was only after a chase of several blocks that this machine was overhauled, and a studio appointment arranged with Murray. A series of tests followed which convinced Vidor and Metro-Goldwyn-Mayer executives that Murray was a natural actor with unusual ability.

Murray, who is a little more than twenty years old and a graduate of Evander Childs High School, in the Bronx, has been bucking the extra list at the movie colony for more than three years. In all probability he will have a featured part in the next production King Vidor makes for M-G-M, an original written by the director. Murray is six feet tall, light-complexioned and athletic. His first work as an extra was in the picture, "The Pilgrims," produced by the Yale University Press.

Mildred Davis in Paramount Crook Story

Fred Newmeyer has been signed to wield the megaphone for "Too Many Crooks," the Paramount production which will bring Mildred Davis back to the screen.

"Too Many Crooks" will be Newmeyer's third successive picture with Paramount. He has just completed "The Potters" at the Paramount Long Island studio, with W. C. Fields as the star, and prior to that directed Richard Dix in "The Quarterback."

The cast includes George Bancroft, John S. Polis, Gayne Whitman and Tom Ricketts.

Cruze Will Direct

James Cruze will direct Wallace Beery in Paramount's "Looie the Fourteenth."

"Noah's Ark" Under Way at Warner Bros.

THE RAINFALL started and Michael began to build "Noah's Ark."

Sounds rather Biblical, but it is just a way of saying that preparation of the story of "Noah's Ark," which is to be Warner Bros.' picturization of the deluge, was begun on the first day of California's rainy season. It is expected that actual production on this big picture will be started in one month.

Warner Bros. are making no secret that "Noah's Ark" and "Black Ivory" will be two of their biggest Extended Run Productions of the season. Curtiz has shown what he can do with his first American made production—"The Third Degree," soon to be released. Owing to the nature of the spectacle, it will require several weeks of preparation before shooting finally gets under way.

"Black Ivory" Next

"Black Ivory" will follow as soon as "Noah's Ark" is completed. Polan Banks, the young author of the American historical spectacle, is leaving for California soon and will be present during the filming of his novel.

In addition to a hand-picked cast of principals for each production, several thousand extras, great flood scenes, tremendous battles at sea with an entire flotilla of ships in action, the slave markets and quadroon dancers of old New Orleans are among the big scenes.

Lila Lee appears in "One Increasing Purpose" for Fox.

Corinne Griffith in First National's "The Lady in Ermine."

Billie Dove, the "Rainbow Girl"

Billie Dove is called a "panchromatic subject," by cinematographer Tony Gaudio, who is "shooting" First National's "Playing Around," now in production under Al Rockett's management.

Billie has beautiful eyes on any sort of film, but it happens that she has two separate screen personalities, depending on whether black-and-white or color photography is used. In the former, her eyes photograph very dark. In the latter, they are bright blue.

She is said to be the real "rainbow girl" of the movies.

M.-G.-M. January List Includes Big Pictures

Ready With Seven Big Features Including "The Scarlet Letter" and "Tell It To The Marines"

METRO-GOLDWYN-MAYER will start the new year with a January card of seven releases that includes "The Scarlet Letter," fresh from a five-months $2 top run on Broadway, "Tell It to the Marines," the Lon Chaney special now running at the Embasy in Manhattan, and new starring vehicles for Marion Davies, Jackie Coogan, John Gilbert and Tim McCoy.

"The Red Mill," an elaborate adaptation of the popular musical play, starring Marion Davies, will be released on Jan. 22. Miss Davies plays the part of a little Dutch girl. The filming was directed by William Goodrich.

A new starring vehicle for John Gilbert, whose "Flesh and the Devil" will open at the Capitol in the near future, is booked for release Jan. 28. This is "The Show," a melodramatic tale of the Hungarian underworld with Renee Adoree playing opposite the star. The film was directed by Tod Browning.

"Tell It To the Marines" is being released on Jan. 28, jut a few weeks after its smashing premiere at the Embassy, where it is now doing big business.

New Year's Day sees the release of Lillian Gish's "Scarlet Letter." This film is an adaptation by M-G-M of the Hawthorne novel of Puritan intolerance, directed by Victor Seastrom. "The Scarlet Letter" will probably play the Capitol for two weeks in January.

"A Little Journey," an adaptation of Rachel Crothers' play, with Claire Windsor and William Haines, directed by Robert Z. Leonard, is tentatively scheduled to open at the Capitol Theatre on New Year's Day.

New Coogan Release

January 15 sees the release of the first Jackie Coogan starring vehicle in many moons, and the long-awaited picture in which Jackie officially reaches the adolescent stage. This is called "Johnny Get Your Hair Cut," and was directed by Millard Webb from a story of race track adventure by the late Gerald Beaumont.

The second Western starring vehicle for Tim McCoy, "Winners of the Wilderness," is also booked for release on Jan. 15. McCoy's first film, "War Paint," has been one of the big box-office draws of the season.

Denny Comedy Scores In the New Paramount

THE CHEERFUL FRAUD," Reginald Denny's first big Universal picture for 1927, had its New York premiere Christmas Day in the new Paramount Theatre, thereby attaining the unique record of being the first outside production to be booked into the new cinema palace. Starting off with a rush, the picture, a rollicking farce adapted from a novel by K. R. G. Browne, was well received by the public and the critics and rolled up amazing totals during Christmas Week.

Reginald Denny, who already has won high favor with screen fans, put his best farce comedy ability into the making of the Browne story, say those who have seen it, and the result is a hilarious feature which keeps the audience chuckling and laughing throughout, according to the critics.

The picture is cited by Lou B. Metzger, general sales manager for Universal, as indicative of the forth-coming Reginald Denny pictures for 1927, several of which already have been announced, including "Slow Down," now in the making, from a story by Denny himself; "Fast and Furious," from a farcical story by Peter Milne and Phillip Hurn, and "The Four Flusher."

"We are delighted over the Paramount Theatre showing with the new Denny picture," said Metzger. "This is the best proof in the world that the new Denny product is aces high above anything he has ever done before, not excepting his big successes of the past year. We set out to line up a group of Denny pictures for 1927 that would top everything else in the market for entertainment value, and the premiere success of 'The Cheerful Fraud' convinces me we have hit the right strike with this sterling star."

Tollaire Cast

August Tollaire, of "What Price Glory" cast, has been added to the cast of "Looie the Fourteenth," in which Paramount will star Wallace Beery.

Duane Thompson plucks her eyebrows between shots on Chadwick's "April Fool."

Three Warner Bros. Pictures For January

Three productions are scheduled for release by Warner Bros. during January.

"Finger Prints," Louise Fazenda's initial starring vehicle, will be shown to exhibitors on January 1st. Lloyd Bacon is the directorial genius of this mystery comedy drama, in which John T. Murray, Helene Costello, George Nichols, Warner Richmond and Lewis Harvey support Miss Fazenda.

On January 8, "Wolf's Clothing" will be released. "Wolf's Clothing" is a mystery melodrama, starring Monte Blue, with Patsy Ruth Miller in support. Roy Del Ruth directed.

"Don't Tell the Wife," starring Irene Rich, will be released on January 22. "Don't Tell the Wife" is a sparkling, sophisticated comedy. It was directed by Paul L. Stein, from the scenario of Rex Taylor. In support of Miss Rich appear Huntly Gordon, Lilyan Tashman, William Demarest and Otis Harlan.

F.B.O.'s "Bees" Picture Wins Highest Vote

A tabulation of box-office reports from theatres throughout the country reveals the fact that "Keeper of the Bees," produced by F.B.O. from the novel by Gene Stratton Porter did more for the box-office during the year ending November 15, 1926 than any other of the 104 pictures which were selected as money makers.

The vote for "Keeper of the Bees" was 187. The next closest was "The Cohens and Kellys" with 169 votes.

Exhibitors voting for "Keeper of the Bees" gave as their explanation for the big business they did with this picture, the fact that publicity for the picture was ready-made before it came to their theatres.

Natli Barr to Go West for Picture

Natli Barr (known formerly as Natalie Barrache), renowned Russian beauty, now under contract to First National Pictures, left for Burbank, Cal., on January 4, it was announced by General and Production Manager Richard A. Rowland today. Miss Barr will begin work on a picture soon after her arrival at First National Studios.

Is It An Old Waltz Pose?

Harold Lloyd and Jobyna Ralston in "The Kid Brother," for Paramount.

Fox Film Corp. Assigns Green to "Is Zat So?"

ALFRED E. GREEN, who has just completed "The Auctioneer" for Fox Films, begins a new screen offering "Is Zat So?" which scored so notably in New York and has been going on to win new laurels as a road show. Its success in London was as sensational as that in America.

George O'Brien, one of the leading players in "Sunrise," directed for Fox Films by F. W. Burnau, plays the role of Chick Cowan, the dumb but willing boxer in "Is Zat So?" Kathryn Perry is cast in the feminine leading role. Arthur Housman, who has been screamingly funny in many Fox offerings, will portray the wise-cracking, smooth mannered and versatile fight manager.

O'Brien is playing the role created by Richard Taber on the stage and Housman has the part originated by James Gleason, the other half of the successful playwright-actor combination.

The comic situations will lose nothing in their transcription, for Green, the director, has already shown by his work in "The Auctioneer" that he can transpose stage comedy to the screen with added values in the more animated medium.

Announcements of further additions to the cast will soon be made by Fox Films.

Title Changed

"The Vamp of Venice," Constance Talmadge's latest First National release, now shooting on the Coast, has undergone a title change and will henceforth be known as "Venus of Venice," it was announced by the Joseph M. Schenck office.

Purchase Pelley Story

Contracts have been closed by First National Pictures, Inc., covering the purchase of world action picture rights in a story entitled "The Sunset Derby," by William Dudley Pelley, published in the January, 1926, issue of the American Magazine.

Von Stroheim Moves Fast to Complete Film

Indicating an early completion of "The Wedding March," the Paramount picture which has been under production for more than seven months, Erich von Stroheim, director and star, this week moved his company from the Lasky Studios, where the past fortnight has been spent in making several important sequences in a truly remarkable setting which had been erected for this use.

Production has been resumed at the Associated Studios, other necessary sets having been constructed during the company's temporary absence under the supervision of P. A. Powers, producer of the picture.

P. D. C. Announces New Year's Releases

(Continued from page 119)

light," an original written expressly for Mr. De Mille by Irvin S. Cobb, featuring Julia Faye.

Last of the month is "Getting Gertie's Garter," another Avery Hopwood farce with Marie Prevost starred, and directed by E. Mason Hopper. Charles Ray will be the leading man and Harry Myers and Sally Rand are in the cast.

Three pictures will be released in April, the first of which will be "Vanity," starring Leatrice Joy.

The second will be "The Country Doctor," with Rudolph Schildkraut in the title role.

The last is another Marie Prevost starring picture called "The Night Bride."

May also has three releases headed by "The Heart Thief," a romantic comedy-drama starring Joseph Schildkraut.

Vera Reynolds, whose last picture was "Corporal Kate," will be seen again in "The Little Adventuress," adapted from "The Dover Road." This is a comedy-drama with all the charm of the original play, which was one of the hits of this season in New York.

"White Gold," a story of the Australian sheep country, starring Jetta Goudal and directed by William K. Howard, and "The Rejuvenation of Aunt Mary," one of the greatest stage successes of its day, will be the June offerings. May Robson, who created the role on the stage, and Harrison Ford will be featured in the latter picture.

Rudolph Schildkraut and Junior Coghlan will again have roles which exactly suit their outstanding talents, in the first of the July releases, "A Harp in Hock."

Pathe, Inc., Announces New Serial

"The Crimson Flash," an intriguing mystery story, has been purchased by Pathe as the story basis of the next serial production in the East.

The author of the story is George Gray, well-known newspaper man and writer, who spent considerable time on "The Plain Dealer" in Cleveland and was later identified with the New York "World," the "Dramatic Mirror" and other publications.

Wrote Mysteries

Gray wrote the stories of the True Detective Series of two-reel dramas released by Pathe, and also wrote the novelized version of "Leatherstocking," one of the most successful Pathe serials, and for five years edited the Pathe "Sun," during which time he attracted widespread attention for his stirring, inspirational editorials.

New Title Announced for Western

"Laddie Be Good" is the title selected by Bill Cody and J. E. Storey, Assistant General Manager of West Coast production, for the first of the new series of feature-length comedy-dramas in which Cody will be starred under the rooster trademark.

Production was started at the Fine Arts Studios in Hollywood on December 27. Ben Cohn is the director. Ben Westland is production manager of the unit and Joseph Murphy is assistant director. At the cameras are Art Reve and Dave Smith.

Kellerman Starred

Annette Kellerman, noted diver, swimmer and dancer, appears as the star of "Sylph of the Sea," a process camera novelty feature of Pathe Review Number 1, 1927 series.

"Busy Lizzie"

George Davis and Edna Marion have completed production work on "Busy Lizzie," the new Educational - Mermaid Comedy which will feature these favorites of laugh pictures. One of the largest casts of supporting players will aid and abet in the fun-making. The principal action of the comedy is laid in a modiste's shop.

Educational Announces List of "Laugh Month" Comedies

Life's Humorist

Robert E. Sherwood, producer of life comedies animated cartoons, released through Educational.

Pathe News Presents Highlights of 1926

During the past year Pathe News has presented to the "movie" going public many spectacular features on stirring events of world-wide interest.

The "News" has compiled and incorporated into issue No. 1, its initial release starting the New Year, a film review of important events shown in the reel throughout 1926 under the heading "Pictorial Highlights in The News Events of 1926." These scenes recall all the big news events of the year just passed.

Lupino Lane Wins Newspaper Praise

Lupino Lane's appearance in one of his comedies for Educational at Loew's State, Los Angeles, resulted in the following high praise from the Los Angeles Examiner:

"Lane's films are short, but to the point. The earlier parts of the comedy are delirious antics which brought a laugh a second from Loew's State audience yesterday."

Jimmy Adams Starred in "Wild and Woozy"; "Howdy Duke" Presents Lupino Lane; Lloyd Hmilton's New Opus

AN ARRAY of sure-fire laugh pictures dominates Educational's program of Short Features for January—National Laugh Month. This line-up, coupled with an equally strong list of fun vehicles released in December, which also will be available for Laugh Month showing, should prove invaluable to the exhibitor in arranging his Laugh Month program.

A Jimmie Adams Comedy and a Mermaid laugh treat, featuring Al St. John open the month. Jimmie Adams will be starred in "Wild and Woozy," which has to do with his venture in an airplane to a cannibal-infested island in search of a sacred monkey. Vera Stedman and other comedy favorites appear in the supporting cast. The picture was directed by Harold Beaudine. "High Sea Blues," the comedy in which St. John takes the leading role, boasts such favorites as Lucille Hutton, Phil Dunham, Estelle Bradley, Clem Beauchamp, Eva Thatcher and others. It was directed by Stephen Roberts and supervised by Jack White.

"Big Boy," three-year-old "leading man," who has been scoring such a hit this season, will be featured in "Funny Face," a Juvenile Comedy which sees the youngster taking the principal part in a rapid-fire fun film. Bonnie Barrett, Jack McHugh and My Mayer have the main supporting roles. "Funny Face" was directed by Charles Lamont. Jack White had charge of the supervision of this laugh hit.

Lupino Lane is starred in "Howdy Duke," which pre-view critics have termed the funniest picture of his career. This, the second comedy of his star series this season, sees Lane playing two roles with equal agility. All the clever acrobatics and fast-moving pantomime the fans are accustomed to seeing in his comedies make this a noteworthy laugh film. Norman Taurog wrote and directed the story.

Feature Neal Burns

Neal Burns is featured in "Break Away," the Christie Comedy of the month. Burns is supported by Natalie Joyce, Jack Duffy and a large cast. The picture, which shows Burns as a poor young theatrical producer, offers the opportunity to introduce a hand-picked chorus of stage beauties in several of the sequences. The picture was directed by Harold Beaudine.

Edna Marion and George Davis are featured as a comedy team in "Busy Lizzie," the second Mermaid Comedy of the month. Miss Marion has been appearing in leading feminine roles opposite Neal Burns in Christie Comedies, but was obtained to play in this comedy which offers her excellent opportunities to show as a comedienne. Typical fast-action sequences together with the usual large cast makes this comedy a real asset.

Lloyd Hamilton's new comedy, "Peaceful Oscar," also will be released during Laugh Month. It

(Continued on page 128)

Box Car Beauties

Gladys Harvey, Edna Marian and Rose Lane, players in Christie comedies.

Stern Bros. Generous "Laugh Month" Proposal

Showmen May Select Their January Bookings From February, March, April and May Lists, to Build Programs

WORD has just been received at the Universal Home Office from Julius Stern, president of the Stern Film Corporation, that the Stern Brothers stand ready to let exhibitors have any Stern Brothers Comedy now in the exchanges, regardless of release date, in order to build up Laugh Month programs. This offer embraces twenty-one new two-reelers scheduled for release during January, February, March, April and May.

The extent of this offer is apparent when it is understood that the comedies include the latest two-reelers in the several popular Stern Brother series. Among them are five Buster Brown Comedies, now released as Universal Junior Jewels, four of "The Newlyweds and Their Baby," three "Let George Do It" comedies, six of the popular "Excuse Maker" comedies, and three of the "What Happened to Jane" series.

This decision on the part of the Sterns, in conjunction with Universal, means a sacrifice on the part of the producers and distributors, because the same comedies would amass greater rentals by spot bookings over a period of four or five months than they can possibly bring in during January. However, the Sterns and Universal are 100 per cent. behind Laugh Month, and are willing to go to great extremes to help the exhibitor in making Laugh Month programs of maximum box-office value.

The five Buster Brown Comedies available for Laugh Month are "Buster's Picnic," "Buster's Sleigh Ride," "Buster's Dark Mystery," "Lookout Buster" and "Buster Don't Forget."

The four "Newlyweds and Their Baby" comedies, with the adorable baby Snookums, supported by pretty Ethlyne Clair and Sid Saylor, are "Snookums' Playmate," "The Newlyweds Build," "Snookums Disappears" and "Fishing Snookums."

The three "Let George Do It" comedies, which like "The Newlyweds and Their Baby" two-reelers, are adapted from George McManus cartoons, are "By George," "George Runs Wild" and "Backward George."

The six "Excuse Maker" comedies, starring Charles King with various Hollywood beauties, are "What'll You Have?" "What's Your Hurry," "Some More Excuses," "Be My Wife," She's My Cousin" and "Keeping His Word."

The three "What Happened to Jane" comedies for Laugh Month are "Jane's Flirtation," "Thanks for the Boatride" and "Jane's Honeymoon."

Those Are Eyes

Anne Cornwall in Christie comedies is a wistful girl to judge from this.

Seashore Comedienne

Barbara Luddy in the Fox Imperial Comedy, "The Bathing Suitor."

Unusual Twists In Dooley Comedy

Several unusual twists in the story for Billy Dooley's new comedy for Educational, are promised by Hal Conklin, of the Christie scenario staff, who designed the laugh-producing plot for this two-reel fun vehicle. William Watson, who has directed all of the Educational-Billy Dooley Comedies, again will be at the directorial helm. Vera Steadman, who has just recently completed playing the leading feminine role in "Wild and Woozy," which starred Jimmie Adams, will play opposite the sailor star.

Educational Announces Comedies

(Continued from page 128)

has more than the usual full quota of laughs. Hamilton is seen as a brow-beaten husband married to a pugnacious wife. William Goodrich, who has directed the big star in some of his best pictures, had charge of the direction of this comedy.

Three snappy Cameo one-reel comedies have been completed for Laugh Month. George Davis is featured in "Hot Cookies," the first of the month's releases. Bud Duncan, who will be remembered as being co-starred with Lloyd Hamilton some years past, is the featured player in "Dear Season," which includes such beauties as Aileen Lopez, Amma Styers and Audrey Ferris in the supporting cast. "High Spirits," the third Cameo, gets most of its fun from a series of mystic seance sequences, with John Sinclair playing the role of the fake mystic.

Three Life Cartoon Comedies and two Felix the Cat animated cartoons form a novel added laugh feature for the month in one-reel form "The Peaceful City," "Mike Wins a Medal," and "Soft Soap," are the Life Cartoons, while "Felix the Cat Dines and Pines" and "Felix the Cat in Pedigreedy," are the two new animated comedy subjects from the Pat Sullivan Studios.

"A Cluster of Kings," Lyman H. Howe's Hodge-Podge subject for the month, also is suited for a Laugh Month program because of the clever and humorous touches given to what otherwise might be serious subject matter.

Other subjects which will be released for January showing by Educational include one subject each in the Curiosities series, one in the Bruce Scenic Novelty series and the usual Kinograms news reels, released twice weekly. "Steamer Day"—"Tropical Twilight" is the new Bruce subject, while "Highlights" is the title of the Curiosities release.

Educational's Laugh Month Ad. Campaign

In backing up its advertising and exploitation campaign for Laugh Month, Educational Film Exchanges, Inc., will carry in five national motion picture fan magazines a full page advertisement built around the sketch, "Suppose It Were Against the Law to Laugh," which was specially drawn by Gluyas Williams, one of the country's most famous cartoonists.

The Williams cartoon sketch pokes fun at the idea of having a law to prohibit laughing and emphasizes the need of laughter.

The plan to carry this novel advertisement in the national publications as Laugh Month gets under way is part of the comprehensive advertising campaign of Educational in the national fan magazines covering a period of twelve months, starting last September.

Billy Dooley in Clever Store Tie-ups

In connection with the "movie tie-up" with Educational-Billy Dooley Comedies, the May Company store in Los Angeles put across a personal appearance stunt that played to a record crowd recently. Billy Dooley, comedy star who appears in these two-reel comedies, demonstrated the Ted Toy-lers sailor models in the May store, thereby exploiting the toys made by this company and gaining considerable publicity for himself and his comedies. Dooley had the crowd on pins and needles waiting for him, for his personal appearance at the store had been widely advertised in the newspapers.

This is a typical example of tie-ups with Educational comedies that actually tie up.

That Hat Again

Big Boy of Pathe juvenile comedies doffs his derby to the New Year.

"April Fool" Booked For Big Circuits

Chadwick Pictures Corporation's "April Fool," booked for the Balaban & Katz Roosevelt Theatre in Chicago, is the first independent production to play that theatre.

The production, based on the play, "An April Shower," by Edgar Allan Woolf and Alexander Carr, with the latter in the role he created for the stage, will also play the Balaban & Katz Circuit.

The demand for this comedy in the Illinois territory is evidenced by the fact that it has also been booked solid for the Lubliner & Trintz and Ascher Brothers circuits.

"April Fool," which was personally directed by Nat Ross from Zion Mayer's adaptation of the play, has recently been released throughout the country, playing first runs in Universal Exploitation Theatres.

Joseph Mitchell With Monty Banks

According to an announcement from A. MacArthur, associate producer of the Monty Banks feature comedies for Pathe, a notable addition has been made to the Banks scenario staff in the person of Joseph A. Mitchell.

Mr. Mitchell has been associated with the theatrical world since he was fourteen years of age. He has been successful as an actor, an author and a stage director. In the course of his professional career he has travelled in every state of the Union and every country of Europe.

Six years ago Mr. Mitchell left the stage to accept a post as a member of the Buster Keaton scenario staff. He remained with the organization of this comedian until a year ago when he left to enter the free lance field.

Viriginia Corbin Opposite Monty

Dainty Virginia Lee Corbin, one of the most appealing of the new generation of screen stars, is the leading lady with Monty Banks in his newest Pathe feature comedy, "Play Safe."

Miss Corbin, who is now seventeen, began her screen career nine years ago as a child host of admirers. She left film-actress, and at that time had a host of admirers. She left filmdom to devote her time to her education, and has but recently returned.

Laugh These Off

ON the right Snookums and Ethlyne Clair, of Stern Bros. Newlywed comedies, note Laugh Month. Below, Arthur Trimble, Doreen Turner and Tige, of Buster Brown fame, do likewise. On their right, June Marlowe and Ralph Graves, of Universal make a New Year's resolution.

Comedy Completed

Fred Guiol has completed the latest Hal Roach Star Comedy for Pathe, featuring Mae Busch, in which the cast includes Jimmy Finlayson, Vivien Oakland, Stan Laurel, Olivery Hardy, Charlotte Mineau and others. H. M. Walker is titling the picture, which has no name yet.

Pat Sullivan, creator of Felix the Cat, for Pathe.

Unequalled Enthusiasm Puts "Laugh Month" Over

"LAUGH MONTH" is over 100 per cent.

Entering the second week of January, reports from every section of the country tell of remarkably widespread interest and participation in the idea. Exhibitors everywhere are cashing in at their box-offices on the idea of plugging Laugh Month in general short subjects in particular.

Almost every key city through the chairman of its local Laugh Month Committee, reports the majority of the theatres in its locality participating.

New York is being inundated by radio waves carrying Laugh Month comedy propaganda. Among the big radio stations putting Laugh Month material on the air are WOR, WMCA, WRNY, WHN and WPCH. Even the hard-boiled dailies are devoting considerable space to Laugh Month. Among the theatres participating in the Metropolitan area are the Loew houses, B. S. Moss Theatres, and in New Jersey the Haring & Blumenthal chain, the Branford, Newark, and many other houses throughout the state. Upstate New York is solidly in line with Buffalo, Rochester, Syracuse, Albany and several other big cities in the van.

Omaha states that that city is being split wide open by the idea. A proclamation designating January Laugh Month has been signed by Mayor James C. Dohlman; The Omaha Daily News is devoting big space every day to Laugh Month; the A. H. Blank enterprises, controlling about 200 theatres in the district, are solidly behind the idea, and the powerful radio station, WOW, controlled by the Woodmen of the World, is broadcasting special Laugh Month programs and conducting contests.

In California they are especially enthusiastic on the idea, the entire West Coast Theatres chain, the Golden State circuit and many others taking active part.

Reports of definite participation by large numbers of theatres already have been received by the National Laugh Month Committee from leading cities in all sections of the United States.

Timely Reviews of Short Subject Productions

By C. S. Sewell

"Kitty From Killarney"

(Pathe—Two Reels)

While following along the same general and distinctive lines of the series, the newest Alice Day comedy produced by Mack Sennett is entirely different in locale. The action takes place in a big city with Alice as an Irish immigrant, Danny Shea as a cop and Eddie Quillan as a bootblack. There is an Irish-Jewish flavor, as Alice is living with a Hebrew family, with Max Davidson in the role of the father. The entire comedy is amusing, with an especially hilarious finish in which Eddie and his new sweetie go on with an act at an Amateur Night in a theatre and get the hook, razz, assorted vegetables, etc., with Alice adding her two cents worth to get even,

"Wild and Woozy"

(Educational—Two Reels)

A familiar subject for comedy, white explorers on a tropical island peopled by dusky cannibals, is utilized in Jimmy Adam's newest for Educational, produced by Christie. The journey is made by Jimmie, the girl and her father in an aeroplane invented by Jimmie, which resembles a huge bird, and the manner in which the scenes showing the aeroplane trip are handled are amusing and mystifying, with excellent trick effects. The experiences with cannibals do not vary much from the usual picture of this type but there is plenty of action and some new and amusing gags.

"Dog Gonnit"

(Bray—One Reel)

ONE OF THE cleverest and most amusing of the new series of Hot Dog cartoons featuring Pete, the Pup, produced by Walter Lantz by means of a combination of cartoon work and photography. Pete tries to swim the ocean and lands on the bottom where he finds a sardine factory. Also gets in bad making love to a mermaid and finally is imprisoned in a clam shell from which Walter frees him, a sadder but much wiser pup. The children especially will be delighted with this cartoon.

"My Lady's Stockings"

(Fox—One Reel)

HOW MY LADY'S stockings are manufactured is shown in detail in this Fox variety, from the spinning of the silk, through the various processes in a modern factory, including the dyeing in various rainbow hues. Piquancy is added by the introduction of shots showing how the Charleston, other strenuous activities and accidents keep up an ever increasing demand. This is an interesting number for the men as well as the ladies.

"Snookum's Playmate"

(Universal—Two Reels)

This is such a rapid-fire Stern Bros. comedy in the "Newlyweds" series that space permits only the explanation that "Snookums" has a new kid playmate from next door, and the kids and their parents get into every conceivable sort of mix-up as a result of the tricks of the children. Jed Dooley and Ethlyne Clair, who is shown here, are the parents of "Snookums" in this laugh opus, and little "Sunny" McKeen is "Snookums." Suffice it to say that phonograph records will not withstand "Snookums'" hammer, nor will the kid's home be habitable again until much needed repairs have been made. The offering sizes up as one of the best in the series.

"Hop Along"

(Universal—One Reel)

Arthur Lake is again featured in this Summerville-directed little Blue Bird. Arthur has the part of a student who, ordered to remain in his room to catch up on his studies, disobeys the professor's orders and attends a "hop." Arthur poses a bust of Marcus Aurelius near his window so that the lamp will cast a shadow on the window curtain. On Arthur's return from the dance, he climbs the lattice, enters his room and finds the professor where Marc Aurelius had been. There's lots of action in the skit. It will appeal to young folks.

"Felix Collars the Button"

(Educational—One Reel)

FINDING THAT HIS sleep is distributed by the nagging of his shrewish mistress who is berating her spouse over the loss of a collar button which promises to keep them from going to a show, Felix chases the elusive button which keeps just one lap ahead if him. He finally "collars" the button when it invades a bakery and is cooked up in a doughnut and brings it home. An absurdly improbable but cleverly devised and amusing number.

"Sweet Baby"

(Educational—One Reel)

This is a clever little fast-moving farce comedy with a good sprinkling of slap-stick. The action deals with the efforts of Ray Halle, pictured here, to smuggle a dog into his girl's house. Her father, played by Wallace Lupino, hates dogs, and does not care for Ray. The dog is hidden in a basket, but the cook takes the animal out and hides her baby in the same basket. Every time father looks in the basket he finds the baby, while the others always find the dog and this idea has been worked for a number of laughs. Eventually everything is straightened out and father accepts Ray as his son-in-law. Toy Gallagher is cast as the girl. Lupino does good slapstick work in the scenes where he is either being chased by or seeking to get away from various dogs.

"Mister Chump"

(Educational—One Reel)

This Cameo comedy featuring Phil Dunham and Aileen Lopez is built around the hectic experiences of a young husband who is jealous of his wife and suspects her of loving another man. He is continually getting in bad with other couples and the cops and finally things become so hot for him he disguises as a classical dancer, joins a group of girls, is recognized and chased home by a gang of cops, but his wife sweeps them out of the place and Phil finds his suspicions are unfounded.

"By George"

(Universal—Two Reels)

Sid Saylor is liable to get himself into a lot of five-and six-reel troubles if he continues to click in "shorts" as he is doing now. There are lots of "features" not anywhere near as funny as this act of Sid's, where he hires out as a butler, chauffeur, maid and cook (and registers in each role.) The "plot" indicates that in order to be near his sweetheart, he takes a job with her mother. Then the fun gets fast and furious with many a laugh twist as the comedian slips from one role to the other. The Stern Brothers always give Sid a modicum of pretty girls to assist him in his antics.

"With the Wind"

(Pathe—One Reel)

HOW THE WIND IS employed by the young as well as the grown-ups in the furtherance of sports is shown in this Sportlight. We see kiddies with kites and adults with sailboats and yachts. Then there is ice boating and ice-sledding and the kiddies with their miniature sailboats on a lake. Well up to the standard of the series.

"Four-Flushers"

(Pathe—Two Reels)

Billy Bevan, featured in this Mack Sennett Comedy, offers a distinct surprise to his fans for he appears without his famous moustache and the majority of the patrons will hardly recognize him. He shows, however, that he is an excellent "straight" comedian. The story concerns Billy a truckman and Madeline Hurlock, a waitress. Both go to a swell summer resort and pose as millionaires and fall in love with each other and eventually after returning to work discover the truth. The idea is a familiar one, but it has been worked out in a sprightly and clever manner and is thoroughly amusing with a number of real laughs scattered through the two reels. Geibler's titles also add considerably to the hilarity. The cast also includes Vernon Dent and William McCall.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Illinois

Moving Picture World Bureau, Chicago, Ill., Jan. 6.

THE opening date of the new Sheridan Theatre of the Ascher circuit has been changed to January 7, and Roy MacMullen, manager of the production circuit, will be made house manager in addition to his duties in the production department. Harry E. Ascher will be managing director of the new house, which will be the finest of the entire circuit.

H. M. Herber, western sales director for Universal, was in the Chicago headquarters last week to meet the Chicago sales force.

Fitzpatrick and McElroy circuit opened the new Tivoli Theatre at Richmond last week to capacity business.

A. J. Plocinsky, manager of the Schindler Theatre, was robbed of the Sunday receipts of that theatre by two bandits who bound him to a chair while they looted the theatre safe.

Thomas Evans, formerly watchman at Haymarket Theatre, was shot by Charles White when he made an attempt to rob the house.

With the change in policy last week in the Roosevelt Theatre of the Balaban and Katz circuit to twice a week changes at popular prices of second run features, Edwin O'Donnell becomes house manager and with the reopening of the McVickers Theatre under the B. and K. banner with first run de luxe pictures and stage presentations, Lloyd L. Lazar, formerly of the Chicago Theatre staff, becomes house manager. Both theatres have enjoyed good business since the changes were made.

The leading movie theatres of the city held packed houses for their midnight New Year's Eve shows and the New Year was welcomed with elaborate programs in many of the theatres. The Balaban and Katz circuit, Lubliner and Trinz, Marks Bros. circuit, Cooney circuit and others all report capacity business for the holidays. The Balaban and Katz circuit report the new policy of the McVickers Theatre has met with good response from the movie fans and the theatre will broadcast their programs every Monday afternoon over Station WEBH, operated by the Chicago Daily News.

At the Norshore Theatre of the B. and K. circuit, a City Discovery Contest will be put on each Saturday afternoon for the kiddies and there is much interest in the juvenile talent in this city, as many good discoveries have been made by Paul Ash, Benny Meroff and other well-known leaders of juvenile talent that has made a hit with their audiences. The Balaban and Katz circuit are now advertising the houses associated with the Publix Theatres, Inc., chain, for the first time since the theatres were affiliated with them.

Nate Leavitt has been appoined musical director of the Drake Theatre and Gabe Wellner, solo organist of this new house, opened Christmas Day under the management of the Ambassador Theatres Corporation, of which W. P. McCarthy is president and Harry Miller, managing director. Other houses will be added to the circuit soon.

H. W. Plain, formerly of the White City Amusement Co., has joined the Karzas circuit as manager of the Aragon on the north side.

Charles Harvey has been named as manager of the new Varsity Theatre at Evanston, Ill., which was opened last month by the Elliott circuit. Harvey is one of the veteran managers connected with the movies, having been in the business for the past twenty years.

Elinor Fair, in "Jim, The Conqueror," for P. D. C., appears something of a conqueror herself.

The Abe Gumbiner circuit have sold the Bryn Mawr Theatre to Joe Pastor, who controls the Argmore, the Mohawk and the Webster Theatres. This leaves only the Paulina and Star Theatres in the Gumbiner circuit. Lou Weil, who has been managing director of the Bryn Mawr Theatre, will make a new connection in the film field in the near future.

The Chicago newspapers, in co-operation with the various theatre circuits, pulled off holiday shows for the poor children, the Evening American had the war veterans and old folks from the different hospitals and homes at the Balaban and Katz theatres during the past week and brought them to the theatres in motor buses supplied by the Chicago Motor Coach Company.

Ludwig Siegal of the Prairie Theatre has been appointed chairman of the committee to be formed by the members of the Chicago Exhibitors' Association for a movie ball. This will be the first time in years that the exhibitors have sponsored such an event in this city and they will put over a big affair in the near future.

Harry Yost has been made manager of the Chicago What Price Glory Company and Lou Houseman has been named as western representative of the William Fox show department. Archie Wiles is handling the publicity and Louis Maddona is musical director for the Chicago company, which is doing capacity business at the Garrick Theatre.

Quincy

The Belasco Theatre at Quincy, Ill., which was recently taken over by the Great States Theatre Circuit has installed a new organ and made other improvements in the theatre.

LaSalle

A. G. Spencer, field man for the Great States Theatres circuit has taken over the management of the Majestic theatre at LaSalle, Ills., for the circuit, which recently leased the house for a term of years.

Washington

Moving Picture World Bureau, Seattle, Wash., Jan. 5.

AT the last meeting of the Northwest Film Board of Trade an election was held with the following results: G. M. Ballentine, Fox, president; C. W. Harden, United Artists, vice-president; J. G. Bower, First National, secretary-treasurer; Mrs. R. B. Lynch, succeeding herself as executive secretary. Dave Frazer of Producers Distributing Corporation, and Matt Aparton, of Universal, are trustees.

The following were selected to serve for the ensuing three months on the Board of Arbitration: Carl Stearn, Warner Brothers; A. H. Huot, F. B. C.; J. G. Bower, First National, as exchange members, with Jack Lannon, Greater Features, and D. C. Millward, Tiffany, as alternates. Si Danz, Hollywood Theatre; George Herpick, Winter Garden; Robert McKennell, Tacoma, will be the exhibitor members, with Frank Edwards, Seattle, and Jack Allender, Spokane, as alternates.

The Hamrick Lakeside Theatre of Seattle was held up recently by a lone bandit who entered wearing a white handkerchief mask. Auditor William Story, carrying in two bags the receipts of the week end business, totaling approximately $1,100, preparatory to going to the bank, met the bandit on the stairs and was forced back into the office at the point of a gun, where he was tied up. On his way out the robber encountered Loren Kinney, doorman, and when asked by Kinney whether there was anyone else in the house, replied that there was a man upstairs. The robbery was staged at 10 A. M.

The Liberty Theatre of Seattle, which has been closed for several weeks for reconstruction, will re-open again January 7 as the first of a series of houses to be opened in the entire country by the United Artists Theatres.

Several changes in the personnel of the Greater Features, Inc., were effected recently, announced by Percy Hurst, the general manager for the company. Master books will be maintained in Seattle which will become headquarters for the entire organization, with all cashier and billing departments maintained here. Miss Veelman, cashier and booker in Portland for three years to come to Seattle as assistant to Cashier Ed. Davis. Miss Voyle is in charge in Butte with Miss Perkins as assistant. E. C. Shaffer remains in the field in the Montana teritory. Mr. Benton, former booker in Butte, joins the sales staff. Marvin Dyrness becomes manager in Portland, succeeding W. K. Millar. Mrs. Henry is assistant.

Leonard Recchio, former owner of the Green Lake Theatre, Seattle, has sold to W. L. Busey.

Parks

R. L. Anderson, owner of the Olympic Theatre at Forks, Washington, recently purchased the Grand Theatre at Burlington, Wash. Mr. Anderson will operate both of the houses.

Portland

The Portland branch of F. B. O. has been given to A. W. Huot, Seattle manager, and he will act as Northwest division manager for the company. Huot is in Portland at the present time, but as yet has not announced any appointments there. Ed. Lamb is the Seattle assistant manager.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Jan. 6.

ANNOUNCEMENT that the newly formed Minneapolis Theatre Corporation has leased the northeast corner of LaSalle avenue and Ninth street. A playhouse will be built during the next year at a cost of $2,000,000 and will be the largest theatre west of Chicago and one of the finest in the world. The theatre, which has been named The Minneapolis, has been leased for 25 years by the Famous Players-Lasky Corporation of New York for a total rental of $4,000,000, with an option for renewal of the lease for 25 additional years. The seating capacity will be 4,200.

The first meeting of the Finance Advisory Board of the Northwest M. P. T. O. was held recently and the time given over to the organization of this special committee and to a review of the past year. Otto Raths, St. Paul, and Theodore Hays, Minneapolis, were chosen chairman and vice-chairman, respectively.

W. H. Workman, manager of the Minneapolis branch of Metro-Goldwyn-Mayer, announces the appointment of O. H. Lambert as office manager. Mr. Lambert was formerly special representative at the Kansas City branch.

Christmas Day witnessed the opening of a new suburban theatre in Minneapolis. It is located at Twenty-third avenue and Thirty-eighth street, and operated by the Porter Amusement Company.

Metro - Goldwyn - Mayer employes were guests at a dinner given Christmas week by W. H. Workman, branch manager, at the Hotel Radisson. The dinner was followed by a dance. L. H. Coen was toastmaster and Morris Abrams, exploiteer, was a member of the entertainment committee. More than forty guests were present.

W. E. Troug, district manager for Universal, visited the Minneapolis branch office recently.

Olive Hough of the Metro-Goldwyn-Mayer exchange, Minneapolis, won first honors recently in a beauty contest conducted in North Minneapolis, and may leave for Hollywood soon.

Gonvick

Showing of motion pictures at the W. O. W. Hall, Gonvick, Minn., will be resumed by D. B. Green. This theatre was formerly operated by Mr. John Brummond of Thief River Falls.

Duluth

P. F. Schwie, manager of the Garrick, Duluth, Minn., put on quite an elaborate prologue to secure the proper atmosphere for the showing of "Tin Hats." Three scenes, each specially staged, were acted by twelve people.

Cloquet

"Broken Toy" matinee at the Leb Theatre at Cloquet, Minn., was conducted by the manager, W. R. Miller, with the assistance of a man dressed as Santa Claus.

St. Hilaire

The motion picture theatre at St. Hilaire, Minn., has been closed until after the first of the year by Manager J. A. Hansen.

Fairmont

Hay & Nicholas, owners of the Haynic Theatre at Fairmont, Minn., are planning to spend $20.000 in the spring to remodel the theatre.

Cedar Rapids, Ia.

Cedar Rapids, Iowa, is to have a new theatre featuring pictures and vaudeville and seating 2,500. It will be operated by the Frank Amusement Company of Waterloo, Iowa, and the Orpheum Theatre. Construction will begin this month and the theatre will be completed by November 1, 1927.

Citizens Want Sunday Ban Lifted From Eagle Grove

Eagle Grove, Iowa, Jan. 6.—One hundred citizens, including a majority of business men, have presented a petition to the City Council of Eagle Grove, asking that the present ordinance closing theatres on Sunday be repealed. Business men claim that citizens go to neighboring towns to see pictures and do their buying while there, to the detriment of the town holding down the Sunday lid. E. E. Morriss, owner and manager of the Princess Theatre, maintains a neutral stand, and says he will abide by the demands of the majority as expressed in the outcome of the appeal.

Midland, S. D.

B. F. Schimke has sold the Gem Theatre, Midland, S. D.

Alexandria, S. D.

The Alexandria Theatre, Alexandria, S. D., has been purchased by F. W. Kutil of Forestburg, S. D.

Fredericksburg, Iowa

Upham Bros. have leased the Burg Theatre at Fredericksburg, Iowa, to F. M. Mertz of Waterloo, Iowa.

Colorado

Moving Picture World Bureau, Denver, Colo., Jan. 6.

JUDGE J. F. SANFORD of the County Court of Colorado Springs has denied a motion for a new trial in the case of the Burns Trading Company, proprietors of the Burns Theatre, wherein the manager of the theatre was fined for operating the theatre on Sunday last summer. The theatre admitted the public free of charge and took up a collection after the patrons were seated. The court rules this a violation of a city ordinance prohibiting Sunday amusements "for pay." An appeal will be taken to the Supreme Court of the State of Colorado.

Interests represented by Homer Ellison, Jr., have bought all the stock of the Federal Theatre Co., thereby assuming the possession and management of the Federal Theatre, the large suburban North Denver Amusement house. The deal was closed with Gordon Ashworth, who held most of the stock and who has managed the theatre up to this time. Mr. Ashworth has not announced his future plans. He was chairman of the Board of Arbitration and an active member of the local M. P. T. O.

Late Monday evening a fire started in a film container at the Queen Theatre, a Denver suburban house, destroying a feature film and causing considerable damage to the interior decorations of the theatre. No one was in the theatre at the time. Damage is estimated at $750.

Hanna, Wyo.

The Hanna Opera House of Hanna, Wyoming, was totally destroyed by fire at midnight Christmas Eve. Besides the theatre the building contained a billiard hall, bowling alley and store, all owned and operated by Tom Love, well known chain theatre owner of Wyoming. Several hundred dollars worth of film was destroyed.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Jan. 6.

UNDER the supervision of the West States Amusement Company, the Garden Theatre of Kansas City, a large and comparatively new house which has been dark for some time, opened Saturday afternoon as a first run motion picture and vaudeville house. The company is operated by Dan McCoy and J. F. Lynch. The company plans to operate a chain of theatres which will reach from Kansas City to the West Coast.

"The most successful Christmas," was the manner in which Kansas City newspapers summed up the activities of Kansas City motion picture theatres. At the Newman Theatre a total of 1,000 toys were turned over to the Mayor's Christmas Tree Association for children, that theatre, through Bruce Fowler, manager, having charged toys for admission on three Monday afternoons. More than 1,000 children were guests of the Liberty Theatre, through Samuel Carver, manager, Christmas morning.

Among the out-of-town exhibitors in the Kansas City market this week were: J. R. Burford, Arkansas City, Kas.; Frank Whittan, Bonner Springs, Kas.; Frank Weary, Farris Theatre, Richmond, Mo.; C. A. Rehm, Baxter Springs, Kas.; L. Bruenninger, Topeka, Kas.; S. E. Wilhoit, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.

Springfield

S. E. Wilhoit, veteran exhibitor of Southwest Missouri, has taken over the management of the Grand Theatre, Springfield, Mo. Mr. Wilhoit formerly was connected with the Jefferson Theatre of Springfield.

The Orpheum and Mainstreet Theatres, Kansas City, gave a supper-dance Saturday night for performers, persons attached to the theatres and their friends.

Max Stahl, special Educational home office representative, visited the Kansas City exchange this week. A. S. Feinberg, sales manager for Nu-Air, also paid the Kansas City office of that company a visit. Miss A. Menagh, secretary of the Kansas City Film Board of Trade, departed for Des Moines, Iowa, for a visit with her parents. J. E. Flynn, district manager for Metro-Goldwyn-Mayer, was a Kansas City visitor. J. A. Masters, F. B. O. office manager, went to Des Moines, Iowa, last week, where he installed a new office system.

Jack Auslet, film veteran, has returned to work for the Pathe exchange, covering northern Kansas on the all-comedy program. D. Sidney, manager for First National Screen Service, left for Chicago, to be gone over the holidays. Joe Silverman, president of the Independent Film Corporation, made a Christmas prediction that 1927 would surpass 1926 in film business. John Nolan, Fox branch manager, left for New York, his home, to spend the holidays.

B. & K. Entertained

Chicago, Ill., Dec. 24.—The Rotary Club of Chicago broke precedents when they invited the executives of the Balaman and Katz circuit to be their guests at their regular weekly dinner at Hotel Sherman. R. J. Lydiatt, director of the Club and manager of the Western Vaudeville circuit introduced the executives to the members of the big organization and Jack T. Knight supervising theatre executive of the Balaban and Katz circuit, told the diners about the B. and K. circuit. Entertainment was supplied by Paul Ash and Paul Whiteman from the theatre circuit.

Ellisville

Frank Arthurs who has movie theatres at Ellisville and New London Mills, will open another movie theatre at Prairie City, Ill., this month.

Canada

Moving Picture World Bureau, Ottawa, Canada, Jan. 6.

A HAPPY NEW YEAR celebration was that which was held back-stage at B. F. Keith's Theatre, Ottawa, Ontario, with Manager J. M. Franklin as host-extraordinary. Following the regular evening performance there was a cabaret and amateur show and after this again there was dancing and eats—until dawn. Many friends of Mr. Franklin, as well as all employees of the theatre, representatives of other theatres, vaudeville artists, orchestras to the number of two or three, civic officials and yet others enjoyed the function. There were no speeches—just fun.

The Capital Theatre, a downtown house of Ottawa, Ontario, owned for many years by the late Harry Brouse, has again passed into new control. Harry C. Lewis of New York has now taken over the direction of the theatre, which had been under the management of James T. Moxley, manager of the Imperial Theatre, Ottawa, since last summer.

Aylmer, Que.

The town council of Aylmer, Quebec, has approved the application for a permit for the construction of a new moving picture theatre in Aylmer to replace the Family Theatre which was destroyed by fire of unknown origin recently. The new house will be of fireproof construction, the materials to be brick and stucco. The frontage is 30 feet and the depth 100 feet. The application was made by E. and U. Lavigne, sons of Mrs. Lavigne, who owned the previous theatre. Building operations are to start immediately.

Winnipeg

Six men have been arrested following the recent destruction of the Winnipeg Theatre, Winnipeg, Manitoba, with the loss of four lives and property damage running to $125,000. Investigation showed that a beer party had been held in one of the dressing rooms just previous to the fire and one of those placed under arrest was the caretaker, who was the only one who was supposed to have access to the building, the theatre having been dark for several weeks.

Weston

President J. A. Morrison of the Weston Theatre Company, Limited, Weston, Ontario, has announced that his company will erect a theatre in Mount Dennis, a suburb, with a seating capacity of 1,000. It was only a little over a year ago that the company opened its handsome theatre in Weston. The site of the new house is at Bartonville avenue and Weston road in Mount Dennis.

St. John

Mr. and Mrs. W. H. Golding of St. John, N. B., recently celebrated their twenty-fifth wedding anniversary and among those who honored the couple were the employes of the Imperial Theatre, of which Mr. Golding has been manager for years. The Imperial is owned by E. F. Albee of New York, along with the Imperial Theatre, Montreal; the Albee Building, Montreal, and other properties.

Hamilton

The Lyric Theatre of Hamilton, Ontario, which has had many ups and downs during a period of years, was recently sold at public auction under the order of the mortgagee. The Lyric seats about 1,800 and practically every policy has been tried with varying success.

Red Deer

Messrs. Beatty and Johnston have opened the new Crescent Theatre at Red Deer, Alberta, the first attraction being "The Quarterback." Mayor Johns presided at the formal opening and there was a banquet after the first performance for friends and employes.

New York

Moving Picture World Bureau, Albany, N. Y., Jan. 6.

HARRY HELLMAN, owner of the Royal Theatre in Albany, became a college boy last week when he appeared with a brand new coonskin overcoat, a Christmas present from Mrs. Hellman. Mrs. Hellman also gave her son a similar coat and when father and son walked along the streets of Albany last week, they looked like a couple of bears, the coats being worn no matter how warm the day.

The Mark Strand in Albany appears to be making money with presentation acts, something new for the house, but which will be continued along with the pictures throughout the winter.

Employees at the Universal exchange in Albany, certainly set the pace along Film Row at Christmas time, being the only exchange to be decorated and also holding a Christmas party. Santa Claus dropped many a present along Film Row, for instance, leaving H. C. Bissell a smoking set; C. R. Halligan, a cigarette lighter; Edward Hayes a twenty-dollar gold piece; and John Bulwinkel a pen and pencil set and a cigarette lighter. Over in Troy Jake Rosenthal received a handsome traveling bag, and Walter Roberts breathed a sigh of relief in getting but two neckties. Mr. Roberts, however, did receive a beautiful mantel clock and a fountain pen.

There is no question but that women like to shop, and perhaps this accounts for the fact that Margaret Sullivan, who does the booking for the San Souci in Watervliet, has the reputation of being one of the shrewdest buyers that comes to Film Row. She makes a trip to Albany two or three times a week, takes her time, just as though she were buying a new coat or a hat. Of course during the holidays, Miss Sullivan in her shopping was doubly busy.

Birds of passage will soon be Pat Quinlan, owner of the Ideal in Chateaugay, who will leave on a three months' trip for the West Coast, and Dave Seymour, who resigned the management of the Pontia, in Saranac Lake, and who will spend the winter in West Palm Beach. Both men are past middle age and are eagerly looking forward to coming weeks in a milder clime.

Jake Golden, manager of the Griswold in Troy, is able to draw his breath without panting these days, having finished his work of publicity in connection with the opening of Proctor's new theatre in Schenectady. For two weeks or more, Mr. Golden dashed back and forth between Troy and Schenectady, endeavoring to keep both ends going at the same time.

Schenectady

George Dwore, who with his father runs the Cameo and Capitol Theatres in Schenectady, has been having quite a siege of illness, but fortunately is on the road to recovery.

Kingston

Harry Lazarus, of Kingston, was in town last week and could talk of nothing other than his new theatre, in course of construction, and which, according to Harry, will be the most beautiful motion picture house between New York and Albany. Harry is also protecting himself, that no cheap building be erected on a vacant lot adjoining, to detract from the appearance of the theatre, which will be in shape to open during the early spring.

Saranac Lake

In Saranac Lake, there is the possibility that the theatre owned and operated by L. N. Sanschagrin may be considerably increased in the near future. Although Mr. Sanschagrin is practically a newcomer in the business, he has been so successful that he plans to double the seating capacity of his house.

Michigan

Moving Picture World Bureau, Detroit, Mich., Jan. 6.

NEW YEAR'S EVE shows were given by five first run theatres in Detroit with excellent box office results, and managers report that more people than ever before seemed interested in celebrating the arrival of the new year from a theatre seat. About fifteen community theatres also reported excellent returns from midnight shows.

Eddie Guest, Detroit poet, was guest of honor at banquet tendered him by the American Cinema Association, for whom he is writing a special series of poems which are to be placed in scenario form for production on the screen. Alfred J. Moeller, president, and other officials of the A. C. A. organization were present, as well as many prominent Detroit city officials.

Russell Chapman, for several years manager of the Capitol Theatre for John H. Kunsky, has been transferred to the State, while Rex Minkley, manager of that house, goes to Chicago to become manager of one of the Balaban and Katz theatres there.

Walter Stebbins, lessee of the new Film Building, announces that a grand opening party will be held in the building on January 15 to celebrate its completion. The party will start at sundown and will continue all night. Executives of producing and distributing organizations are to be invited.

Detroit had a banner week in the first run theatres, five of the attractions approaching box office records and being held over for extended runs.

Herbert Rawlinson arrived Saturday to be master of ceremonies at the Capitol stage presentations for two weeks. Several other prominent screen players are to be brought to the Capitol to act in a similar capacity during the remainder of the season, the Kunsky management announces.

Elwyn Simons, manager of the Caldwell Theatre, at St. Joseph, Mich., is rapidly recovering from his attack of peritonitis, which set in following an operation for appendicitis several weeks ago.

Edward C. Beatty, general manager of the Butterfield Circuit and Mrs. Beatty have returned after spending the Christmas holidays with Mrs. Beatty's parents at Urban, Ill.

L. & T. To Make Movie

Chicago, Ill., Jan. 6.—Lubliner and Trinz will participate in the making of a motion picture acted by Chicagoans, dealing with the life of the city, starting early in January. It will be filmed in full view of audiences upon the stages of L. & T. theatres by a Hollywood producing unit of the first calibre.

Importing Concern Opens Headquarters

San Francisco, Cal., Jan. 6.—The Imported Pictures Corporation, headed by Walter W. Kofeldt, has established its American headquarters at 261-263 Golden Gate avenue, San Francisco, Cal., where a one-story building, erected for film exchange purposes, has been taken over. Mr. Kofeldt recently returned from an eastern business trip on which many connections were made for the distribution of the company's foreign films, and he has since made a flying trip to the Pacific Northwest.

Exhibitors Hop Into K. C.

Among the out-of-town exhibitors in the Kansas City market this week were: Ensley Barbour, Electric, Springfield, Mo.; W. E. Wallace, Orpheum, Leavenworth, Kas.; Mr. and Mrs. J. H. Jenkins, Lees Summit, Mo.; J. M. Welty, Midway Theatre, Hill City, Kas.; W. D. Bearce, People's Theatre, Hume, Mo.; G. L. Hooper, Orpheum, Topeka, Kas.

Loew Dines Pittsburgh Aldine Personnel

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., Jan. 6.

A LITTLE THEATRE for the exclusive showing of high class motion pictures with appropriate music by a limited orchestra is planned for St. Louis. The new house will avoid cheap vaudeville, "atmospheric" prologue, major domo, ushers and the other trimmings that have added "tone" to everything but the screen. The seating capacity will be about 250 and no attempt will be made to change pictures weekly. A good picture will run so long as the patronage warrants, and no feature will be permitted on the screen that does not comply with certain art requirements.

The estate of David Sommers of St. Louis, one of the largest stock and bondholders of the St. Louis Theatre property in St. Louis, must pay the State of Missouri an inheritance tax of $240,000 the largest in the history of the state. Sommers, who died at the Jewish Hospital on December 22, 1925, left an estate valued at $3,003,892. He had no direct heirs.

Rumor has it that the Orpheum Theatre, Ninth and St. Charles streets, a two-a-day vaudeville house will add a feature picture and some short subjects to its regular program.

Irving Frankel has filled the vacancy in the local First National sales staff caused by the transfer to Kansas City, Mo., of Leslie B. Mace.

Recent visitors included Tom Reed, Duquoin, Ill.; John Rees, Wellsville, Mo.; J. R. Pratt, Fulton, Mo.; Joe Hewitt, Robinson, Ill.; S. E. Pertle, Jerseyville, Ill.; Bob Clarke, Effingham, Ill.; and H. L. Klingenfus, New Athens, Ill.

During seven days a total of 113,223 persons paid $57,761 to enjoy the Ambassador's program. Ziegfeld's Follies hold the week's record for stage shows, having gross slightly more than $50,000 at the American Theatre in 1920.

Williamsville

The Turk Theatre, the residence of Walter Turk, and the general store of Scott Alcorn in Williamsville, Mo., were destroyed by fire early on December 28. The loss was placed at $20,000. The fire started in the theatre.

The Delmonte Theatre, Delmar boulevard and Clara avenue, St. Louis, Mo., will be reopened as subsequent run house by S. G. Hoffman about February 1. The house is being remodeled.

Out-of-town exhibitors seen along Picture Row during the holiday week were John Rees, Wellsville, Mo.; Henry Lowry, Highland, Ill., and John Schmidt, Pocahontas, Ill.

Northwest to Build

Northwest Theatres, Inc., are planning to build a new theatre in Rochester, Minn., work on which will start in the spring. The theatre will seat 1,500. A site for this house was purchased recently from the Dodge Lumber Company of that city, and this is located opposite the postoffice.

Ft. Worth Publix Progresses

The Publix Theatre at Fort Worth, Texas, with seating capacity of 2,388, is well under construction and will be opened some time next year. The new theatre is being built in the Hotel Worth and will be strictly modern and up to date in every particular, when completed.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Jan. 6.

A LARGE delegation of stage and moving picture folk from southern California included Sid Grauman, who came to San Francisco to attend the western premiere of the medieval wonder play, "The Miracle." Mr. Grauman is making a special study of the spectacle, planning to produce similar effects in his new Chinese Theatre in Hollywood.

Frank Whitbeck, director of publicity for West Coast Theatres, and who is himself of Holland Dutch descent, recently officiated as host at a theatre party at Loew's Warfield Theatre to officers and men of the Netherlands cruiser Sumatra, now in San Francisco Bay.

James Barlow has remodeled and redecorated the Opal Theatre on Sixteenth street, San Francisco, and has changed the name to the Shamrock.

Ed. Smith, manager of the Granada Theatre, San Francisco, will leave at once for New York on a business mission.

L. G. McCabe, who conducts the California Theatre at Coalinga, Cal., but who makes his home at San Diego, was a visitor at San Francisco over the holidays.

Barney Gurnette, with the T. & D. Jr. Enterprises, Inc., San Francisco, is to be transferred to Lodi, Cal., shortly where he will be placed in charge of the T. & D. Jr. Theatre.

Ed. Rowden, for some time with the F. B. O. exchange, San Francisco, has been made booker for the Golden State Theatre & Realty Co.

L. W. Weir, Pacific Coast district manager for the Producers Distributing Corporation, will leave shortly on an eastern trip.

D. S. Mitchell, formerly Los Angeles branch manager of Universal, has been made Pacific Coast district manager and is expected shortly at San Francisco on his first official visit.

The annual Christmas party of the Universal exchange, San Francisco, was held the day before Christmas, with a Christmas tree and entertainment. Branch Manager Carol Nathan was presented with a set of desk lamps for his new office, which has been moved to the rear.

Employees and executives of Famous Players-Lasky enjoyed a Christmas party in the exchange with an orchestra, entertainment and dancing.

Oakland

Thieves entered the Fairfax Theatre at Fairfax avenue and Foothill boulevard and made away with lobby fixtures and furniture. The theft was reported to the police by Manager A. C. Blumenfeld.

Holds Novel Contest

James Quarrington, manager of the Beaver Theatre, Toronto, pulled a "He-Man Contest" that was a knockout. The contestants were all "plants"—hired for the occasion—and they included a ferocious-looking Greek, a Chinaman and a negro, besides a number of real "lookers" that caught the eyes of the ladies in the audience. The appearance of the various nationalities on the stage caused much merriment.

Clinton, Okla.

The Rialto and Royal Theatres at Clinton, Okla., have been leased by J. A. Mason.

Moving Picture World Bureau, Pittsburgh, Pa., Jan. 6.

THE entire personnel of Loew's Aldine Theatre staff, Pittsburgh, were treated to a Christmas dinner on Christmas night, through the courtesy of Marcus Loew. All performers appearing at the Aldine were guests. Those that were present reported having ha dthe time of their lives. alter S. Caldwell, retiring manager, was presented with a handsome wrist watch by the employees. Mr. Caldwell resigned the first of the year, and has assumed the ownership of the Old Virginia Chocolate Shops in this city.

George Wilson is the new manager of the Standard-Federated exchange, succeeding Jack Soglovitz, who resigned a week ago to open a poster exchange in Cleveland. Mr. Wilson has been a salesman with various film houses in Pittsburgh for several years. He was formerly manager of the Standard branch in Cincinnati.

S. A. Gerson is the new manager of the Capitol Film Exchange, Pittsburgh (Columbia distributors) succeeding Charles F. Schwerin, who is now a special home office representative for United Artists. Mr. Gerson, who formerly conducted an independent exchange of his own in Cleveland, was most recently a member of the salesforce at the local Universal branch.

Ground has been broken on Seventh street, Moundsville, W. Va., for a new theatre building to be erected by the Moundsville Theatre Corporation. It will be a $100,000 building, of brick, concrete and steel construction, and will likely be completed by summer. James Velas, owner of the Liberty Theatre, Wheeling, is president of the new Moundsville company.

Moe Glanz, former vaudeville booking agent in New York, and more recently, working as a film salesman in the Pittsburgh territory, has opened a booking office in this city, known as the Capital Attractions, Inc.

Manager A. H. Schnitzer, of F. B. O., received a handsome Christmas gift from his employees. A large desk lamp, with one of the new type fountain pens in the base.

Manager B. M. Moran, of Pathe, was also remembered by his co-workers. The force presented "Bert" with a beautiful Hamilton wrist watch.

Walter S. Caldwell, manager of Loew's Aldine Theatre, Pittsburgh, since its inception, save for a few months spent in Florida, has resigned, and purchased the Old Virginia Chocolate Shop in this city, a leading local establishment for the past fifteen years. Mr. Caldwell will be succeeded by Harry Greenman, formerly manager of Loew's State at St. Louis. The change of managership takes place the first of the year.

Harold Weinberger, for the past three years assistant manager at the Universal exchange, has resigned and is now resting at his home in Beacon, N. Y., following an operation on his throat. He plans to reenter the film business in the Steel City after the first of the year. He is succeeded at Universal by Francis Guehl, former chief booker, who in turn is succeeded by George Tice, former short subject booker. Leo Wayne, shipper, has been moved up to the short subject booker's desk.

Grafton, W. Va.

The McCaskey Motion Picture Corporation of New York City is to erect a $100,000 theatre building in Grafton, W. Va.

Wheeling

Charles Feinler, owner of the Virginia Theatre, Wheeling, W. Va., has installed a pool table in his house for the members of the orchestra to use for recreation.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Begin the New Year Right by Starting A Scrap Book to Keep Your Good New Ideas

SEVERAL thousand exhibitors are losing money through losing ideas. If you are among that number, why not make the start of 1927 the inauguration of a new year of prosperity by starting a scrap book or, better still, a series of books. Perhaps "series" sounds too formidable, but really a series will add very little to the cost and nothing at all to the work, and books in series will classify better and last longer. Put a few dollars into the original investment and enjoy the greater convenience that will come a few years from now.

If you do not care to incur the expense of purchasing several books, start with one, but divide the pages into sections for the various uses. Don't try to sort too closely. A few general heads are better than a lot of subdivisions, since so many of the stunts overlap. Perhaps the best classifications would be "Inside," "Lobby," "Street," "Newspapers," "Contests." You might add one more for "Seasons," but it would be better to make this just an index.

The best books to use are common "invoice" books, which have allowance made for pasting in invoices. These come in various sizes, but it is a mistake to use too large a book. Get one not much larger than the size of this page rather than one the size of a half sheet. The smaller books will handle easier, and this will encourage their use.

Give each book a number and letter, on the back the title. If you have four books, number from one to four. If your "Lobby" book fills up first, make your second "Lobby" book number 5, and so on. You can cut the numbers from a calendar pad and varnish to prevent dirtying.

Select Your Items

When you read the trade papers, mark the items you want, and after the paper has gone to all who should read it, turn it over to the box office girl.

If she is a Dumb Dora it might be well to mark the number of the books into which the items should go, but as a rule a girl with sense enough to sell tickets and make change will be able to sort and paste without this aid.

Into the "Inside" book goes everything pertaining to advertising in the house back of the doorman. This inclosed foyer advertising, stage and screen advertising, prologue advance ads, music stunts or anything that is done to sell the patron.

In the "Lobby" book you paste all stunts relating to advertising to the public whether this is done in the lobby, on the marquise or at the curb. This will include cutouts, mechanical effects, false fronts, built-in box offices and lobby demonstrations.

Some of these stunts will overlap. They will be as useful inside the theatre as in the lobby. Briefly index these in the "Inside" book as: "Serve afternoon tea. 2-15."

That suggests to you that you can serve tea to the paying patrons instead of using this for a lobby stunt. The "2:15" tells you that you can find the details on page 15 of book two.

Similarly you classify stunts for the street, newspaper hook-ups, newspaper circulation schemes, various contests, (which may be equally good for the house, the lobby or the newspaper), and all other items.

The seasons book should have several pages for each holiday and should be indexed by item and page and book number, as shown above. The advantage of using an index instead of a special book lies in the fact that by pasting the items in the other books they may often give you an idea apart from the season. Where an idea is equally good for more than one holiday, put it under each heading. For example, you will put the potato matinee under Thanksgiving, under Christmas, when you may specify toys, and under Easter and Memorial Day for flowers.

While you are doing the buying, it would be an excellent idea to get one more book for especially atractive advertising examples and ideas.

When you start to figure exploitation on a picture and ideas do not come, reach for one of the books, turn the pages, and you are certain to find something that will either be useful as it stands or give you the idea for a variation. Pull the books down in spare moments and just run over the pages, to keep your ideas pepped up.

Paste for six months and you never will be without an idea. In a couple of years you would not sell your books for a hundred dollars. You forget the old ideas after a while and they will be lost to you when you perhaps will need them most.

Larmour Invents a Rope Spinning Rig

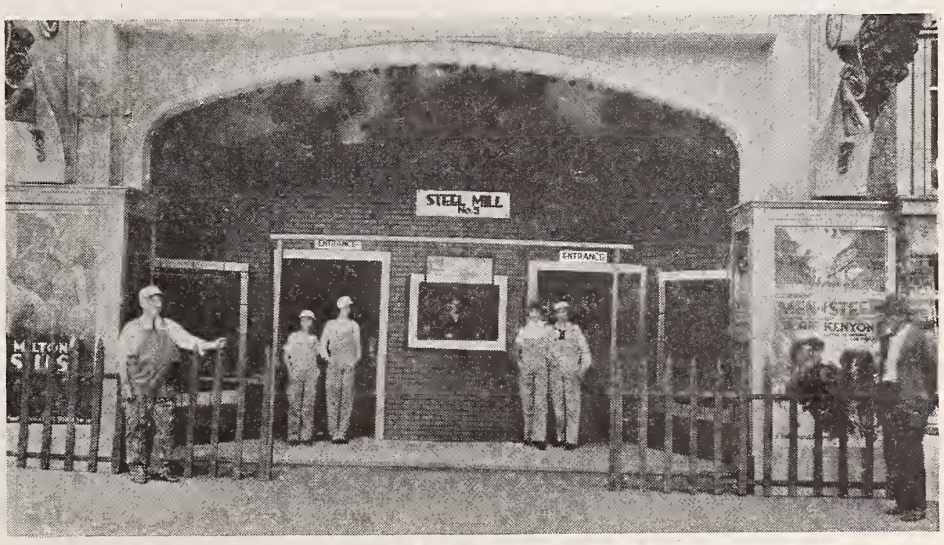
Two animated stunts did much toward putting over The Last Frontier at the National Theatre, Graham, Texas.

You probably will recall that one of M. W. Larmour's standard rigs is a bicycle wheel with a weighted rim which is used for circular motions. He made a series of Indian cutouts which were mounted so that they extended up through slots in the floor of a display representing the desert. There was a painted cyclorama and in the center a real prairie wagon with a little group of defenders. The cyke was cut through so that it hung over the slotted track and the Indians seemed to gallop past the emigrants in an endless parade.

Cutout Cowboy

This miniature was flanked on one side by a poster and on the other by a cowboy spinning a rope. The cowboy was cut out and mounted a couple of inches in front of the compo board panels, blocks being used to get the distance. The lariat was made of stiff wire, bent into a circle of proper size and then one end carried down to the center of the circle, with a right angle extension which ran through a hole drilled in the cowboy's hand and the block beneath. On the other side of the panel it was provided with a pulley, which kept the circle revolving. The wire was bound with fine brown twine to represent the rope, and the illusion of a spinning rita was decidedly realistic.

Mr. Larmour supplemented the regular window cards with some block tack cards made from old window cards. He has his poster take up all old cards when putting new ones out. This not only gives him a supply of emergency stock, but keeps his displays fresh. When you see a card in a window in Graham, you know it is a coming show and not a forgotten hasbeen.



A MILL LOBBY FOR MEN OF STEEL—RIALTO, FT. WORTH

The false building lies flat against the lobby wall, with openings for the doors, and took up no extra room and offered no fire risk. It helped put over the Sills drama. All house employees were in overalls.

How a Chance Wisecrack Put Over Storin's Feature

Saved Girls From Prince of Tempters

Failing to borrow a real safe, the Capitol Theatre, Reading, Pa., made a compo board safe as its lobby display on "The Prince of Tempters." It was guarded by an unusually pretty girl in the crimson dress of Mephisto, who served to get attention for the stunt.

SAVING THE HEARTS

The safe was lettered with the legend "Lock up your heart, girls. The Prince of Tempters, Ben Lyons, will steal it. 1,001 Loves; 1,001 Thrills."

The idea is decidedly good, but if you can borrow an old safe, leave the door open and hang it with the red cutout hearts you can buy from your stationer or make for yourself. Hang them so that the safe seems to be filled with hearts and let the girl keep opening and closing the door.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

The Christmas show ran 2 hours and 8 minutes with Richard Barthelmess in "The White Black Sheep" as the feature picture and with Irving Aaronson and his Commanders as the chief musical attraction. The Barthelmess feature ran 1 hour and 11 minutes and additional film subjects took up 14 minutes more. The musical presentations required 43 minutes altogether.

A Christmas Fantasy opened each of the four deluxe performances of the day. The first scene was "in one," showing the outside of a city mansion. There were two big windows in the drop and lights behind the curtains disclosed faintly the interior of the house. On the sdewalk stood a group of singers who first did "Come All Ye Faithful," after which the bass-baritone sang "Nazareth." "Joy to the World" was then sung by the choristers, after which the soprano sang "Angel's Serenade." "Jingle Bells" followed by the Ensemble who made their exit on this number, as a ragged newsboy came to peek through at windows as the party inside progressed. The lights faded out on this and the curtain was raised to show the interior. There were several children dancing around the Christmas tree and members of the ballet were made up to represent various toys. From this point on the presentation was pantomime, showing first the "Children's Frolic," "The Arrival of Santa Claus," the appearance of "Jack in the Box," "Dance of the Toys," and closing with a big dance finale. Lights: light blue foods on production stage; 4 light blue borders; bridges 1 and 2 light blue floods. Two spots on soloist singers. Two deep blue floods from dome. On the soprano number —ceiling stars blue, borders dimmed off, magenta dimmed up interior of house. Fifteen minutes for this presentation.

Incident No. 2 was "The Barefoot Boy," a color art classic, adapted from Whittier's poem. At two appropriate places in the film a baritone solo was put in. The singer standing off stage singing first "Barefoot Trail" and "Boy of Mine" as the second number. Deep blue floods from bridges on orchestra. This short film subject required 6 minutes.

Incident No. 3 was Harry Breuer, xylophone virtuoso of the famed Mark Strand Orchestra, who played "Russian Rag" from his customary place in the orchestra. Lights: Magenta flood on draw curtains and side from bridge No. 1; orange floods on draw curtains and side from bridge No. 2; amber spot on soloist from dome; blue stage borders; steel blue stars in cove. Two minutes for Harry's number.

After the Topical Review, which required the customary 8 minutes, came Aaron and his commanders, who started off with an instrumental number, after which they dived in a routine which contained singing, dancing and mimicry. For versatility it is doubted if this organization can be surpassed. The customers were still asking for more when their presentation had finished. Lights: 2 automatic color wheels working on mosaic Christmas trees; blue borders; light blue foots on production stage; bridges —magenta floods; 2 light amber floods from dome. On their second number, a quartette, composed of musicians, sang "Mary Lou." Bridge amber spots covered the singers; 2 blue floods from dome. "Valse Eureka" was played as a solo by first saxophone. Amber flood from the dome covered the soloist. This number required 26 minutes.

A CANVAS FRONT FROM THE ROBB AND ROWLEY THEATRE

This is in Hillsboro, Texas. The false front is very simply decorated with cutouts, yet it gives a striking effect, better in some ways than a more elaborate and confusing design. You know it's football.

A Chance Wisecrack Boomed Two Features

Lately Farry F. Storin, of the Leroy theatre, Pawtucket, R. I., had a touring The Big Parade for opposition to his showing of Three Bad Men and he hit up the advertising a bit and did other things calculated to aid, but the big plum just fell into his lap. It just fell, but Storin was quick to realize that it *was* a plum.

The first day one of his staff came back from lunch with a wise-crack supplied by the counterman. It ran to the effect that there would be no Pig Parade since Three Bad Men had stolen all the horses.

Storin lost no time in relaying the joke to the rest of the staff with an urgent entreaty to pass it along, and that evening it was all over town. It was just a silly joke, but it did both shows more direct good than all the newspaper and poster advertising they had used so liberally.

Storin writes that the roadshow seemed to help the Leroy because it got people thinking about pictures in general.

Some Good Thoughts on Tin Hats from Out West

A DISPLAY FROM FRANK BURNS ON DENNY IN TAKE IT FROM ME

There is nothing spectacular about this display from the Beacham Theatre, Orlando, Fla., but it shows an orderly ararngement that is better than an overstuffed lobby. It put the Universal comedy over to good money.

Local Interest

Getting back to football days: the high school eleven of New Smyrna, Fla., was persuaded to hold signal practice in front of the Victoria Theatre when Dix in The Quarterback was Manager John Judge's attraction. Two boys with banners saw to it that the title was not overlooked.

Good thing to remember next year. Paste it up.

Traveled Far

Reading of an exploitation stunt on Skinner's Dress-Suit used by the Mecca Theatre, Saginaw, Mich., an exhibitor in Oamaru, New Zealand, copied the stunt, sending out an appeal signed by U. C. Skinner, asking the loan of a dress suit. It worked just as well down under as several brought suits to the theatre. The exploitation stunt seems to hold a universal appeal.

Special Cut for a Coloring Contest

Appreciating the value of the coloring contest for interesting the entire family through the child, Educational has prepared a special cut for The Blue Boy with a smaller color-key to suggest the best colors to use.

The cut itself is about 4 by 7 inches, in light outline and is to be colored by the child artist and returned to the theatre. In addition to the color chart, it is announced that there is a painting on view in the lobby in the event that additional aid is desired.

Tried out by the Strand Theatre, Altoona, Pa., the stunt went over to the limit, with five prizes offered.

Most children have water color boxes and there is nothing that will centre attention on a picture more securely than a coloring or drawing contest, and of the two the coloring scheme is the better, since less technical skill is required.

The cut can be used for a throwaway or laid off to a newspaper for a circulation scheme.

As Oklahoma City has only one crack football eleven, Pat McGee varied the usual stunt on The Quarterback by offering a prize for the best essay on the most useful quarterback the University ever had.

This had the advantage of interesting the alumni as well as the undergraduates.

HOW THEY PUT OVER TIN HATS AT LOEW'S STATE THEATRE, LOS ANGELES

A dance orchestra, usherettes, newsboys, traffic cops and others in the public eye were decorated with the trick lids and helped to put over the title to the mob, while there were special drives on the hat stores to help the trade hook-ups along. We suppose the Owl Drug Co. did something, too. They always do.

Film Santa Claus Brought Addison Fine Presents

Made Fine Campaign On Santa Claus Film

H. M. Addison, of Binghamton, N. Y., has been working the baby contest in a large way at the Symphony Theatre. Working under the usual arrangements, a local photographer shot 729 babies, of which 654 turned out well enough to be entered.

These were shown at the rate of 50 a day, once in the afternoon and again the evening. Postcards were sent the parents notifying them when the child was to be screened that they might rally their friends.

Working with the Kleinschmidt picture of Santa Claus, Mr. Addison made a special clean-up with a four column cut and two column story on the front page of the second section of the local paper and a single column follow story.

These announced the personal appearance of Santa Claus at the three local houses. There was an extra performance at the Symphony theatre in Binghamton at a special showing under the auspices of "Ned, Jr., and Raymond," "Ned" being the seven year old son of Ned Kornblite and "Raymond" the three year old child of Davis Cohen, heads of the Binghamton theatres.

This was held on the Saturday before Christmas and the pictures of the children made for the baby contest were shown in addition to the film. This was in the nature of a treat to the youngsters and the admission was only fifteen cents.

The film was regularly shown at three other houses of the circuit and a Santa Claus distributed gifts to the children.

To launch The Collegians the Broadway Strand Theatre, Detroit, gave a party to the co-eds of the Freshman class of the City College, parading them from the college.

No bands were necessary. There were nearly a hundred girls—all talking.

POSTAL TELEGRAPH
COMMERCIAL CABLES
The TELEGRAPH would have averted the CUSTER MASSACRE
But fifty years ago The Pony Express Riders were the sole means of communication. See the valiant Custers last stand in
"The FLAMING FRONTIER" at the Paramount-Empress - NOW!
News
PONY EXPRESS
"The FLAMING FRONTIER"
Paramount-Empress Now!

GETTING A BREAK FROM THE POSTAL TELEGRAPH

Worked by the Paramount-Empress, Salt Lake City. The text tells that a telegram would have averted the Custer Massacre had postal service been available. Instead we have The Flaming Frontier.

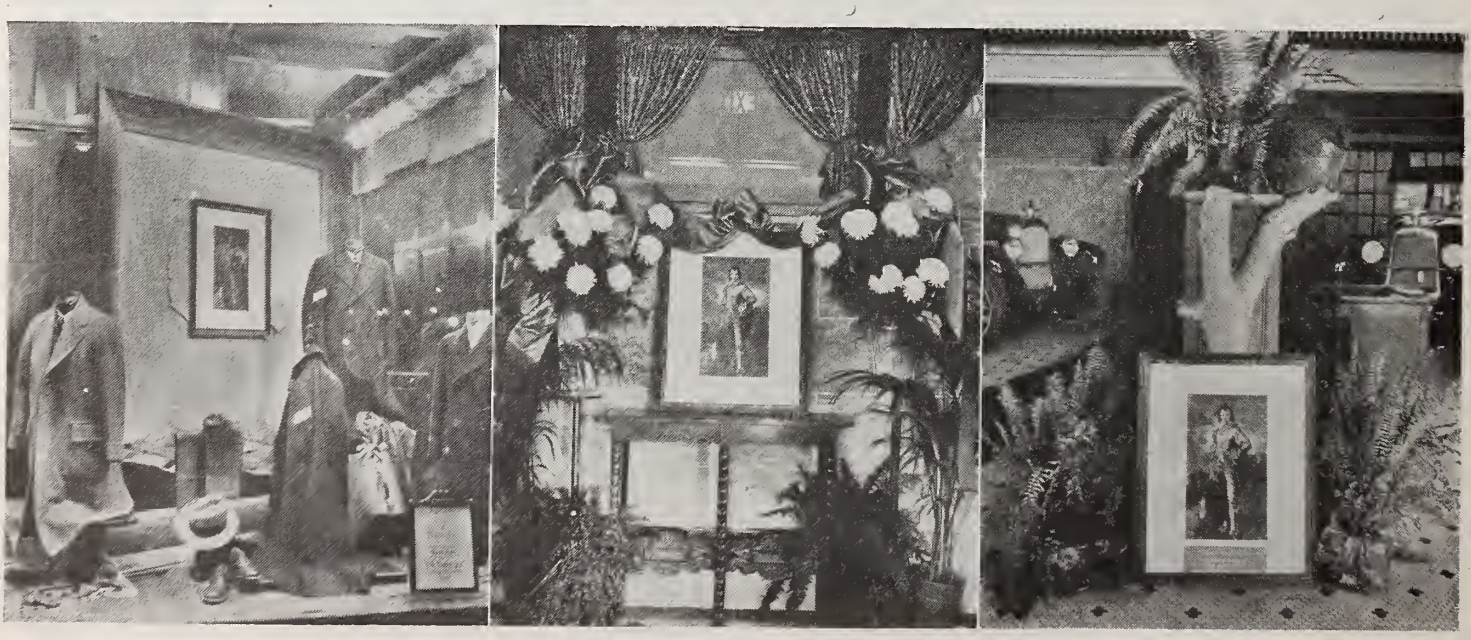
Fake Tickets

Facsimiles of the $5 first night tickets to The Midnight Sun at the Colony last spring were thrown out in upper New York lately with the reverse side printed with the announcement that the same show could be seen at regular prices at the local house. The cards were used by the Belmont and Crescent Theatres, the copy being changed to name the house being advertised. This should prove a useful novelty in other sections on plays with a high priced Broadway opening.

Had the Horsemen

Playing The Four Horsemen of the Apocalypse just as the circus season was fading and Spark's Circus was making one of its final pitches in Macon, Ga., Montagu Salmon, of the Rialto Theatre, arranged for four of the circus employees to follow a mounted six sheet which tailed the circus parade, each horse blanketed with the title and house.

His marquise carried four foot cutout letters painted a deep red and then varnished to bring up the color.



TWO WINDOWS AND A LOBBY DISPLAY ON THE BLUE BOY TO OPEN A NEW HOUSE

The Capitol Theatre, Richmond, Va., did as much with this novel Educational as it did for the feature and the paintings won some nice windows. One cut shows a hook-up with an automobile company who put a blue car on the street to help advertise car and film, and also took large newspaper space. If a short is a feature, don't count the length.

E. R. Rogers Makes Fine Campaign for Stella Dallas

Sold Meighan Well With Food Cartons

Charles F. Shire, of the Rialto theatre, Lincoln, Neb., sold The New Klondike to a heavy extra business through a hook-up to a food concern specializing in pastes.

Any child could get a free ticket on presentation of six empty Gooch macaroni, spaghetti or noodle containers.

In addition the boy and girl presenting the largest number of cartons each day were awarded a prize. The boy got a baseball autographed by Meighan and the girl was given an automatic pencil and an autographed photograph.

At the end of the week extra large prizes were given the boy and girl who had presented the largest number of containers in the daily contests.

The Gooch company made displays in 225 stores handling its products paid for the pencils and the two grand prizes and threw in 71 inches of advertising.

Store sales were materially increased and the box office also profited. This is a stunt that can be worked on any picture and it will bring in real money.

Cheap Lanterns

When Edgar Hart wanted some Chinese lanterns for atmosphere for a Road to Mandalay lobby, he did not go over to the ten cent store and merely ask for lanterns. He had a chat with the manager and suggested that he might have some that were not badly damaged but were not good enough to sell as firsts.

He got 32 for $1.20. Some had lost their wires and others had slight tears, but they were plenty good enough for the lobby display that put the Chaney picture over to two days big business at the Colonial Theatre, Portsmouth, N. H.

Edgar could not be more careful were it his own money that he was spending.

COHEN AND KELLY ESCORTED THE HARRISBURG NEWSBOYS

Russell A. Bovim, of Loew's Regent Theatre, added the banner and bally to a parade of newscarriers who were scheduled for a special showing of an opposition picture. It helped to build up the flash.

Worked Many Ideas For Stella Dallas

Getting Stella Dallas with which to open Greater Movie Season at the Tivoli Theatre, Chattanooga, E. R. Rogers put extra effort into his stunts and put the business on a Winter basis.

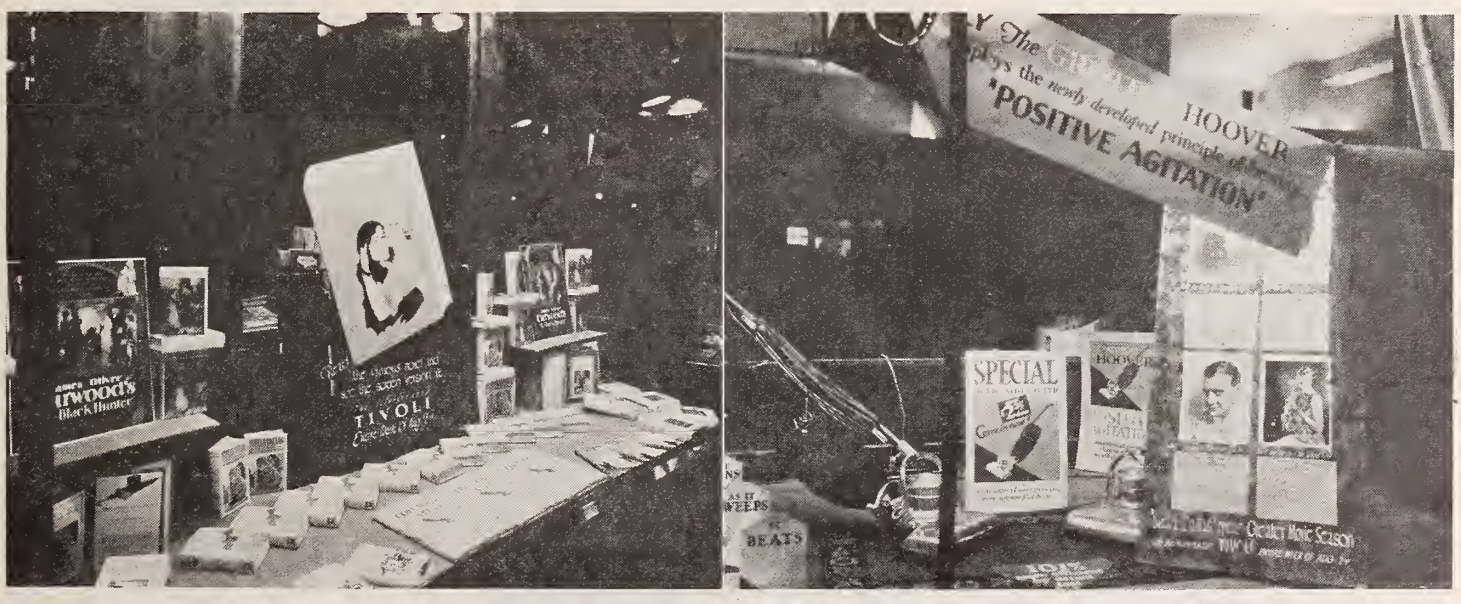
A preview was given a week in advance, and the newspaper account of this event was lifted from the forms and put into a form letter. As the review was turned over to a second column, it went very nicely, leaving room on the ordinary letter sheet for fourteen lines of sincere praise signed in facsimile by Mr. Rogers. This was sent out to the entire mailing list and served to start the campaign. The opening paragraph tied the picture to Greater Movie Season.

A special herald in the shape of a cutout heart with "The story of a woman's heart" in white script was put through the residential section. It was a four pager and the inside pages carried type and cuts for the picture. At the same time 5,000 paper napkins were distributed to the hotels and restaurants using these.

A six-day advance campaign stressed the line "Bring a heart when you come to see Stella Dallas." This was supplemented by the appearance on the streets of a number of attractive girls who pinned heart cutouts with the same text to pedestrians. Half sheets also carried the same copy.

Just before the opening the form letters were backed up with 2,000 postcards and comments on the preview was run in the advertisements. Several thousand book marks were distributed through the libraries and the book stores and four windows were attractively dressed.

This is a little late getting along but it's good for next year.



TWO OF THE FOUR DISPLAYS ON STELLA DALLAS TO OPEN GREATER MOVIE SEASON

On the left is the book store display arranged by E. R. Rogers, of the Tivoli Theatre, Chattanooga, on this United Artists picture which opened the local Greater Movie Season. On the right is a hook to a vacuum cleaner. This was only one of the details of an unusually comprehensive campaign that put over the picture and the season.

A Proper Advance Appeal Reduces Average Costs

Gets Pretty Display For Talmadge Comedy

Suggesting the Frank Burns style, the Coliseum theatre, Seattle, achieves a fine display on Constance Talmadge in The Duchess of Buffalo. The space is a three tens, with the actual advertisement only 3 by 4 inches in a space of 65 square inches, and yet the white space is what gives real value to less than one-fifth of the area.

STARTING SATURDAY
CONSTANCE TALMADGE
in the
DUCHESS OF BUFFALO
A brand new and joyful comedy to follow "Her Sister From Paris." It is a decidedly pleasant mixture of laughs, love, beautiful clothes and — yes, a wee bit of spice with a Russian tang.
"MY KID" a comedy featuring "Big Boy," the screen's most surprising youngster.
"KO KO CAB-TICNE" is something new and extremely novel — you can't resist it!
COLISEUM ORCHESTRA — 30 ARTISTS
Wineland Director
Betty Anderson Soprano
COLISEUM
Tonight Only, Lillian Gish in "La Boheme"

ARTISTIC AND SELLING

Most of the text is in six and eight point, which most advertising writers would regard as far too small, but it is all readable, and the five selling lines give just the right suggestion of a snappy comedy. The same type in barely enough space to carry it would be a waste of money, but where the larger space gives it isolation it will probably be read by many who ignore 36 and 48 point lines to do so. The cut might have come through better, but that is a detail. Even as it stands it suggests class, and class makes sales.

FOR OPENING DAY

Just by way of contrast compare the above with the two twos used for the opening day. This is only about four inches in area, but because of the previous display it is abundantly able to put the picture over. It is a big drop from 3 inches to 2, but the thirty makes it possible to use twos for the remainder of the run. The right time to sell a picture is before it gets there, plus a reminder during its stay. The Coliseum does this very nicely.

It may be argued that it would be better to divide the space more equitably to get the reader who possibly overlooked the one big splash. In some places this might be true, especially where an appeal is made to a floating population. Much depends on the town and even the house. Here the one big splash seems to work best.

Temptress Spaces Sell the Vampire

Most of the announcements for The Temptress seem to stress the character above all else, and in Cleveland the Stillman starts its space with a sure fire in that "Loved as no woman has ever been loved."

STILLMAN
LOVED— as no woman has ever been loved!
Cleveland Has Succumbed to the charms of the seductive heroine in
BLASCO IBANEZ'S Fiery Drama
"The TEMPTRESS"
with GRETA GARBO, ANTONIO MORENO
Cast Includes: Roy D'Arcy Lionel Barrymore Marc McDermott and 3,000 Others
Fate marked her to be loved by half a dozen men—to be a radiant passion flower, making men forget all else in a desire to possess her!
Metro-Goldwyn Production
Starting Next Sunday!
Rex Ingram, master producer, has turned to a new field and produced the GREATEST MYSTERY OF THE YEAR—
"The MAGICIAN"
With ALICE TERRY
Shudders! Creepy mystery! Thrill upon thrill!

AN EFFECTIVE APPEAL

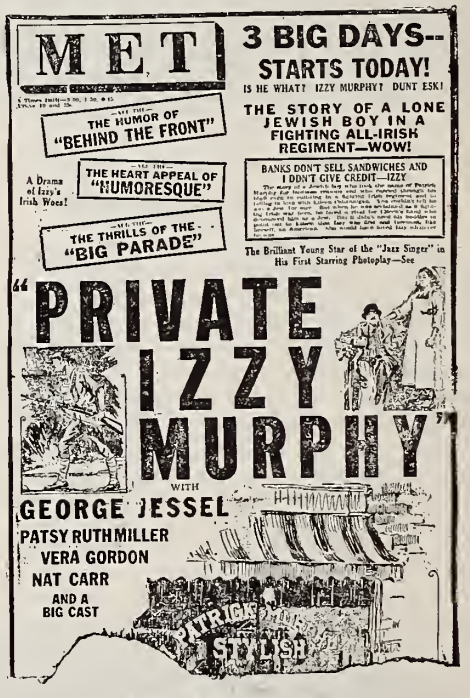
That may leave you cold, but there are thousands of women who get their romance from the screen, and to such that carries a wonderful message. It's a good thing to remember in framingg your own appeals. Even married women find more romance on the screen than in their own lives. It's one of the reasons for the popularity of the pictures, and it pays to capitalize the idea as has been done in this instance.

For the general public there is another appeal below the title, but here there is a rather awkward line which reads "Fate marked her to be loved by half a dozen men." That's suggestive of the grocery bill. "Many men" would have carried a richer appeal. You get half a dozen eggs, but love affairs do not come in commercial units.

Better display would have been had on this title had the author and star names been held down to Roman. In bold face they they are no more prominent and yet they reduce the prominence of the title because the bold type has to fight bold instead of being aided by a light face.

Makes Heavy Splash For Private Murphy

This is only the top of an advertisement from the Met theatre, Grand Forks, N. D., on Private Izzy Murphy, but even this section drops thirteen inches across four. The entire space is much longer.


MET
3 BIG DAYS--
STARTS TODAY!
IS HE WHAT? IZZY MURPHY? DUNT ESK!
THE HUMOR OF "BEHIND THE FRONT"
THE STORY OF A LONE JEWISH BOY IN A FIGHTING ALL-IRISH REGIMENT—WOW!
A Drama of Izzy's Irish Woes!
THE HEART APPEAL OF "HUMORESQUE"
BANKS DON'T SELL SANDWICHES AND I DON'T GIVE CREDIT—IZZY
THE THRILLS OF THE "BIG PARADE"
The Brilliant Young Star of the "Jazz Singer" in His First Starring Photoplay—See
"PRIVATE IZZY MURPHY"
WITH
GEORGE JESSEL
PATSY RUTH MILLER
VERA GORDON
NAT CARR
AND A BIG CAST
STRICTLY STYLISH

SPLASHING IZZY

There is a good line hidden away to the left reading "A drama of Izzy's Irish Woes" which will get a laugh, and you get the idea that this must be a big picture or the theatre would not make so much noise about it. Izzy has been heavily advertised almost everywhere, but this is an exceptionally large space.

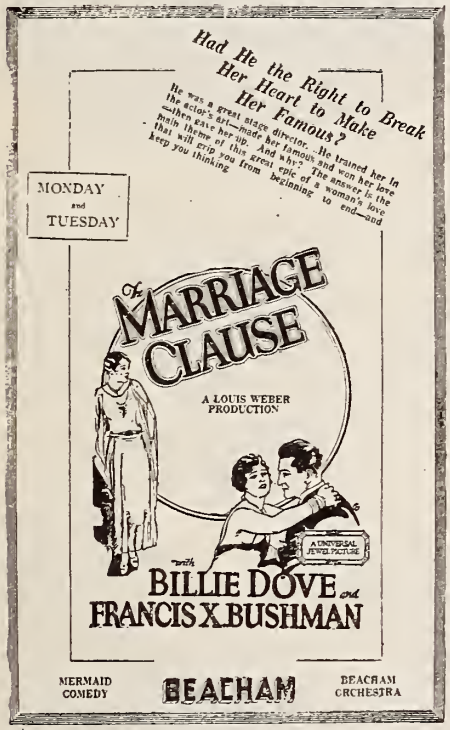
Layout Can Alter Apparent Height

If you could put these two examples from Frank H. Burns, of the Beacham theatre, Orlando, Fla., side by side, it would appear that one is at least an inch higher than the other and yet both are three tens. It is only an illusion, but a deceptive one.

The first example shows the use of a plan book cut that contains considerable lettering and three figures. Above the cut is a three and one half inch bank of text broken through the inside frame. The cut very

Louis Shimon Offers a Nice Type of One Column

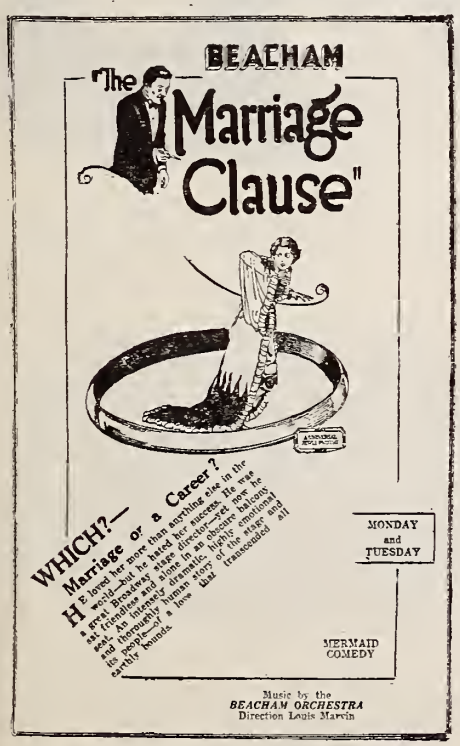
nearly fills the inner frame and is fairly full of detail. It is by no means squat, but it


Had He the Right to Break Her Heart to Make Her Famous?
He was a great stage director. He trained her in the actor's art—made her famous and won her love. Then came success—and what? The answer is the main theme of this great epic of a woman's love that will grip you from beginning to end—and keep you thinking.
MONDAY and TUESDAY
The MARRIAGE CLAUSE
A LOUIS WEBER PRODUCTION
A UNIVERSAL JEWEL PICTURE
with
BILLIE DOVE and FRANCIS X. BUSHMAN
MERMAID COMEDY
BEACHAM
BEACHAM ORCHESTRA

THIS SEEMS SHORTER

does not look as long as the other, because most of the space is filled from side to side.

The other space is precisely the same measurement, but here there is less type and but two figures, one well above the other. The cut itself seems to be longer because it does not fill from side to side all the way up, and yet there is a difference


BEACHAM
"The Marriage Clause"
WHICH?—Marriage or a Career?
He loved her more than anything else in the world—but he hated her success. He was a great Broadway stage director—now he sat, friendless and alone in an obscure balcony and thoroughly dramatic, highly emotional production—of a home story of the stage and its people—of a love that transcended all earthly bounds.
MONDAY and TUESDAY
MERMAID COMEDY
Music by the BEACHAM ORCHESTRA
Direction Louis Marvin

THE SAME HEIGHT

of less than one sixteenth of an inch in their measurements.

Even the inset bank helps to create the illusion because it is tilted at a greater angle. Everything seems to run up and down, and so the illusion is created of greater depth, just as stripes running lengthwise will give height and cross stripes suggest breadth.

This is something to remember when you want to gain one effect or the other. Broad lines gives the semblance of width while narrow, up-and-down columns will suggest heighth even when you use precisely the same words and the same type. Even an open letter set two column width will look shorter than the same letter set in two standard columns. Here the difference will not be very great, but it will be appreciable could you compare the two styles.

Both of these displays are characteristic of Mr. Burns' style and the type panel gives a new suggestion for gaining attention without the usual rule panels.

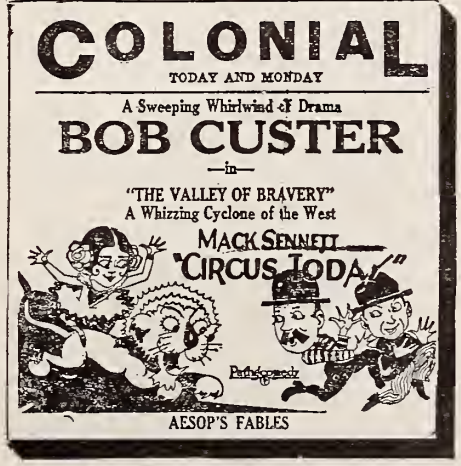
Makes Our Gang the Featured Attraction

Playing up Our Gang in Uncle Tom's Uncle, the Shattuck theatre, Hornell, N. Y., gives the entire space to the Pathecomedy, dismissing the feature in a couple of lines. And the house follows an odd style of layout, as may be seen from the cut.

At the SHATTUCK
Thursday Friday Saturday
Three Great Days of Laughter
"Our Gang" Comedy
Hal Roach presents his RASCALS
"UNCLE TOM'S UNCLE"
ROBERT McGOWEN
Pathecomedy
One of the greatest Productions of Uncle Tom's Cabin ever offered to the American Public.
SEE Mickey as Simon Le Gree.
Joe the Fat Boy as Uncle Tom.
Farina as Topsy.
Jachil as Uncle Tom's Uncle.
SEE ELIZA crossing The Ice. The most realistic scene ever presented in any barn.
EE THE PACK OF BLOOOHOUNDS.
SEE Uncle Tom's Trip to Heaven.
A SHOW YOU WILL NEVER FORGET. YOU WILL CRY WITH LAUGHTER.
Never before has the "Gang" created such a picture
More laughs than a Circus.
Get in regardless of the weather.
ALSO showing Paramount Picture.
"Sackcloth and Scarlet"
Matinees, 15-25c
Eve. 35c.

PLAYING UP OUR GANG

This is a two column width, dropping about five inches, and the text is almost entirely an eight point semi-bold, set single column. This makes for ease in reading,



ANOTHER PATHE CUT

and will sell the average person into buying a ticket, for the text is written with real enthusiasm and suggests something worth while. You are urged, for example, to see Eliza cross the ice, "the most realistic scene ever presented in any barn."

It is an unusual display, but we think that the appeal sold many more tickets, and if the comedy will do the selling, it is good business to concentrate on the comedy.

And here is another, this time from the Colonial theatre, Pueblo, Col., in which the corner cut gets the bulk of the display and is made to carry the feature.

This time Bob Custer gets a better play-up, but it is Circus Today, another Pathe, that carries the cut and gets a generous half of the space.

It is beginning to look as though managers were at last realizing the sales value of comedies.

Gets a Good Appeal In a Single Three

Louis Shimon, of the Uptown theatre, Sheboygan, Wis., is limited in his newspaper spaces because the house cannot afford large lineage, but he gets a very adequate display in a single three inch space.

A NICE SINGLE

He achieves this effect partly through centering the space on the main attraction, but two or three lines could have been taken for the companion features without material loss in appearance.

The chief reason for the effect is the choice of display letters. Keeping them small gives a real display. Larger type would have crowded the space and would have defeated the end aimed at. It is much better to use a twelve or fourteen point letter in a space it fits than to try for larger sizes which will only emphasize the space limitation. Mr. Shimon could have gone up another two points on the letter, and he could have spoiled the entire effect through this effort to gain a larger letter. Display is not a matter of size, but of proportion.

If you can do a good single column ad, please send it in. They're hard to get.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"The Third Degree"

Dolores Costello is Star of Screen Version of Charles Klein's Stirring Stage Melodrama

CHARLES KLEIN'S STIRRING melodrama of police methods, which scored a big success on the stage several seasons ago, has been adapted to the screen as a starring vehicle for Dolores Costello and is presented with an excellent supporting cast, including Rockliffe Fellowes, Kate Price, Tom Satnschi, Louise Dresser and David Torrence.

The gist of the idea is the arraignment of the so-called "third degree" used by the police to force a confession of crime.

The story while involved and depending upon a series of coincidences that have been greatly stretched, bringing together after many years, several of the principals under entirely different conditions and involving many cross threads, when it reaches the climax succeeds in establishing a situation with ample material for the speedy conviction of an innocent man. There is an established motive, convincing circumstantial evidence and finally the "third degree" confession. While melodramatic in its manipulation of circumstances and rather improbable from the standpoint of real life, the climax is stirring drama even though the audience knows the solution.

Director Michael Curtiz has utilized too much footage in planting the different threads and getting down to the meat of the story and the earlier sequences, while interesting and containing thrills, can be cut to advantage, for instance the thrill scene in the ride of death in the circus is held too long. He has injected some excellent and skillful camera work as when Dolores Costello is shown as a high wire artist with the audience as a background and has made very extended use of the kaleidiscopic shots utilized in "Variety" and "The Waltz Dream," showing several scenes in a patchwork on the screen at the same time, and rapid flashes from one to another scene to depict the mental processes of the characters. In fact, there is such a repetition of this device that its effect is materially curtailed.

Dolores Costello and the supporting players give creditable accounts of themselves, although Louise Dresser, whose work is usually excellent and restrained, overacts apparently due to over-direction.

"The Third Degree" is stirring melodrama and convincingly establishes the point of the fallacy of the "Third Degree" methods of the police, but considerable cutting would strengthen its audience value.

Warner Brothers Present
Dolores Costello in
"The Third Degree"
Based on play by Charles Klein
Directed by Michael Curtiz
CAST:

Annie	**Dolores Costello**
Alicia Daly	**Louise Dresser**
Underwood	**Rockliffe Fellowes**
Jeffries, Jr.	**Jason Robards**
Mrs. Chubb	**Kate Price**
Daly	**Tom Santchi**
Chubb	**Harry Todd**
Jeffries	**David Torrence**

Length—7,647 Feet

Jeffries, Sr., resents his son's marriage to a circus girl and Underwood, hired to compromise her, is killed. Young Jeffries is forced by third degree methods to confess, but it develops that Jeffries' wife, in reality the girl's mother, is guilty. Stirring melodrama.

"Hotel Imperial"

Pola Negri Achieves an Artistic Triumph in Finely Directed Drama of the Eastern Front

Adolph Zukor and Jesse Lasky Present
Pola Negri in
"Hotel Imperial"
With James Hall and George Seigmann
Based on story by Lajos Biro
Directed by Mauritz Stiller
CAST:

Anna Sedlak	**Pola Negri**
Paul Almasy	**James Hall**
General	**George Seigmann**
Elias	**Max Davidson**
Petroff	**Michael Vavitch**
Anton	**Otto Fries**
Baron	**Nicholas Soussanin**
Major General	**Golden Wadams**

Length—7,091 Feet

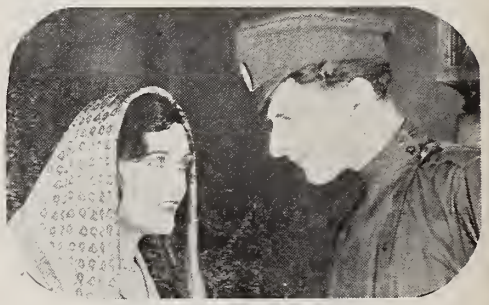
An Austrian lieutenant caught within the the lines is befriended by Anna, a maid in the Hotel Imperial, who passes him off as a waiter and saves his life at the cost of her reputation and almost her honor, but a shift of front permits a natural and happy ending. Excellent melodrama showing Pola Negri at her best.

FOR THE FIRST TIME since "Passion," Pola Negri makes good her claims to recognition as a tragic actress. In "Hotel Imperial," she once more shows the reserved power and artistic feeling of her initial success. The overacting which has marked some of her American productions has been forgotten and once more she becomes the subtle, restrained player of her original success. Whether this is due to a change of directors or to a change of heart is uncertain, but Negri certainly has "gone to work" at last.

As the maid in the almost deserted Hotel Imperial in an Austrian village just within the Russian lines, she finds a congenial role and she plays it with a certainty of touch that is seldom marred by an artistic misstep and never spoiled by blatant over-action. To borrow a phrase from the school of acting in which she recently included herself, she is no longer biting the scenery to express her intense emotions. She once more expresses volumes in a glance.

"Hotel Imperial" is not a war play within the accepted meaning of the term. It is a story of 1915, but the war serves as a background for intimate melodrama; the story of an Austrian officer caught within the Russian lines and saved from detection by the patriotic Anna Almasy and the semi-comic figure of the Jewish concierge played by Max Davidson so well that he can intrude upon the tragic scenes without spoiling them with a laugh.

Paul kills a Russian spy, who carries information that might result in vast harm to the Austrians. He stands ready to take the consequences, but Anna extricates him from his position by declaring that he was in her room when the murder evidently was perpetrated. As she has been vamping and evading the Russian General, the consequences to her are fraught with danger but she thinks only of her hero and fortunately the General is disgusted rather than incensed, so she is spared to share Paul's



triumph when he reappears with his own forces. It is drama which does not rise to sublime heights: suspense which never overstrains the nerves, but it is sound drama, well sustained and thoroughly plausible.

James Hall is as dashing as his dragoon role requires and George Siegmann is unusually good, even for him, in a character part. Michael Vavitch, as the Russian Spy, contributes another important character sketch.

The direction of Maurits Stiller, supervised by Eric Pommer, is the outstanding feature. He keeps a positive grip on the development of the story while introducing a number of novel features. There is a fine sequence at the opening, a skirmish battle in the grey dawn, and his cinematics in a dream scene, in which Paul's dream merges into the reality of the Russian invasion is not only well handled, but it belongs to the situation. He does not indulge in trick shooting merely to inject novelty. He uses it to give greater effect to the scenes.

In a word "Hotel Imperial" is one of the best rounded productions of the current catalogue. Its acceptance in the smaller towns may be problematical. Its artistic value is undeniable.

"The Lady in Ermine"

Popular Operetta Furnishes Corinne Griffith With Pleasing and Colorful Starring Vehicle

AN ITALIAN ESTATE near the Austrian border in the year 1810, when these two countries were at war, furnishes the locale for "The Lady in Ermine," Corinne Griffith's newest starring production for First National release.

Originally an operetta which proved a hit, Dirccter James Flood has not only faithfully transferred it to the screen, preserving the salient points of the story and taking advantage of camera scope to make it more elaborate pictorially, but has cleverly maintaincd the pleasing lilting swing of the original.

Hinging on one situation, the appearance of the heroine before the invading general clad only in an ermine coat to save her husband from execution, the story is slight but the dramatic tension and suspense is well mantained and the interest is held throughout, making it pleasing and enjoyable entertainment for the average patron.

While the idea is rather scnsational and trcads perilously close to the risque in its inferences, there are no objectionable scenes and the solution is clever and satisfactory. Although it develops that the big scene is all a dream of the general's wine-sodden mind, brought about by the heroine's story of the similar predicamcnt of her grandmother, unlike the usual dream sequence, it does not prove an anticlimax.

Corinne Griffith is lovely as the lady of the title and Francis X. Bushman gets more sympathy than his thankless role reserves.

Asher, Small and Rogers Present
Corinne Griffith in
"The Lady in Ermine"
Based an operetta by Rudolph Schanzer and Ernest Glazer
Directed by James Flood
A First National Picture
CAST:

Marlana	**Corinne Griffith**
Adrian	**Einar Hansen**
Crown Prince	**Ward Crane**
General Dostal	**Francis X. Bushman**
Maid	**Jane Keckley**

Length—6,400 Feet

In 1810 Austrian army invades Italian castle and the beautiful countess tells of a similar invasion by French when her grandmother saved her husband by appearing before general clad only in ermine cloak. The drunken Italian general dreams that he has a similar experience and believing it to be real, frees the countess' husband. Colorful and stirring drama with excellent suspense.

"Home Struck"

Peter Milne's Human Interest Story of Stage and Home Life Makes Genuinely Pleasing Film

WITH VIOLA DANA in the leading role, assisted by an exceptionally well-balanced cast, F. B. O. is offering "Home-Struck," a genuinely entertaining little story of back-stage and home life that should mean a thoroughly pleasant hour for the majority of theatre patrons.

Based on a story by Peter Milne, whose experience has given him a good line of what the average exhibitor wants, this is a "homey" little story of a stage star who longed for a little home of her own. As the title expresses it, she was "Home-Struck." How she married a bank clerk, became gradually disillusioned until finally he embezzled funds and skipped, but in the end took him back repentant furnishes a pleasing little story exceptionally rich in human interest.

Mr. Milne has not only tackled his subject from an out-of-the-ordinary angle, but has introduced an exceptionally interesting and sympathetic character, a press agent friend of the heroine-star, who stands by her, sacrificing his own love to bring back her erring husband to her. It is a whale of a role and Alan Brooks does his best screen work here. One little, repressed emotional scene is a gem. In fact many patrons will wish that he might have won the girl.

Viola Dana is excellent in the intensely sympathetic role of the girl, while Tom Gallary gives a fine performance as the weak husband. Nigel Barrie is thoroughly satistory as the double-crossing supposed friend of the husband.

There is amusing comedy relief, and touches of jazz, but it is the strong element of reality to life and genuine heart and human interest that will make this picture register with the fans.

Joseph P. Kennedy Presents
"Home-Struck"
Featuring Viola Dana
Based on story by Peter Milne
Directed by Ralph Ince
CAST:

Barbara Page	**Viola Dana**
Lyn Holmes	**Alan Brooks**
Dick Cobb	**Tom Gallery**
Warren Townsend	**Nigel Barrie**
Banker	**George Irving**
Nick Cohen	**Charles Howard**

Length—5,613 Feet

Barbara, stage star, longing for a home, marries Dick, a bank clerk, who continues his wild life and embezzles from bank. Lyn, Barbara's friend, finally squares matters and brings Dick, repentant, back to her. Excellent human interest drama of stage life.

"Rough and Ready"

Jack Hoxie Has Modern Sir Walter Raleigh Role in His Newest Western for Universal

LIKE THE FAMOUS Sir Walter Raleigh, whose last name he bears, Ned Raleigh portrayed by Jack Hoxie, was a believer in chivalry towards women and spread his coat over a mud puddle so that one of the fair sex might pass in safety.

This marks the beginning of the romance in "Rough and Ready," Universal's newest Blue Streak western starring Hoxie. Like all of this star's pictures, it is a story of the west, of perfidy, villainy and heroism, with Jack winning the girl and saving the ranch by discovering the hiding place of the rustled cattle, trouncing the main trouble-maker and discovering on the ranch an oil deposit that has caused all of the trouble.

There is the usual full quota of stirring action, with gunplay, fine horsemanship and hand-to-hand encounters, and the story moves along at a snappy clip. It should prove a satisfactory attraction for the Hoxie fans and theatre clientele that like westerns. The contrast in Jack's attitude of chivalry and his rough pal's belief in caveman tactics which he practices on the heroine's companion, furnishes an agreeable comedy element.

Hoxie is his usual likeable self and his familiar horse and dog add to the interest.

Carl Laemmle Presents
"Rough and Ready"
Starring Jack Hoxie
Directed by Al Rogell
CAST:

Ned Raleigh	**Jack Hoxie**
Beth Stone	**Ena Gregory**
"Poison" Smith	**Jack Pratt**
Manning	**William Steele**
"Rawhide"	**Monte Montegue**
Stone	**Clark Comstock**
Martha	**Marin Sais**

Length—4,409 Feet

Manning, eastern capitalist, conspires with rustlers to hide Stone's stock, hoping to secure the property, as he has found oil on it. Ned, the foreman, finds the oil and saves Beth, who has agreed to marry Manning to save her father. Stirring action western.

"Valencia"

Colorful and Spectacular Spanish Romance Produced by Buchowetzki Stars Mae Murray

BEARING THE NAME of one of Spain's most beautiful and picturesque cities, "Valencia," the newest Metro-Goldwyn-Mayer production starring Mae Murray, is a colorful romance that, appropriately, is entirely Spanish in story, atmosphere and settings, with every member of the cast portraying a Spanish role.

Dimitri Buchowetzski, who directed the production, also collaborated on the story and probably because of the very slight plot thread, has gone in lavishly for the picturesque and given the picture a sumptuous production. In this angle lies the film's greatest appeal, although a particularly ardent if rather unconvincing romance and considerable legitimate comedy relief add to the entertainment value.

The idea of the plot is that the heroine, who also bears the same name as the Spanish city, is loved by a sailor and by the haughty and conceited governor. She is a vivacious and rather flirtatious dancer, but eventually realizes her real love for the sailor and after saving him from the governor's wrath, shares his exile and poverty.

Buchowetzki has used a novel device to save the heroine from the governor. When she goes to his apartment to "pay the price" for her lover's freedom, she weeps so that he orders her thrown out.

Miss Murray has a congenial role and Lloyd Hughes makes a picturesque but not entirely convincing hero. Roy D'Arcy gives one of his typical performances as the governor.

Metro-Goldwyn-Mayer presents
Mae Murray in
"Valencia"
A Dimitri Buchowetzki Production

CAST:

Valencia	**Mae Murray**
Felipe	**Lloyd Hughes**
Don Fernando	**Roy D'Arcy**
Don Alvardo	**Max Barwyn**
Captain	**Michael Vavitch**

Length—5,680 feet

Felipe, a sailor falls madly in love with Valencia, a Spanish dancing girl, who is sought after by Don Fernando, the governor. When Felipe deserts his ship, the Don throws him in prison, but Valencia obtains his release and shares his disgrace and exile. Colorful Spanish romance.

"Desert Valley"

In Addition to Fast Action There Is a Lot of Peppy Comedy in New Buck Jones Western

ADAPTED FROM A NOVEL by Jackson Gregory, Buck Jones' newest starring vehicle for William Fox is a story of the West built around the fight of the ranchers against an unscrupulous financier who seeks to drive them away by corralling the water supply necessary for their cattle.

Buck has the role of a stranger who lands in jail as the result of trying to steal a pie. Learning that an innocent man is accused of having burst the water pipe he escapes jail, leads the deputies a merry chase, rescues the girl from the villain, saves her father and finally chastises the villain and brings him to terms and wins the girl.

In addition to having a lot of typical western action, the first half of this story has been handled in an exceptionally peppy and laughable vein with Buck in a humorous role, doing stunts, pulling comedy gags which are semi-slapstick, eluding his pursuers in an amusing chase and generally having a hilarious time that should prove entertaining to the fans. In fact, he maintains this happy-go-lucky attitude right through the serious part even in the climatic and well handled sandstorm scene where he plays dead and then licks the villain after frightening the girl.

Virginia Brown Faire gives a good performance as the girl and Malcolm White is a thoroughly competent villain. Eugene Pallette handles the comedy role of the boob deputy with skill.

"Desert Valley" is an entertaining western handled in a lighter vein than usual and should please the fans.

William Fox presents
Buck Jones in
"Desert Valley"
Based on novel by Jackson Gregory
A Scott R. Dunlap production

CAST:

Fitzsmith	**Buck Jones**
Mildred Dean	**Virginia B. Faire**
Jeff Hoades	**Malcolm Waite**
Timothy Dean	**J. W. Johnston**
Sheriff	**Charles Brinley**
Deputy	**Eugene Pallette**

Length—4,731 feet

Fitzsmith, happy-go-lucky stranger, gets mixed up in feud between cattle raisers and villain who seeks to control the water holes. He finally licks the villain and wins the girl. Western with plenty of action and a lot of uproarious comedy.

"The Cyclone Cowboy"

Pathe Offers Actionful Western Starring Wally Wales, Directed by Richard Thorpe

IN HIS LATEST PRODUCTION, "The Cyclone Cowboy," which is being distributed by Pathe, Wally Wales has the opportunity not only of appearing as a typical western red-blooded hero, but also the less romantic role of being the butt of considerable comedy, because of his awkwardness in a society drawing room.

When the story moves to the great open spaces, Wally is again in his element, and shows to advantage, while the handsome drawing room lounge lizard is not only ill at ease, but proves to be a coward and Wally, of course, wins the girl. Wally's guilelessness and willingness to help the other fellow's romance furnishes a novel note.

The comedy is fairly amusing, although of a familiar type, and the action includes fighting, encounters with rustlers, hard riding and other action situations that have many times proved their hold on the western fans.

Wally, who is a chap with a pleasing personality, creditably handles the leading role, while Violet Bird is attractive as a girl, and Richard Lee is satisfactory in the thankless role of the lounge lizard. The best performance is contributed by Raye Hampton as the girl's mother, a vigorous he-woman role. George Magrill capably handles the role of a cattle rustler.

"The Cyclone Cowboy" rates as a moderately entertaining program western, with a fair quota of action and comedy and a number of striking exteriors.

Lester F. Scott, Jr., presents
Wally Wales in
"The Cyclone Cowboy"
Directed by Richard Thorpe
A Pathe picture.

CAST:

Wally Baxter	**Wally Wales**
Norma	**Violet Bird**
Ma Tuttle	**Raye Hampton**
Gerald Weith	**Richard Lee**
Laura Tuttle	**Ann Warrington**

Length—4,447 feet

Norma, a western girl, falls for a city chap and Wally helps along the romance but when the fellow proves a coward and Wally saves Norma from bandits she realizes that Wally is really the man for her. Good western with action a plenty.

The Unsolved Mystery of Moving Pictures

(Continued from page 100)

was the first to appreciate the importance of using flexible film. His patent application mentions 'insoluble gelatine coated with silver bromide,' and Mr. LePrince, Longley and Mason have stated that he used 'celluloid films' before his last journey to France in September, 1890; (4) that he was the first to use the method of registering the moving of the pictures by perforations and sprocket wheels, as shown in the patent drawings in 1888 and (5) that he was the first to appreciate the possibilities of coloured moving pictures.

Mason, who worked under LePrince, in Leeds, asserts that LePrince began to use celluloid films about 1889. This was a film made by Blair. LePrince recorded pictures of his mother-in-law, by means of his camera. These have been reproduced in "The Photographic Journal" (August, 1923). Mrs. Joseph Whitley died October 24, 1888.

In September, 1900, LePrince accompanied Mr. and Mrs. Richard Wilson, of Leeds, on a visit to France, the inventor having planned a long tour and a complete rest. hen in Bourges, LePrince parted with the Wilsons, explaining that he was intent on visiting Dijon, to see a brother, and he left the Wilsons on a Friday morning, arranging to meet them in Paris on the following Monday.

When LePrince did not appear in Paris at the appointed time, the Wilsons decided that he might have gone on to London in advance, to join Mr. Whitley. When the Wilsons reached London they found that LePrince was not there. Lengthy investigations were undertaken by the London and Paris police instantly, and a little later by the New York police, other cities taking up the case when notified.

"It was surmised by some," Mr. Scott asserted, "that LePrince had been kidnapped by agents of the American inventors, who were then hard at work on the same subject but had been forestalled by him."

* * * *

Will Day, F.R.P.S., F.R.A.S., has praised the work of LePrince (The Photographic Journal; July, 1826), and Henry V. Hopwood, in his valuable book, "Living Pictures" (London, 1899) describes LePrince's camera in detail.

Why Picture Scripts Aren't Used "As Is"

(Continued from page 101)

closely the outline of the book. The action must be condensed into comparatively few locales and held in these locales for specified periods.

When the same Cecil De Mille produced the colorful "Male and Female" from William Gillette's stage play "The Admirable Crichton," there were few who recalled that this was the second screen version of the story.

The first had been made several years before, following closely the stage play and presented in two-reel form by the old Kalem company. It made so little impression that it promptly was forgotten, but we venture to suggest that few have forgotten "Male and Female."

One director followed the story as closely as he was able. The other made it into a glorified picture with the sumptuous "Babylonian episode" and achieved something far more lasting.

Another instance that probably will suggest itself to those who both read the novel and saw the play of "The Four Horsemen of the Apocalypse" will further amplify the idea.

Here the mysterious figure of the Russian radical who comes prominently into the play. In the novel he is merely a dreamer, in the play there is a suggestion of Christ, working to the striking finish in the cemetery where the great punch of the play is given in the words: "I knew them all—I loved them all." The scenarist dared visualize what the author could not so subtly handle in words, and Miss Mathis, through this change, not only heightened the general interest but achieved a wonderfully effective fade out.

We sympathize with our correspondent. It may be hard to see old and revered friends twisted and distorted to make a pictorial holiday, but we think that as a manager he will admit that the alteration of the classics is not without its justification: surely as much justification as playing Hamlet in modern dress for the benefit of the box office.

The Stuff That News Is Made of Today

(Continued from page 103)

Democrat mentioned it with a ring of local pride. The house was packed for every performance.

News is a commodity that has never yet been defined. An editor was credited with the remark that when a dog bites a man that isn't news, not when a man bits a dog, it is. However, what is one man's news is another man's hokum. Anything that has a bearing on the community in which it appears is pretty apt to be news. The human race has never overcome its clan instinct. A schooner built in New Bedford goes down by the head off Cape Hatteras and it's a local story in New Bedford.

A motion picture written in New York and produced in Hollywood, with a title mentioning Fort Wayne, Indiana, is a local story in Fort Wayne and it's worth extra mention in Indianapolis. It is up to the exhibitor to dig out that local angle and play it up.

In the large cities the motion picture theatres employ their own publicity writers and these chaps, usually clever newspaper men, get every slant on every picture. They overlook nothing. They even originate stories and now and then, fake them. Not so many years ago, it was the concensus of opinion in newspaper offices that only a press agent could be elected president of the Ananias Club.

Gradually, that stigma is being wiped out and legitimate news now takes the right of way. More newspaper men are becoming press agents and they are carrying with them into the new field some of the fine old traditions and something of the code which governs reporters.

But the problem for the small town exhibitor is to ascertain the stuff that news is made of and then to use it to the mutual advantage of himself and his newspapers. The city editor never remained long on a desk who was not eager for local news. It is the elixir of his life, the air he breathes, his food and his drink.

When an exhibitor gets a reputation for bringing in publicity stories with human interest and the local angle, he's going to be as popular in the city room as the cashier on payday.

THIS IS FRANCE'S YEAR IN PICTURES

(Continued from page 102)

hind the French producers and the reaction against American pictures is increasingly acute, due largely to the fact that French pictures are getting better and the American program pictures aren't.

"The French believe that American pictures are made in series like Ford cars, all of the same pattern, and are giving their own producers every incentive to supply their theatres with French pictures.

"As you know, the French film theatres, like those in all the rest of Europe, are far inferior to ours, in fact, bear no comparison at all to our own, but when American pictures are shown here, they suffer for this very reason.

"We don't notice their defects so much, on account of our palatial houses, fine organs and orchestras, prologues and presentations.

"Over there, where they have none of these things, a picture must stand on its own merit and quality as entertainment and ours suffer accordingly.

"Also, just as most foreign films when shown here, seldom are properly edited or titled, or tempoed as to story development, so the American picture over there gets the worst of it.

"My thought on the subject is that unless a more intelligent spirit of co-operation is shown by American producer-distributors to the French film makers, we will one day see a heavy "quota" imposed in France, just as it has been in Germany and as it is threatened to be in England and Italy.

"French producers are steadily making more and better pictures, which their own market and that of the rest of Europe can even now absorb at a fair profit. But they also would like to receive consideration here in America, and with the French theatre owner and the French public feeling as they do, the day is not far off when they will make it difficult for any but the best and biggest American productions to reach the screen in France, unless the American industry opens its doors to friendly competition.

"The same situation exists all over Europe, but because France is the pre-eminent producer just now, it shows itself most acutely there.

"American companies cannot invade the European theatre field to any appreciable extent because of building conditions, restrictions and local antagonisms.

"France s surely on the high road to achieving this position. It is only a question now of making enough productions and two or three years will see great advances in this direction.

"Personally, I hope long before that time to see American and French producers all pulling together, with an open market here for every good French picture."

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

BIGGER THAN BARNUM'S. (8,391 feet). A good one for the small town. Did the best business for Monday and Tuesday since the drop in cotton. Tone O. K. Appeal 85 per cent. Sunday yes, special no. Draw farming town 1,200. Admission 10-25. Jas. B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

BORN TO BATTLE. (5 reels). Star, Tom Tyler. Not a big production but one bubbling over with entertainment in spots when the gang is on the scene. Tyler's pictures don't call for much brain work on the part of the spectator, but they do give the people what they pay to see—entertainment. Tone O. K. Appeal general. Sunday, special no. Draw rural class, town 300. Admission regular 15-30, special 15-40. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

DOUBLING WITH DANGER. Star, Richard Talmadge. The best crowd in weeks on this one. He draws much better than the high class stuff some other companies put out. His stuff is good for Saturday night. Tone, appeal good, not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

FLAMING WATERS. (6,159 feet). Star cast. Our people pronounced this an unusually good melodrama. Paper on this production was quite mediocre, outside of the six sheet. Tone O. K. Appeal general. Sunday yes, special no. Draw rural class, town 300. Admission regular 15-30. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

HER HONOR THE GOVERNOR. (6,712 feet). Star, Pauline Frederick. A good political picture of a woman governor with Miss Frederick doing all she can; but, boys, this is not another Madame X, not by a long shot. Not the suspense, heart appeal or the great acting that was in Madame X. Good print and fine service from this exchange. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

JADE CUP. (4,656 feet). Star, Evelyn Brent. Hope you're better than this in Paramount's Love 'Em and Leave 'Em, Miss Brent, or my bunch will be leaving me flat when your pictures are played. This picture should be one of double feature. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

KING OF THE TURF. (6,210 feet). Star cast. Southern race track drama that seemed to please immensely, especially the racing scenes. Tone O. K. Appeal average. Sunday, special no. Draw rural class, town 300. Admission regular 15-30. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

LADDIE. (6,951 feet). Star cast. They don't make pictures that are any better than this. If there ever was a 100 per cent picture this is one. Tone O. K. Sunday, best you could get. Special yes. Draw town, rural, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

LONE HAND SAUNDERS. (5,453 feet). Star, Fred Thomson. A good western although the edge was taken off somewhat by the mistaken zeal of the director who, in an attempt to provide a comedy situation, includes scenes whereby a target over Fred's heart is the mark for pistol practice by one of the hired hands. Such stuff as this is ridiculous, Mr. Director, and our people told us so. Tone O. K. Appeal general. Sunday, special no. Draw rural class, town 300. Admission 15-30 regular. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.

Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.

OUR GANG.

First National

BROWN DERBY. (6,500 feet). Star, Johnny Hines. Don't think this is as good as this star has made. Only a fair picture and not very much comedy. Tone not so good, appeal fair. Sunday maybe, special no. Draw rural and town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

ELLA CINDERS. (6,540 feet). Star, Colleen Moore. This is a box office picture with a box office title. It did an excellent business against a strong opposition. We considered it just twice as good as It Must Be Love and it did twice the business. It is not so elaborate as some of her other pictures, but it is pure entertainment and my crowd ate it up. We want some more Ella Cinders and Sallys and Desert Flowers and Irenes and Flaming Youths. But we view Colleen's plans of making foreign pictures with trepidation. We are afraid that not even Colleen can put these over. Tone, appeal, Sunday, special—all O. K. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

HER SECOND CHANCE. Star, Anna Q. Nilsson. Very ordinary picture that made money on account of the star, Nilsson having quite a following here. No special. Draw rural, farming class, town 800. James Mcdonald, Wiley Theatre, Wiley, Colorado.

HER SECOND CHANCE. Star, Anna Q. Nilsson. A slightly better than average program picture. Anna Q. Nilsson and Charles Murray are popular and good here but the picture just wasn't as good as was expected of them. Tone O. K. Appeal fair. Special no. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

INTO HER KINGDOM. (6,347 feet). Star, Corrine Griffith. A very good picture similar to Volga Boatman. We did no business on this one. Somehow Miss Griffith does not pull here. Draw working class. Admission 15. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

IT MUST BE LOVE. (5,577 feet). Star, Colleen Moore. Selected this one for Thanksgiving Day program and did not make any mistake. It pleased everyone. It's the best picture Colleen has made, bar none. If she will keep to this type picture she will be at the head on any voting contest. Must say that some of her releases just did get by—here's hoping that she will stay in this type role. Small town draw. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

TRAMP, TRAMP, TRAMP. (5,830 feet). We paid a special price for this but it did not do as well at the box office as Rainbow Riley. A few good laughs but Langdon isn't in the class with Lloyd or Keaton—yet! Good print as on all First National pictures. Admission 15-30. Rural, small town draw. James Macdonald, Wiley Theatre, Wiley, Colorado.

Fox

ANCIENT MARINER. (5,300 feet). Star, Clara Bow. Our audience liked it for a change. Very good—I think far superior to Peter Pan. Tone, appeal good. Sunday yes, special no. Draw farm class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium, Benoit, Mississippi.

BLACK PARADISE. Star cast. Another sea story that makes a good program picture. Tone O. K. Appeal 65 per cent. Sunday yes, special no. Draw farm class, town 1,200. Admission 10-25. James B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

COUNTRY BEYOND. Olive Borden scored in this one; very good as the outdoor girl of the lonely Northwest and who, when she reached Broadway, would wear clothes with the best of them. Good story, good entertainment. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

FIRST YEAR. John Golden prod. Here this one is terrible, nothing to it at all, sold as a big one in advance of release date. Would not class this one as a good program. Small town draw. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

HARDBOILED. (6 reels). Star, Tom Mix. Not bringing in the people as he used to with his 1924-25 pictures. This group cost me more and is sure losing me more. Come on, Mix—get hep to yourself and get Bill Fox to put you in real westerns. Christmas is coming and the baby needs shoes. Hardboiled is good but not great. Some patrons wouldn't come in because they thought they had seen it—Soft Boiled no doubt made them think so. Titles sure important thing in selling. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LAZYBONES. (7,234 feet). Star, Buck Jones. This is a good picture, but the public doesn't like the picture that comes out wrong and this one is weak because of the ending. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

THE LILY. (5,268 feet). Belle Bennett's work as the elder sister whose father ruthlessly crushes her life's happiness is very fine but the picture is too somber on the whole. Lacks comedy relief and audience appeal. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

NO MAN'S GOLD. (6,745 feet). Star, Tom Mix. Three days to fair business. A good Mix picture, but Mix does not draw as usual in his last few pictures. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

Metro-Goldwyn

BATTLING BUTLER. (6,950 feet). Star, Buster Keaton. Here this was the bunk. My audience wanted to know when the comedy would start. If you haven't it booked, watch out. Tone O. K., appeal rotten. Sunday yes, special no. Draw mixed class, town 3,000. Admission 10-20. J. R. Long, Opera House (300 seats), Fort Payne, Alabama.

DANCE MADNESS. (6,225 feet). Star, Conrad Nagel. Very interesting story, with a moral finish. Tone, appeal good. Sunday yes, special no. Draw farm, merchant class, town 1,650 widely scattered. Mrs. J. B.

Travelle, Elite Theatre, Placerville, California.

HIS SECRETARY. (6,425 feet). Star, Norma Shearer. Good production. Tone, appeal good, Sunday yes, special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HIS SECRETARY. (6,423 feet). Star, Norma Shearer. Very good story, acting and photography. Tone, appeal good. Sunday yes, special no. Draw farm, town class, town 1,650 widely scattered. Mrs. J. B. Travelle. Elite Theatre, Placerville, California.

HIS SECRETARY. (6,423 feet). Star, Norma Shearer. A good comedy drama with Lew Cody and Willard Louis sharing honors with the star. Pleased the rather small crowd that came to see it. Paper had no appeal. Tone O. K. Appeal 60 per cent. Sunday yes, special no. Draw townspeople, farmers, town 850. Admission 10-25. Guy C. Sawyer, Town Hall (269 seats), Chester, Vermont.

LA BOHEME. (8,530 feet). Stars, John Gilbert, Lillian Gish. Did a fair business. This was not the special Metro-Goldwyn claims it to be, here. Ranked here as an average picture. Draw working class. Admission 15. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

LOVEY MARY. (6,167 feet). Star, Bessie Love. Good little picture. Nothing big but all right for program show. Tone good, appeal fair. Sunday yes, special no. Draw town, farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

OLD CLOTHES. (5,915 feet). Star, Jackie Coogan. Played this as a benefit show for a local organization. Drew a capacity crowd and it pleased young and old alike. Tone good, appeal 90 per cent. Sunday yes, special no. Draw townspeople and farmers, town 850. Admission usually 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

PARIS. (5,536 feet). Star, Charles Ray. Here, rotten is all that we can say for this one. Small town draw. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

ROAD TO MANDALAY. (6,583 feet). Star, Lon Chaney. Think Chaney has made better pictures than this. Someway they don't draw for us: too horrible and morbid. Tone not so good, appeal poor. Sunday, special no. Draw town, rural, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

SLAVE OF FASHION. (5,906 feet). Star, Norma Shearer. Very good story with a moral. Tone, appeal good, Sunday yes, special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THERE YOU ARE. Star, Conrad Nagel. Was a little disappointed in this one after reading several good reviews on it. I thought it was too foolish in spots and can't figure out even now, how the title applies to the picture. Tone O. K. Fair appeal. Sunday yes, special no. Draw all classes, town 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (560 seats), Jewett City, Connecticut.

TOWER OF LIES. (6,849 feet). Star, Lon Chaney, Norma Shearer. It is a shame to crucify these two good stars in such a picture. Nothing pretty about it—all ugly. Story vague, slow and really trying to look at. Seastrom should have secured passage across the sea after this effort. The public doesn't want this stuff and the exhibitor feels like hiding when they come out. Tone O. K. Appeal 25 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

WALTZ DREAM. Foreign cast. This was not a bad picture, but our patronage will not come out to foreign stuff. If M.-G. doesn't improve, the big parade will be headed by two old soldiers, one with a drum and the other with a fife. Their management is wrong, some way. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

WALTZ DREAM. Star cast. A very pleasing program picture run on a bad, rainy night. Picture pleased those who saw it. Tone, Sunday O. K. No as special. Draw mixed class, town 3,000. Admission 10-20. J. R. Long, Opera House (300 seats), Fort Payne, Alabama.

WAR PAINT. (6 reels). Star, Tim McCoy. A new one again to work up. This did not draw for some certain reason. Sorry, as it's a good program picture. Not so long ago I ran WET Paint—and now WAR Paint. Maybe that hurt. Not much appeal. Sunday yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

A picture that pulled a packed house on a rainy night!

A comedy that saved the show when the feature turned out flat.

A picture that drew against a carnival.

Where can you learn about those assets to your program?

From the tips that generous exhibitors contribute to Straight from the Shoulder. Such tips have already appeared.

Do your part to help others. Send tips early and often!

Paramount

GREAT GATSBY. Star, Warner Baxter. Not thought of so much here; the possibilities seemed to be in the story but, according to general opinion, they lost out in filming it. It is well produced, and it has a good cast but if you buy picture to picture, I wouldn't go too high on this for from my experience if duplicated, if you do you'd go into the "red" proper. Poor attendance. Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

KID BOOTS. (5,650 feet). Star, Eddie Cantor. A good comedy but a poor bet for small towns, as Cantor is unknown. Played it two days but didn't do anything with it. Tone O. K. Fair appeal. Sunday yes, special no. Draw all classes, town 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (560 seats), Jewett City, Connecticut.

KID BOOTS. (5,650 feet). Star, Eddie Cantor. Rental too high, raised admission—should have run at popular prices; picture is not worth raised admission. Outside of that, very good production. Should be played at popular prices as it is not a super-special—but just a special. Tone, appeal good. Sunday yes. Draw farm, merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MOANA. (6,133 feet). Not good for Saturday night. Too eductional for the masses. Not a small town show. Fine stuff for the highbrows. Tone good, appeal fair. Not special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

NELL GWYN. Star, Dorothy Gish. Miss Gish gives a wonderful performance and I had that artiste's popularity, locally, to help us; but the picture fell far short of expectations. They are not keen for that type of picture here anyway. Attendance poor. Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

PADLOCKED. (7 reels). Star, Lois Moran. A dandy program picture that pleased. Tone good. Appeal 80 per cent. Sunday O. K., special no. Draw mixed class, town 3,000. Admission 10-20. J. R. Long, Opera House (300 seats), Fort Payne, Alabama.

PALM BEACH GIRL. (6,918 feet). Star, Bebe Daniels. The best thing from Paramount in some time. This is far superior to Brewster's Millions. Lawrence Grey is as good as Daniels. Tone O. K. Appeal 75 per cent. Sunday yes, special no. Draw farm class, town 1,200. Admission 10-25. James B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

QUARTERBACK. (7,114 feet). Star, Richard Dix. This is some show, one that will please all classes and stand up for all the publicity that you want to give it; will stand raise in admission without any kicks. If you have not yet played it step on the gas. If there ever was a two-day picture for small towns this is the one. No business here—but no fault of the picture: business is dead in the dark belt tobacco district in all lines. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

QUARTERBACK. (7,114 feet). Star, Richard Dix. This is by far the best attraction for box office Dix has given us to date. The football game is the real thing. It seems real, yet it is very thrilling. The whole picture is jammed with entertainment. Give us some more as good. Tone O. K. Appeal good. Sunday O. K. Special yes. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

QUARTERBACK. (7,114 feet). Star, Richard Dix. Good football story. Should go anywhere. Plenty of action. Tone, appeal good. Sunday, special, yes. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

QUARTERBACK. (7,114 feet). Star, Richard Dix. Oh, Boy! This can be summed up in one big word—Great! Best picture we have ever run. Book it and boost it. It's bound to please. Tone, Sunday O. K. Appeal 100 per cent. Special yes. Draw mixed class, town 3,000. Admission 10-20. J. R. Long, Opera House (300 seats), Fort Payne, Alabama.

RAINMAKER. (6,025 feet). Here showed up just about as rotten as one could be made. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

VARIETY. Star, Emil Jannings. A finely acted, finely produced picture. It should go well everywhere except in the very small towns. How they will accept it is, to my mind, problematical. Where you get the proper type of audiences they will eat it up—and come to see it a-plenty. Did nicely here with it, and the rental was reasonable—as it should be in the medium sized town. Patronage very good. Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

WANDERER. Star cast. A wonderful picture but not a good drawing card for us. Had very small crowds to see this. Watch your step on this. Tone good, appeal fair. Not special here. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

Pathe

SEVENTH BANDIT. Star, Harry Carey. Liked by some but not by all. Picture was somewhat stirring in places. Tone yes, appeal fair. Could be used Sunday, hardly special. Town 570. Admission 10-25. J. W. Ryder, Jewel Theatre, Verndale, Minnesota.

Producers Dist. Corp.

BRAVEHEART. (7,336 feet). Star, Rod LaRocque. Adapted from the story, Strongheart, has much human interest. Rod LaRosque as an Indian brave certainly gets away with the part wonderfully. An excellent football game, staged near the end, helps to put it across with the audience. Many favorable comments. Drew well. Tone fair, appeal 80 per cent. Sunday, special yes. Draw all classes, town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (480 seats), Emporium, Pennsylvania.

VOLGA BOATMAN. (2 reels). Star cast. Any time that a feature starts off with this on the first reel—"Directed by Cecil B. De Mille"—it's a knockout. Have run every picture directed by him except Road to Yesterday, and they have always been extra good ones. Paramount let a good bet get away from them when Cecil DeMille left them. The Volga Boatman is some show.

Small town draw. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WHISPERING SMITH. (6,125 feet). Good drawing card. Better than average business. Picture pleased. Dwight Hill, Superba Theatre, San Diego, California.

WILD OATS LANE. (6,900 feet). All very good. Liked by all. Very pleasing picture nice story, good direction. W. Gorman, Pincess Theatre, Mount Dora, Florida.

YOUNG APRIL. (6,858 feet). Hundred per cent. picture. Opened my new theatre with it. Patrons greatly pleased. Louis C. Stoll, Penn Theatre, Monaca, Pennsylvania.

United Artists

THE BAT. Well liked and well patronized: that's all that need be said. It held the interest and was entertainment. Patronage good. Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

SON OF THE SHEIK. (6,685 feet). Star, Valentino. Splendid box office attraction, wonderful acting, good story. This picture should be played in every house in the United States for reasons already stated. Tone, good. Appeal excellent. Sunday, special yes. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SPARROWS. Star, Mary Pickford. This is not the best Mary Pickford has done. Just a little too much quicksand and slime. We paid too much for the picture to make a profit, but it is a better than program picture. Draw small town, farming classes. Admission 15-35. James MacDonald, Wiley Theatre, Wiley, Colorado.

SPARROWS. Star, Mary Pickford. This is fine entertainment, something different. Not as funny as Little Annie Rooney though; but pleased our patrons 90 per cent. Tone O.K. Sunday, special yes. Draw all classes, town less than 1,000. G. H. Perry, People's Theatre (240 seats), Cloverdale, California.

SPARROWS. Star, Mary Pickford. Had no appeal here; too sombre and full of mud. Attendance good the first day. Second day—where were they? A nice, fat rental is requested also for this effort. Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

STELLA DALLAS. Star, Belle Bennett, Didn't go over here. Well produced and acted; but too weepy for this community. That should be taken into consideration if I were contracting for this picture. Attendance good first day, second day fell to nothing. Dave Seymour, Pontiac Theatre. Saranac Lake, New York.

STELLA DALLAS. Star, Belle Bennett. Really wonderful drama. It has an exceptionally good cast and is just an all-round good picture of the sad type. As the story was widely read and was liked, the title has a box office value. The ladies liked it immensely. I was amused at the large number who came out with damp handkerchiefs and reddened eyes, and remarked, "O-o-o! it sure is a good picture. I cried all through it." Business good considering the strong opposition. Tone O.K. Good appeal. Sunday, special O.K. Draw general class, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

Universal

CALGARY STMPEDE. (5,924 feet). Star, Hoot Gibson. This is one of the best roundup pictures we have shown. Beats Pendleton Roundup. Hardest bucking horses we have ever seen, and we have seen many. This picture is a good one. Tone O. K. Suited for special in some towns. Draw all classes, town less than 1,000. G. H. Perry, People's Theatre (240 seats), Cloverdale, Californla.

CALIFORNIA STRAIGHT AHEAD. Star, Reginald Denny. Dandy comedy drama that pleased every one. If this one don't please—you can't please them! It is very good. Print was in good shape (be sure and tell about the print, boys.) Tone good. Draw oil town class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

COMBAT. Star, House Peters. Just fair. Neither Peters nor Wanda Hawley suited to their parts. Tone fair, appeal poor. Sunday yes, special no. Draw miner, railroad class, town 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

GOOSE WOMAN. (7,500 feet). Stars, Louise Dresser, Jack Pickford. This picture pleased our patrons ninety per cent. and we have some hard ones to please. Wonderful acting in it. Several fine stars. Tone A.1. Good any day, almost special. Draw all classes, town less than 1,000. G. H. Perry, People's Theatre (240 seats), Cloverdale, dale, California.

MARRIAGE CLAUSE. Stars, Bushman-Dove. This was an exceptionally fine drama. It was a little heavy, but it has a fine plot and people enjoyed it a lot. It really kept the interest of grownups right up to the last minute and was a logical story, well acted. Billie Dove did the best work I have ever seen her perform. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

MY OLD DUTCH. Star, Pat D'Malley, May McAvoy. Story too morbid, gruesome to be popular, but it has a good ending to save it. Tone good, appeal fair, Sunday yes, special no. Draw farm, merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PEACOCK FEATHERS. (6,747 feet). Just a dandy, boys, and one that should draw for you. I just had a three sheet to advertise with, but had a good crowd on a Saturday night (ordered paper but it came in a week late). Tone good. Sunday yes. Draw oil field class town 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

PHANTOM BULLET. Star, Hoot Gibson. A fair Hoot subject; good story and direction. Not bad. Cast a little above the average. Hoot does love to play the boob and gets by with it pretty well. Tone O.K., appeal 75 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

PROWLERS OF THE NIGHT. Star, Fred Humes. Just a small western that should go on a double bill. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

RED HOT LEATHER. Star, Jack Hoxie, This is one of the poorest westerns ever turned out by Universal, for me, and I have run most of them. It is way below the average. It has value in South Dakota as part of it was made out in Deadwood. They couldn't take the time to put in some of the beautiful Black Hills scenery, however, and had to use Southern California and the paint brush some more. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

SKINNER'S DRESS SUIT. (6,887 feet). Star, Reginald Denny. A pretty good picture, but only a fair Denny picture. We expect better pictures from Denny than this. I really believe the old Bryant Washburn, V-L-S-E. Skinner picture was better than this new version. Tone O.K. Appeal fair. Sunday O.K. Special no. Draw general class, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SPOOK RANCH. Star, Hoot Gibson. This is the only real bad one I ever got from Hoot. They never should have released it. Hoot's big following were very much disappointed. Draw town, rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

STELLA MARIS. Star, Mary Philbin. Drew a fair crowd and seemed to please them. Nothing big; but not so bad, either. Mitchell Conery, Columbia Theatre, Rensselaer, New York.

A tip in the mail is worth two in the drawer. Send in your blanks every week, whether you report one picture or six. There are exhibitors who find your reports in agreement with their experience in pictures you've both played. They are following you. Keep the tips coming!

Warner Bros.

ACROSS THE PACIFIC. (6,945 feet). Star, Monte Blue. Very good, and this is a picture that should please everybody. Tone, appeal good. Sunday, special yes. Draw miner, railroad class, town 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

BRIDE OF THE STORM. (6,500 feet). If your patrons like melodrama, plentifully seasoned with comedy, play this, although it is not Dolores Costello's best. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

BROKEN HEARTS OF HOLLYWOOD. Good program picture. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CLASH OF THE WOLVES. (5,519 feet). Star, Rin-Tin-Tin. Good outdoor story with pathos and heart appeal. As usual Rin-Tin-Tin carries the honors. Tone, appeal good. Sunday, special yes. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

COMPROMISE. Star, Irene Rich. Splendid story, heart appeal, pathos and a good setting. Fine acting. Tone, appeal good. Sunday yes, special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Short Subjects

BILL GRIMM'S PROGRESS. (F.B.O. Series). We have played four of these two-reel comedies and they are very good. Mrs. S. J. Brown & Son. Phoenix Theatre (200 seats), Neola, Iowa.

A BRINY BOOB. (Educational-Billy Dooley). Two reels. Very poor. Too silly. Not a real laugh in it for any fairly intelligent person. There is a difference between the words "funny" and "silly" that should be learned by all comedy producers. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

BROKEN CHINA. (Educational-Bobby Vernon). A fine two reel Vernon comedy with plenty of laughs in it. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

EAGLE'S TALON. (Universal-serial). On the ninth episode; getting better all the time. Good prints. Running this and Battling Brewster side by side. Brewster was ahead but now I am making three times as much on Eagle's Talon. (Brewster prints in bad shape). W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

FAMILY PICNIC. Helen and Warren comedy that was really fine. Dave Butler as the practical joker was a scream and Arthur Houseman was the butt for David's jokes, was also splendid. Heard a number of roars of laughter. Tone, appeal O. K. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FELIX KEEPS ON WALKING. (Educational-cartoon. A very fine one reel filler-in for us. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

FELIX SPOTS THE SPOOKS. (Educational cartoon). Not a bad one in this series so far. This one was good for some good laughs, as all the rest were. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

GREEN ARCHER. (Pathe-serial). Stars, Allene Ray, Walter Miller. I think this was the best serial I have ever run or seen. My business grew with each episode. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

GREEN ARCHER. (Pathe-serial). Stars, Allene Ray, Walter Miller. Absolutely the best serial we have run in a long time. Buy it, book it, boost and cash in on it. Mitchell Conery, Columbia Theatre. Rennsalaer, New York.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Nut-Cracker (Horton-Bnsch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4.500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

On the Farm	McDougall Alley	Oct. 23..	2 rls
For the Love O' Pete	Lantz cartoon	Oct. 23..	1 rl
Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl
Fighting Fool (L. Sargent)	Fistical Culture	Nov. 6..	2 rls
Transportation	Screen magazine	Nov. 27..	1 rl
Nize Monkey	Sunkist comedy	Nov. 29..	2 rls.
At the Beach	McDougall Alley	Nov. 29..	2 rls.
Trail of the Monk	Lantz' cartoon	Nov. 29..	1 rl.
Monkey Huka	Sunkist comedy	Dec. 4..	2 rls.
Luke Warm Daze	McDougall Alley	Dec. 4..	2 rl.s
Blue Black	Fistical Culture series	Dec. 11..	2 rls
Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000

Dollars That Help 6,492 Exhibitors

DEPENDABILITY assures leadership — that's why Moving Picture World is glad to send an exhibitor a dollar for writing a letter telling of a major error in this Chart. With 6,492 exhibitors as subscribers, we owe this service to our leadership in the circulation field.

Producers give us footages and other pertinent information when we review pictures. Sometimes after that they change the length of the films and don't tell us of the changes. That is how some errors creep in here; though not our mistake, we gladly pay for correction.

We appreciate the interest our exhibitor friends take in telling us about these errors and to save other exhibitors we gladly give out our dollars for the trouble our friends take in writing. It's worth it to have that sort of friends helping us to retain the dependability leadership.

	Kind of Picture	Review	Feet
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,495

Waldorf

Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1926	
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11..	2,000
Sons of the Snrf	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy comedy	Nov. 6..	1 rl
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama	....	....
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,570
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	Jnne 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minnte To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irisb comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Short Subjects			
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plane Jane (Vaugbn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	Aug. 14..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
The Army	Bray cartoon	Sept. 11..	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,068
Irene (Colleen Moore)	Romantic comedy	Mar. 13..	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29..	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheet (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833

FOX FILM CORP.

Features		1925	
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,615
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,97[illegible]
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,51[illegible]
Wages tor Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,60[illegible]
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,89[illegible]
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,708
Short Subjects			
Peacemakers	Helen & Warren	Nov. 7..	2,000
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
Features		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10..	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Crown of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Short Subjects			
Old Virginia	Variety	Jan. 23..	1,000
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rahl Rahl Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct. 23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls

GOTHAM PRODUCTIONS

Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900

METRO-GOLDWYN-MAYER

Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,995
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800

PARAMOUNT

		1925	
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
a Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,03.
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	5,283
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Huhby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4..	
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Our Gang comedy	Sept. 11..	2,000
Ahraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	2 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4..	2 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4..	2 rls.
Through Thick and Thin	Terry cartoon	Dec. 4..	1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4..	2 rls.
Hitting the Rails	Terry cartoon	Dec. 4..	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11..	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11..	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18..	2 rls
School Days	Terry cartoon	Dec. 18..	1 rl
Top Notchers	Sportlight	Dec. 18..	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25..	2 rls
Features			
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479
		1927	
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1..	3 rls
Telling Whoppers	Our Gang	Jan. 1..	2 rls
Musical Parrot	Terry cartoon	Jan. 1..	1 rl

PREFERRED PICTURES

Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6.080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5.900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294

PRODUCERS DISTRIBUTING CORP.

		1925	
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,299
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324

RAYART

		1925	
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27..	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

		1926	
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartune	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	55
Hair Cartoon	Marcus cartoon	May 1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1..	750
Song Car-tune	"Tramp, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	550

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
eelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

STERLING PICTURES CORP.

			1926	
Love Gamble (Lillian Rich)	Melodrama	July 24..		5,723
Before Midnight (Wm. Russell)	Crook melodrama	July 11..		4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..		5,800
Men of the Night (Rawlinson)	Melodrama	July 24..		5,723
Wreckage (May Allison)	Drama	July 24..		5,723

TIFFANY PRODUCTIONS, INC.

		Release Date	
snat Model From Paris	Society comedy drama	Aug. 15	
Lost At Sea	Romantic comedy drama	Sept. 1	
The First Night	Farce comedy	Oct. 15	
Redheads Preferred	Whimsical comedy drama	Nov. 15	
One Hour of Love	Emotional drama	Dec. 15	
The Enchanted Island	Romantic drama	Jan. 1	
Flaming Timber	Woodland drama	Jan. 15	
Squads Right	War farce comedy	Feb. 1	
The Steeplechasee	Racing society drama	Feb. 15	
The Tiger	Modern drama	Mar. 1	
The Song of Steel	Society-business drama	Mar. 15	
Husband Hunters	Domestic comedy drama	Apr. 1	
Snowbound	Comedy drama of the North	Apr. 15	
Wild Geese (Special)	Human drama	May 1	
The Squared Ring	Society comedy drama	May 15	
The Broken Gate	Emotional drama	Jun. 1	
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11..	6,100

UNITED ARTISTS

			1925	
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..		6,754
Stella Dallas (star east)	Mother-love drama	Nov. 21..		10,157
			1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..		7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..		5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..		8,388
The Bat (all-star)	Mystery drama	Mar. 27..		8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..		6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..		6,000
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..		8 rls.

UNIVERSAL

Features			1926	
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..		7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..		8,767
Looking for Trouble (Hoxie)	Western	May 8..		4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..		8,000
Rolling Home (Denny)	Farce comedy	May 22..		6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..		5,820
Rustler's Ranch (Acord)	Western	June 5..		5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..		6,822
Chasing Trouble (Morrison)	Action western	June 19..		4,304
Bucking the Truth (Morrison)	Action western	June 26..		4,305
Marriage Clause (Lois Weber)	Drama	July 3..		7,680
Under Western Skies (Norman Kerry)	Western	July 10..		6,352
The Terror (Art Acord)	Western	July 10..		4,862
Man in the Saddle (Gibson)	Western	July 17..		5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..		7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..		6,662
Wild Horse Stampede (Hoxie)	Western	July 31..		4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..		5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..		7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..		7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..		6,256
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct. 2..		5,747
Yellow Back (Fred Humes)	Western	Oct. 9..		4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..		6,649
Michael Strogoff	Russian Melodrama	Oct. 30..		9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..		5,633
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..		6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..		4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..		4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..		6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..		4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..		5,598
			1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..		7,319
Short Subjects				
Papa's Mama (Arthur Lake)	Comedy	July 10..		1,000
Buster's Heartbeats	Buster Brown	July 17..		2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17..		2,000
Love's Labor Lost (Edwards)	Comedy	July 17..		1,000
Do or Bust (Edwards)	Comedy	July 17..		1,000
Motor Trouble (Chas. King)	Comedy	July 17..		2,000
Mixed Doubles (Puffy)	Comedy	July 17..		1,000
Fire Barrier	Short western	July 24..		2,000
Village Cut-Up (Lake)	Comedy	July 24..		1,000
Under Desert Skies	Short western	July 24..		2,000
Thirteenth Man (Puffy)	Comedy	July 24..		1,000
Op'ry House Tonight (Lake)	Comedy	July 31..		1,000
Who's Next? (Edwards)	Comedy	July 31..		1,000
Thrilling Romance (Wiley)	Comedy	July 31..		2,000
Little Warrior (Sedgwick)	Short western	July 31..		2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7..		1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7..		2,000
Mixed Brides (Wiley)	Comedy	Aug. 14..		2,000
When East Meets West	Mustang comedy	Aug. 14..		2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14..		2,000
Buster's Orphan Party	Buster Brown series	Aug. 14..		2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21..		1,000
It's All Over Now (Edwards)	Comedy	Aug. 21..		1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21..		2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21..		2,000
Don't Shoot (Mower)	Short western	Aug. 21..		2,000
Tiddly Winks (Lake)	Comedy	Aug. 28..		1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28..		2,000
Rustler by Proxy (Hume)	Short western	Aug. 28..		2,000
And George Did (Saylor)	Comedy	Sept. 4..		2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept. 4..		2,000
Buster Helps Dad	Buster Brown series	Sept. 4..		2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4..		1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11..		2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11..		1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11..		2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep. 25..		1,000
Which is Which? (Chas. King)	Excuse Maker	Sep. 25..		2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2..		2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2..		1,000
The Collegians	Series of 10	Oct. 9..		4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16..		....
A Man's Size Pet	Western comedy	Oct. 16..		2,000
Never Again	The Gumps	Oct. 16..		2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16..		1,000
Lots of Grief	Gump comedy	Oct. 16..		2,000
Pinnacle Rider (Mower	Mustang western	Oct. 16..		2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23..		2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct. 23..		2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23..		1 rl
When Bonita Rode	Mustang western	Oct. 30..		2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30..		1 rl
Jane's Engagement Party	What Happened to Jane	Nov. 6..		2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6..		2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6..		2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6..		1 rl
Please Excuse Me	Excuse Maker com.	Nov. 6..		2 rls
The Big Surprise	Gump comedy	Nov. 13..		2 rls.
Snookums' Outing	Newlyweds comedy	Nov. 13..		2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13..		1 rl.
Better Luck	Gump comedy	Nov. 20..		2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20..		2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20..		2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..		1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..		2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..		2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29..		1 rl.
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29..		1 rl.
Last Lap	Collegians No. 4	Nov. 29..		2 rls.
A Close Call	Gump series	Nov. 29..		2 rls.
Snookums' Merry Christmas	Newlyweds series	Nov. 29..		2 rls.
Hen Punchers of Piperock	Mustang western com.	Nov. 29..		2 rls.
Trail of Trickery (Cobb)	Northwest drama	Dec. 11..		2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11..		1 rl
Around the Bases	Collegians series	Dec. 11..		2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18..		1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18..		2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec. 18..		2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18..		2 rls
Fighting Spirit	Collegians series	Dec. 25..		2 rls
Buster's Picnic	Buster Brown series	Dec. 25..		2 rls
			1927	
Lost Soul (Puffy)	Bluebird comedy	Jan. 1..		1 rl
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1..		2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1..		2 rls

WARNER BROS.

			1925	
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12..		7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19..		6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..		7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..		6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..		7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..		6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..		6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..		7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21..		7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..		6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..		6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..		7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..		6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..		7,200
			1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..		9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..		6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..		6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..		6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..		6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..		6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..		6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..		6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..		5,262
Silken Shackles (Irene Rich)	Drama	June 5..		6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..		6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..		7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..		10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..		6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..		7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..		7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..		8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..		6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11..		5,810
Third Degree (D. Costello)	Melodrama			
Finger Prints (Fazenda)	Comedy drama			

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by O. T. Taylor

The Sixth Presentation of Series

THIS week we are offering the sixth presentation idea since this department was taken over by its present editor.

It has been our aim to present these ideas in a concise form; to make the descriptive matter plain and to the point; to make the plans so exact and understandable that anyone familiar with staging may produce these presentations with good results.

We do not claim all of the ideas presented so far, or those to follow, to be original conceptions. We doubt whether an idea has ever been offered but that some one could say, "I've heard of (or seen) something similar to that." Yet we feel safe to say that of the theatre going public 99 per cent. of those seeing a presentation will appreciate it as being original, and the one per cent. remaining will probably admit that they have not seen anything "quite" like it.

One idea suggests another. Your own ideas, properly worked up, may prove winners. Perhaps you have already used prologues and presentations that proved novel and entertaining. Why not send in a description of them so that we may offer them, through this department, for approval and use of fellow producers.

With presentations as now offered for your approval in these pages, we also offer, in addition to plans and description of the actual presentation, suggestions on how to construct props, such as flowers, vases, tree stumps, lamps, etc., easily and economically. This work entails considerable time and effort and we are wondering if such tips and suggestions are really appreciated by the producer. We think they are. Your appreciation can be demonstrated in no finer way than that of assisting us in this work by sending in tips on little and big things that you have found of service in the game.

We are looking forward to receiving numerous suggestions and tips from producers—in fact, we must have this co-operation to successfully carry on this work. Its up to you to help.

How many times have you said: "I am sure there is an easier way to do this if I only knew it," and this brings us to the point of "questions." Why not drop us a line and ask about anything you'd like to know. We will publish the question and more likely than not some producer will be able to give us a tip on how to do it.

We want to give our contributors credit for suggestions and production tips sent us for use in this department and will do so unless advised to the contrary.

On questions we will use initials only, for identification. Now, fellow producers, let's get together; drop us a line and tell us how we can improve on this department; send in those tips, we need them.

"DIVERTISSEMENT"

The presentations offered this week is extremely simple to produce and economical to stage in addition to being of a very flexible nature.

(Continued on next page)

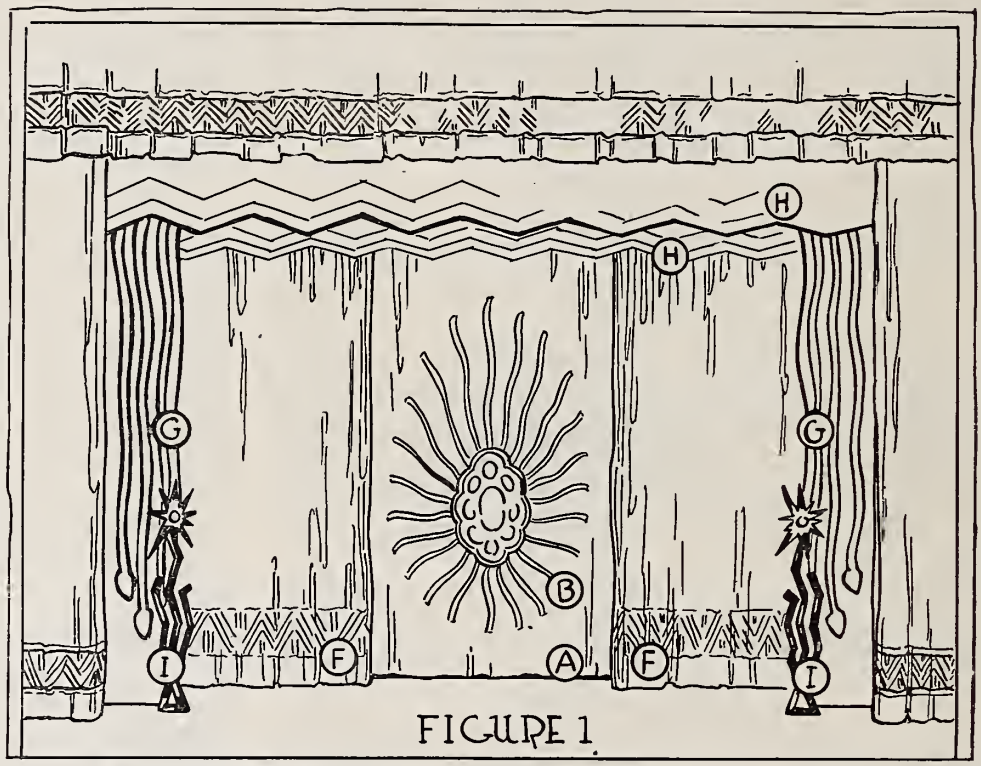


FIGURE 1

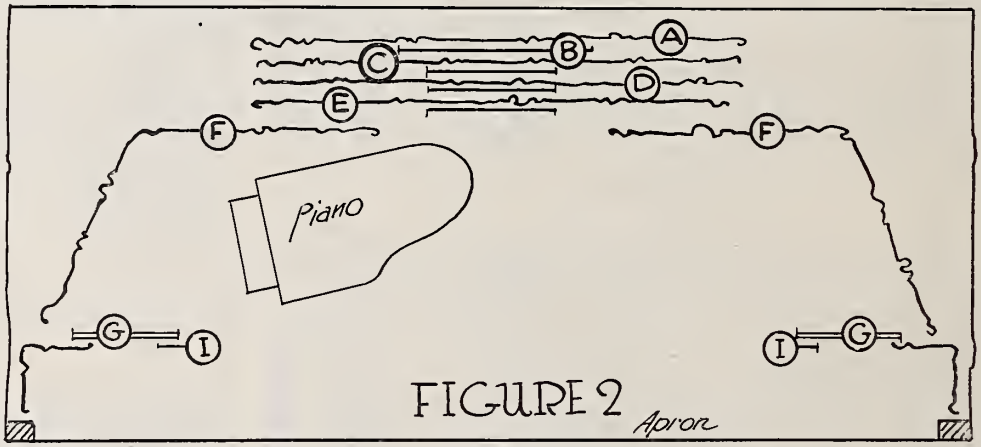
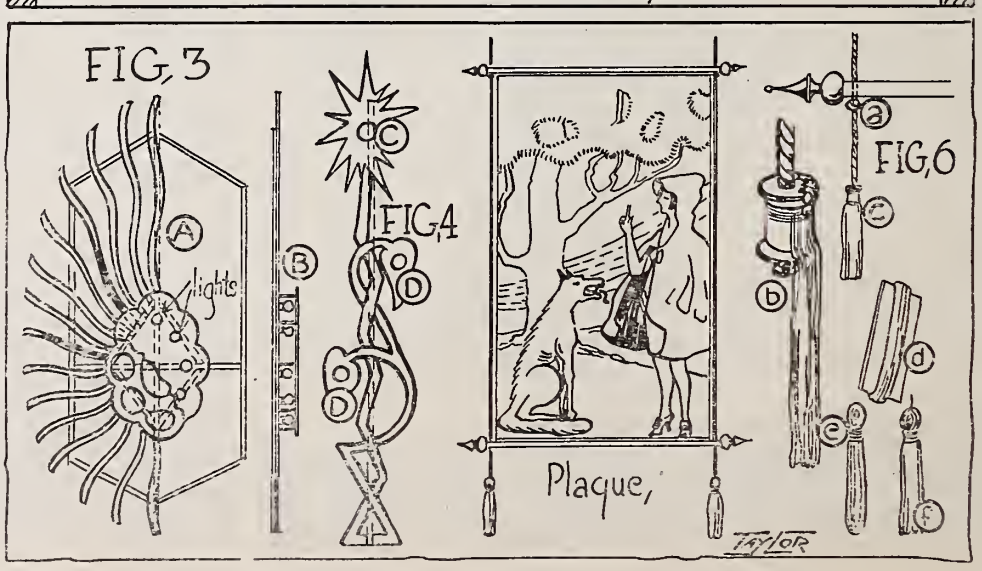


FIGURE 2 Apron



Production Tips, Kinks and Wrinkles

Suitable for use with almost any number of performers it can be sucessfully staged in a small house as well as in a big one. The finale is a flashy—lighting effect possibilities numerous. The suggestions of song, dance and instrumental numbers are made in order to simplify selection of suitable numbers and are not to be adhered to unless the producer wishes to do so. Other and perhaps better selections may be made by the producer after analysis of available talent, as instrumentation is also to be considered.

The "key letters" referred to in routine indicate the same parts of setting in both figure 1 and 2.

THE ROUTINE

As the drapes part music is heard and the four performers are discovered on the stage, grouped by the piano.

The setting consists of a split cyc, FF, in light mauve plush, masked in with wings GG. These are in medium blue with "arrow" stripes in vivid orange. The borders, HH, are in orange graded to red on top. In front of the wings are two fantastic plants with illuminated flower burst, II.

On opening the tabs, C, D and E (Fig. 2), are down. Hung in center of tab E is a plaque, backed with strings of roses and carrying a portrait of Luther Burbank. The tab is in purple plush. Scrim in front of tab is hung close to cyc. Red side-lighting on tab to bring out roses. White spot on portrait. Stage in blue with magenta spot on singer. The singer renders "Lay My Head Beneath a Rose." She is accompanied by an instrumental trio composed of violin, 'cello and piano.

On conclusion of song the vocalist exits. Tab E flies revealing tab D carrying a plaque depicting a desert scene; pyramids, camels and palms silhouetted against a canary sky. Tab is in light gray sateen with side-lighting in red and green. Canary spot on plaque. The trio goes into "Anitra's Dance" (Peer Gynt). Oriental dance introduced. Dancer working in white spot. Or the dance may be dispensed with and a straight instrumental number used instead.

Tab D flies to uncover tab C which is of the same material but carrying plaque showing a scene from Red Riding Hood. Green side-lighting on tab. White spot on plaque which is done in black, white and red, solid colors.

Music goes into "How Could Red Riding Hood." Singer, in red cape with hood, enters for song. Music segue to "Black Bottom" with singer joining in chorus. Girls, in red capes and hoods, dance on for Black Bottom. As chorus of song is reached the singer and dancers drop capes and hoods appearing in neat dance costumes. Singer, still carrying melody, gets in step with dancers; dancers join in chorus of song.

As the change in costumes is made tab C flies disclosing the jewel burst B against a dark plush tab A. Stage to blue with front amber flood on dancers and red light from side on musicians.

CONSTRUCTION

Special cyclorama and tabs are not essential as almost any kind of drapes can be adapted, with excellent results, providing lighting effects are worked out carefully.

The wings, GG, are frames covered with muslin or heavy paper. The borders, HH, can also be made from paper such as blue

Blond and Beautiful

Allene Ray, queen of the serial pictures, is a Pathe star now in "The House Without a Key."

plaster board or rosin paper; muslin or old borders repainted and cut to shape.

The "jewel-burst" is shown in detail in figure 3. A is the front view showing the rectangular frame with one cross-piece vertically through the center and another cross-piece horiontally, about one-third from the bottom, supporting a diamond-shaped frame, "cut in" diagonally between the cross-pieces, as indicated by dotted lines. The rays, cut from wallboard, are nailed to the rectangular and diamond frames. A piece of wallboard, of the same contour as jewel, is nailed in place, covering the diamond frame and the rays' inner end. Light sockets are now wired in—one for each scallop.

The jewel cutout is a scalloped oval with an opening cut in each scallop and in the center. Cover the openings with white oiled paper or tracing cloth. Attach the jewel to the burst as shown in the side view B fig. 3. Give the entire piece, except openings in the jewel, a coat of aluminum bronze mixed in shellac. Sprinkle silver metallics on the jewel and rays. To economize on metallics apply LePage's glue to edges and overlap about one-half inch on surface, then apply metallics. The aluminum coat should be dry before glue is applied. To thin the glue to working consistency add a little vinegar. The frame work should be painted dead black. Kalsomine will do for this.

For illumination use red, green and amber lights, in ruby glass for brilliancy, with one or two white lights in a smaller size. The lights work on "Winkers" or "Wink-a-light" buttons. These should not be confused with automatic flashing plugs. The action of the "Winker" is very rapid and as the speed is unequal the result is rapidly changing color combinations that are beautiful. As the "Winker" buttons require a minute or two to heat the light should be turned on a little before tab C is pulled.

The fantastic plant, fig. 4, is also cut from wallboard. This figure shows an alternate shape, having lights in the leaves DD as well as in the flower C. Do stem and leaves in green bronzes and the flower in reds detailed with silver metallics. Use small, round, frosted lights for illumination.

The plaques are made from wallboard, or muslin on frames. They should be of a proportionate size, 4x6 feet is about right for the average stage. Decorate as desired and trim edges with tinsel trimming braid or paint a half inch edging in gold or aluminum. For hangers: unpainted spires and rods painted as desired in colors, gold or silver. A, fig. 6, shows method of fastening pole to cord by knotting cord on under side of pole. Tassels may be secured ready made from silk or chenille.

Large tassels, to stand up under hard use, can be made as follows. Use an empty spool for a core, b, fig. 6. Cotton cord of desired size is used for strands, one or two thicknesses around the spool. Bind with cotton wrapping twine. A touch of glue on the spool, before winding is done, will prevent strands being pulled out. Dip tassels and hanging cord in color (dye) to suit. When dry finish head of tassel in metallics, tinsel or binding braid. A simpler tassel is made by winding cord, in form of a loop, around a piece of cardboard, d, remove cardboard and bind one end of loop, e, cut the other end of the loop, f, and the tassel is made. Cotton rope, obtainable in several sizes, is satisfactory for use as hanging cord.

"Shoot" is Book For the Student

ALTHOUGH subtitled "the notebook of Serafino Gubbio, Cinematograph Operator," "Shoot," by Luigi Pirandello does not class with the Hollywood style of cinematic literature and will appeal chiefly to those who can appreciate fluent phrase, quaint philosophy and subtle psychology.

Pirandello, who is best known to the general American public through his play "Six Characters in Search of an Author," is not a "popular" writer. He knits his plot material well together, moves fluently, though verbosely, to the destined end, creates unique characters, analyzes their motives with shrewdness and provides rich and accurate coloring, but he does not appeal to the masses.

In "Shoot," his narrator, who merely is the looker-on, is cameraman in a Roman cinema company, observing at close range the tide of events which move slowly forward to a keen and gripping tragedy. The climax hinges upon the making of the big scene in a feature story, which largely accounts for the studio locale. It gives an interesting picture of studio life abroad in sketchy sidelights rather than through labored description.

It is not light literature, to be taken up in an idle moment, but it should appeal strongly to the intelligent reader and offers an appeal far beyond film circles.

This is the fifth of a series of translations from the Italian by C. K. Scott Moncrieff, published by E. P. Dutton and Company at $2.50.—E. W. S.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Slip Some Psychology into Seat Selling

EVERYBODY knows that the crowd goes where the crowd goes. You don't need to study books on psychology to know it is easy to sell more tickets to passers-by when the line stretches around the corner than the day after, when the special is gone and the line with it.

The real showman recognizes and intuitively makes capital out of mass psychology, even if he doesn't tack that high-hat name onto the thing at which he aims teaser advertising.

But not every showman goes the full limit in capitalizing the traits of the individual and of the mass. Word of mouth advertising is a powerful force to make the second day on a picture a standout or a fadeout. The box office line is a puller. Each person in your community has a tendency to go where the rest go, to do what the others do. You can make this work for you not just on some pictures—but on something you still have when the pictures have gone.

Same Principles Can Be Made To Work Daily

If you are a good psychologist you will know that the instinct of gregariousness and the trait that makes folks want to be like the crowd and where the crowd is can be added to the instinctive pride of possessing something or sharing something a little better than the other fellow has—hook these up to the power in word-of-mouth advertising, and—well, you'll be sitting soft the rest of your theatrical activity.

The way to do this is to make your theatre a little more comfortable than the other fellow's, a little more convenient for the shoppers to meet or for the lounger to kill an hour in—and sell these folks and the public at large on the community service that your theatre renders, the community center that it is, the community pride that lies behind your continual improvements in equipment.

Let Your Theatre Become "Our Theatre"

Foster the civic pride in something a little better than the adjacent community has, something where the elite, of whatever class, laborers or society—the elite anyhow—foregathers, a theatre that works for and with the community for better entertainment, better civic life.

The man who points with pride to your theatre when his cousin visits him—sells a ticket. Maybe not to the cousin—but to himself later on. The woman who phones her chum to meet her at your theatre for that shopping date—sells an ever-widening circle of tickets.

Get your theatre lined up to deserve to be called by your community, "Our Theatre," and then sell the idea and let the community help sell it to themselves.

Busy Builders Buy Best Equipment For Theatres

JUNCTION, TEXAS.—E. G. Lockley, manager of local moving picture house, will install new projection machine and new seats.

HIALEAH, FLA.—Jimmie Hodges, owner of burned theatre, plans to rebuild structure.

INVERNESS, FLA.—Tamiami Enterprise Theatres plans erection of cement-block and stucco moving picture theatre on site of Avalon Theatre. Estimated cost $50,000.

NEW YORK, N. Y.—Clarence A. Cohen, 220 West 42d street, has plans by C. N. Whinston & Brother, 2 Columbus Circle, for two-story moving picture theatre, 50 by 100 feet, to be located at 57 Whitehall street. Estimated cost, $75,000.

SEMINOLE, OKLA.—Seminole Amusement Company, Inc., organized with $50,000 capital, plans to erect one or more theatres here. Address L. C. Bocher, secretary.

MEDIA, PA.—Dombow Amusement Company has plans by Magazine & Eberhard, 603 Chestnut street, Philadelphia, for one-story moving picture theatre, with seating capacity of 1,000.

DETROIT, MICH.—Roth & Green, care William Roth, Detroit Butter & Egg Company, 4301 Dequindre street, have plans by J. M. Lewis, 503 Congress Building, for two-story brick theatre, store and office building, 150

MADISON, WIS.—New Capitol Investment Company, 86 Michigan street, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, Ill., for three-story brick and reinforced concrete theatre and office building, 120 by 132 feet, to be located on State street. Estimated cost $700,000.

OSHKOSH, WIS.—Fischer Paramount Theatres, 36 South State street, Chicago, Ill., has plans by Wolff & Ramstahl, 453 Mitchell street, Milwaukee, for three-story brick and reinforced concrete theatre and business building, 112 by 215 feet, to be located at Ninth street and Jefferson avenue. Estimated cost $350,000.

MARYSVILLE, CALIF.—I. C. Evans, 201½ D street, has contract for Class A theatre to be erected for National Theatre Syndicate, 25 Taylor street, San Francisco. Estimated cost $200,000.

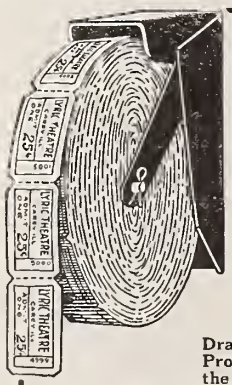
BRANFORD, FLA.—S. C. Kelly will convert building into moving picture theatre..

ST. PETERSBURG, FLA.—Ticazar Company, Inc., plans to start work soon on brick and concrete moving picture theatre, 51 by 94 feet, to be located at 941 Central avenue. Estimated cost $40,000.

AUGUSTA, ME.—C. E. Hoxie, 42 State street, has contract for one-story brick theatre to be erected for Maine Theatre Corporation, care Bunker & Savage, 256 Water street. Estimated cost to exceed $150,000.

BIRMINGHAM, MICH.—Pryale Construction Company, 18 West Pike street, Pontiac, Mich., has general contract for two-story brick, stone and terra-cotta trim theatre, 155 by 125 feet, to be erected on Woodward avenue, for Briggs Investment Company, Walter O. Briggs, president, 1018 Ford Building, Detroit.

DETROIT, MICH.—Otto Misch Company, 159 East Columbia street, has general contract for one and two-story brick and terra-cotta trim theatre, 142 by 220, to be erected at Grand River avenue and Joy road, for Riviera Annex Theatre Company, 130 Monroe street. Estimated cost $350,000.



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Coupon Tickets for Prize Drawing: 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

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Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Better Projection

This Department Was founded in 1910 by its Present Editor~

F. H. Richardson

Better Projection Pays

Varying Focus Worries Early

E. A. EARLY, projectionist, Lincoln Theatre, Parkersburg, W. Va., says we gave him excellent advice concerning a screen for one of the theatres last summer, but now he is in trouble about another. Has two "low intensity lamps," (by which he means reflector type lamps), an 80 foot projection distance, a 16 foot picture, Gundlach 4½ E. F. projection lenses. Lamp has regular Powerlite equipment. Has quite an angle, presumably up and down, and has set the screen at about 25 degrees. Screen prefectly white when reflecting light without film. When film is projected some scenes are wonderful. Just great! Others are out of focus. Close-ups are sharp. Long shots are not good. As a rule titles are not sharp. Focus them in one place and not in another.

Stopping Down Lens Fails

Has tried stopping down lens. No good. On dark scenes there is a very pronounced carbon or mirror-center image at bottom of picture. Screen is a highly reflective one and he believes the image of the carbon and holder on screen, and on certain scenes is registered, thus causing the image spot at bottom; also the out-of-focus effect he gets on some scenes and on titles. Says he has been told the fade-away is causing the effect.

It seems that this editor just reaps trouble. No sooner do I get one tough thing cleared up than some one hurls another at my head. I can answer nearly anything, I sometimes think, but darn it all, I'm no wizard. I don't know what causes the effect, but I do know it is NOT the screen, or at least if it is I am unaware of anything which would cause a screen highly reflective or otherwise, to pull a stunt like that.

Focussing Not Likely

I don't think it is at all possible for the carbon, the crater or the carbon holder to be focused at the screen, no matter what the condition. The focusing of these objects at the screen on some scenes and not on others would NOT affect the focusing of the scene itself, because that depends entirely upon the quality of the projection lens and the points of equivalent focus. If the projection lens is itself perfect, and in perfect condition (as it must be if some scenes are in sharp focus) and the film lies at all times flat over the aperture, then there seems to be no reason why whatever the condition of focus is on one scene should not be the condition on all other scenes, provided they are themselves of equal sharp photographic focus.

If you merely said the out-of-focus effect occurred occasionally and intermittently, I would say examine the projection lens and see that all its elements are held tightly in place. However, that seems to be "out," because it is the same with both projectors, and the out-of-focus effect is apparent only on certain kinds of scenes. I am wondering if it is not there all the time, only on some scenes the nature of the scene makes it more apparent. That. however, is "out" too, I think, because you would hardly fail to find that out for yourself.

Help Wanted!

Then, too, the image effect. I guess you've got me just plain stuck. I see no reason why any such effect should or could be attributted to the screen—or anything else, for that matter. If you have described the thing correctly it seems impossible. However, to settle the matter as far as concerns the screen, just swipe a few of friend wife's bed sheets, if you have one (a wife, I mean), pin them together, and when you have a production which shows the effect badly, hang them over the screen surface after a show some night, project the reel showing the effect worst, and check up results. If any of you can offer helpful suggestion to brother Early, write him direct, but, if you will, advise me as to what your idea of the thing is.

Bluebook School

This question is submitted by a Philadelphia projectionist who uses only his initials—R. G. B.: If you were employed as projectionist in a theatre under construction, in which pictures and prologues, or pictures and tableau are to be used, and you were asked to submit a tentative list of the equipment required in the projection room, what would you ask for, the current to be 110-120, with a 3-wire projection room service circuit? The room itself will be 18 feet wide by 9 deep, located at front of balcony. Projection distance is 70 feet. Picture 18 feet wide. Distance screen to rear seats 130 feet. Auditorium 82 feet wide. Screen to front row of seats 25 feet.

This question is very well put. All the various items have a meaning with relation to the question, which is, I think, which should interest the best men we have. Don't overlook the fact that the projectors may be equipped with either of three kinds of light source, and that the size and shape of the auditorium are important factors in determining which you should ask for. Don't just tell us you would ask for various things, but also tell us WHY you would want each one. Gray, Dobson, Bennewitz, Greene, and a lot more of the backsliders might reintroduce themselves with an answer to this one. No other question will be asked this week.

A Simple Question For a Change

FROM a city in the Blue Grass State comes this: "Where is the trouble? My picture is out of focus at the sides but focused perfectly in the center or vice versa. Both projectors are the same. Condenser not out of line, but think am using wrong combination. Distance condenser to aperture is 12 inches. Center of carbon crater to face of collector lens is 3⅜ inches. Present combination 6.5 and 2.5 plano convex. No. 1 Cinephor projector lens. Its free aperture is 1⅝ inches. Projection distance 82 feet, with a 16-fot picture."

The truble is not in lens system. You have given me all necessary information with which to check that up, except the one thing upon which it is based, and that is the diameter of the carbon crater; also you have not said what kind of light source you have, though from what you have said, it is safe to assume it to be an ordinary arc.

Film Doesn't Lie Flat

Either your aperture plate tracks are worn, together, probably, with the tension shoes, or for some other reason the film does not lie flat over the aperture. I guess it is safe to say the fault lies in worn tracks and shoes, because from what you say I assume the effect is not intermittent, as it probably would be if the fault were in the film itself, but is the same all the time. Examine the tracks carefully. Remove the plates and lay a perfectly straight edge on them. If worn, then install new plates, and (if also worn, as they surely would be) tension shoes. Also send in six dollars for a new Bluebook of Projection, brother, and study it.

Now don't some of you wise guys giggle and scoff at the question this good brother asks. It was not so long ago when YOU did not know this simple thing yourself; also there's a LOT of other things YOU probably don't know right now, but YOU lack the courage to ask, or the energy to study, therefore don't get gay.

No Instructions For Vitaphone

I HAVE been asked by several projectionist correspondents why I do not publish a description of and operating instructions for the Vitaphone. The fact that another publication dealing with motion picture projection did so very fully has been cited by some of the said correspondents.

I have not done so merely because neither a description or instructions for its handling would have any practical value. Mr. Watkins, Chief Engineer in charge of Vitaphone matters, himself advised me against it.

In effect, he told me that such publication would be worse than useless because

(Continued on next page)

Bluebook School Answers 545 and 546

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 545 was a "practical" question submitted by Brother Allan Gengenbeck, New Orleans, La. It is as follows: What size wire should be used on a 250 volt circuit to transmit 200 amperes for a distance of 350 feet with a 3 per cent. loss under full load?

All the "Doe" family of Chicago, viz., G. L., John, "Bill" and Jack, W. C. Budge, Springfield Gardens, N. Y.; Richard Keuster, Brooklyn, N. Y.; C. H. Hanover, Burlington, Iowa; George Lawrence, Jr., Sackville, New Brunswick (Are all you Nova Scotia chaps dead?); W. R. Gwynn, Longmont, Colorado; F. D. Orenbacher, Truesdale, Mo.; Charles Curle, Chattanooga, Tenn.; E. Fergodo, Livermore, California; Frank Dudiak, Fairmont, W. Va.; L. L. Ball, Empress Theatre, Arma, Kansas; D. G. Henderson, Quincy, Ill.; T. R. Bankerton, Wentzville, Mo.; G. R. Hahn, Memphis, Tenn., and Charles Colby, Santa Fe, New Mexico, made more or less good on this one.

I think Brother Gwynn is most nearly exactly correct and he is the only one who caught the point that induction and power factor must be taken into consideration where A. C. is to be transmitted— a calculation beyond any but the expert electrician I think. Let it be clearly understood that I often name men as answering correctly when, as a matter of fact, they have not answered exactly so. I consider whether the man really seems to understand the principle involved, rather than whether he may have made some error in calculation.

Gwynn says:

At the outset it must be stated that this calculation is for direct current and not for A. C., as induction and power factor are factors to be taken into consideration in calculating the size of wire to be used in alternating current circuits. In as much as the frequency, character of the load, and certain physical conditions of the circuit must be known in order to calculate the size of the wire in A. C. circuits, it is evident that the author of the question did not intend that this problem should apply to A. C. circuits.

One of the formulas for this calculation is reduced from five other successive formulas which appertain only indirectly to the solution of this problem, and would consume considerable space at no particular advantage. They are therefore omitted.

The final formula of the series may be stated as follows:

$$\text{Circular mils} = \frac{\text{amperes} \times \text{feet} \times 21.6}{\text{voltage drop}}$$

in which "circular mils" is the cross section area or size of the wire in circular mils; "feet" is the one-way length of the circuit; 21.6 is a constant representing twice the resistance of one mil foot of copper wire or the resistance of a copper wire 1 mil in diameter and a foot long at 75 degrees Fahrenheit. (This resistance is 10.79 ohms, which is doubled to allow for both wires of the circuit.) Voltage "drop" is the figure obtained by multiplying the impressed voltage by the percentage of allowable drop.

With the above terms explained, the calculation of the wire size required is as follows: The voltage drop or pressure lost is 3 per cent. of 250 volts, or 7.5 volts. Substituting the known values for the unknowns of the formula.

$$\text{Circular mils} = \frac{200 \text{ amperes} \times 350 \text{ feet} \times 21.6}{7.5 \text{ voltage drop}}$$

Diameter of wire in mils equals square root of circular mils, or,

$$\text{Diameter} = \sqrt{201{,}600} \text{ or } 449 \text{ mils, or } .449 \text{ inch.}$$

The size of the wire has now been determined in both mils and decimal parts of an inch. These must be converted into a standard commercial wire size. There are no less than seven standard wire gauges, among which the Brown & Sharpe Gauge is the standard, most commonly employed in the United States and Canada. Conversion tables from which wire sizes in circular mils and decimal parts of an inch may be converted into standard Brown and Sharpe sizes are to be found in Richardson's Handbook of Projection and in all electrical engineering textbooks. Consulting these tables it will be found that B. and S. .0000 (211,600 circular mils, 460 mils in diameter, and .46 inch in diameter) is the standard size of wire which has the required area of cross section, though with some surplus.

However, the job is not yet finished. The Fire Underwriters' table of carrying capacity of wire sizes must be consulted, as this board, for reasons better known to itself, may demand an addition margin of safety.

In this case this table shows that B. & S. .0000 may have a carrying capacity of 210 amperes for rubber covered wire and 312 amperes for wires with other insulation. This size, therefore, meets this board's requirements, regardless of the type of its insulation, hence the answer is B. & S. .0000 copper wire.

A very complete and a most excellent answer.

Question No. 546—What objections are there to overloading and thus overheating rheostat coils or grids?

It is hard to say just who has made the best answer, but I think I shall publish the reply of Brother "Bill" Doe, who says:

Briefly, the objections to overloading rheostat coils or grids are: (a) the life of the resistance element will be shortened. (b) The characteristics of the metal will be slightly altered, and in such manner that the resistance offered thereafter will be somewhat increased. (c) The overload may, and if sufficient, will fuse the metal at some point, thus stopping all current flow until a repair is made, or if it be a multiple coil rheostat, then the current flow will be reduced by the capacity of the coil or coils burned out. (d) High temperature is objectionable from every viewpoint, and may, under some conditions, be highly dangerous. (e) Overloading any electrical apparatus is bad practice.

Please understand, men, that if space permitted, I would very much like to publish several answers to nearly every question. It would be well to do so, because it supplies the element of different viewpoints. Space will not permit, however, so it can't be done.

Note: Brother Curle questions Hanover's answer to Question 535 in which he says the mil foot standard has been found to be 10.79 ohms, but ordinarily is quoted at 10.5 ohms. Says tables in various reliable text books give it at 10.505 ohms. Wants to know who is right, Hawkins or the other text books.

The other text books are correct, but unless we are dealing with very large or very delicate problems the additional .005 of an ohm is too small to be of any importance, and it complicates calculations considerably. In any projection problem I can think of it is entirely negligible, therefore, I have never criticized its omission.

As to Vitaphone

(Continued from preceding page)

both the description and any published instructions would be misleading almost at once, because of constant changes being made in the apparatus, which is still in what he termed a "fluid" state of development.

That, gentlemen, is why I have said nothing. When the time comes that the apparatus has been developed to a stage which gives promise of being at least fairly permanent, this department will give you full information concerning it. It now is delivering very wonderful results, which may or may not be further improved, but the apparatus as now used will have slight resemblance to the apparatus used within a comparatively short time. That much I have on the highest authority.

Worden Submits A Real Puzzler

A. E. WORDEN, local representative Courtland and Temple Theatres, Courtland, N. Y., puts up one I am free to say has me very well puzzled. He says they use Powers projectors with Mazda equipment. Left side of picture is out of focus, so much that it is very noticeable on titles. Have tried moving screens and projectors. The trouble developed recently. Prior to its development the picture was sharp and clear all over.

My immediate assumption was, of course, that the trouble was in the projection lens, so I wrote them to try rotating the lenses. They write that this was tried and without helping anything. If one side cleared up the other was thrown out of focus. Fine! It's the lens alright! Then I read on and got this heaved at me: "In fact the trouble is the same when we tried one of the lenses from the other house!" So lens trouble seems to be "out."

Ho hum! Dad bing these chaps anyhow! They're always springing something which gets the editorial brain all frothed up. The fact that rotating the lens clears up the bad side and fogs the good one automatically places the trouble in the projection lens, BUT the lens from the other theatre gives, presumably, a perfect picture, both before and after, so there you are!

I called up Herbert Griffin, International Projector Corporation, and read the letters to him. His comment was: "Well, Rich, that's one of the hot ones. The thing MUST be in the lens. It is one of those things one must be on the ground to answer." There was another possibility, viz: that the aperture plates were a bit further from the lens on one side than on the other, but that possibility was automatically discarded when rotating the lens cleared one side and fogged the other. So I dunno! If any one can offer any suggestions, for the love of Mike stand up and broadcast it."

Favorable Reaction

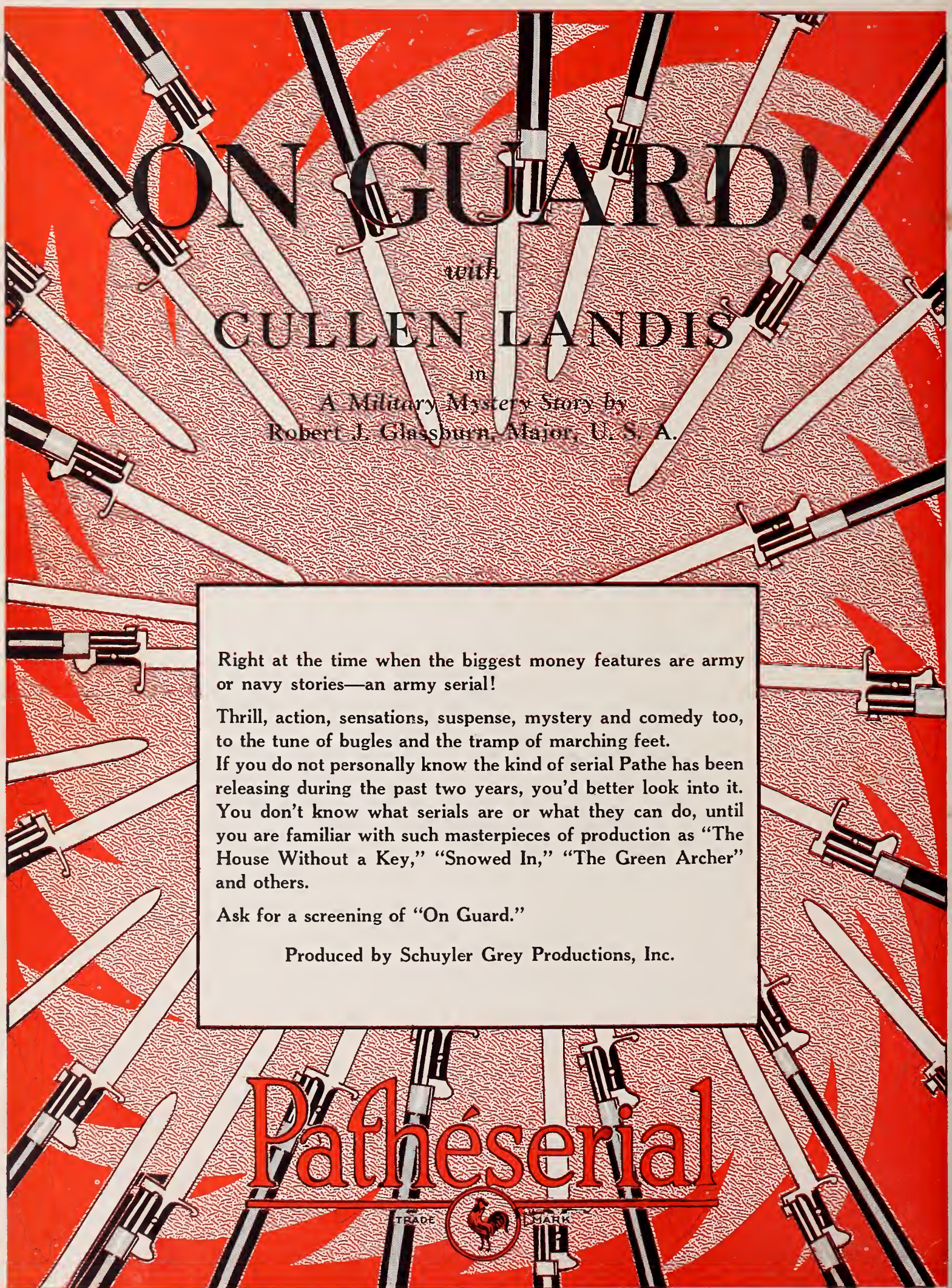
The constantly increasing use of Eastman Panchromatic Negative Film by producers means more and more pictures with blues, reds, yellows and greens in their true black and white relationship.

Effects unobtainable with ordinary negative are usual with "Pan". And the difference—the superiority—of prints on Eastman Positive from "Pan" negatives is readily apparent on the screen.

Such an obvious—and important—improvement in the art cannot fail to have favorable box office reaction.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.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with
CULLEN LANDIS
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A Military Mystery Story by
Robert J. Glassburn, Major, U. S. A.
Right at the time when the biggest money features are army or navy stories—an army serial!
Thrill, action, sensations, suspense, mystery and comedy too, to the tune of bugles and the tramp of marching feet.
If you do not personally know the kind of serial Pathe has been releasing during the past two years, you'd better look into it. You don't know what serials are or what they can do, until you are familiar with such masterpieces of production as "The House Without a Key," "Snowed In," "The Green Archer" and others.
Ask for a screening of "On Guard."
Produced by Schuyler Grey Productions, Inc.
Pathéserial
TRADE
MARK

IN THIS ISSUE

Vitaphone to Produce Light Opera
Columbia Open for Film Students
Famous About to Acquire "Abie's Irish Rose."

MOVING PICTURE WORLD

VOL. 84, No. 3 JANUARY 15th, 1927 PRICE 25 CENTS

My patrons thank me!
Some record! thats delivering the goods!
Keep it up, M-G-M!
Oh boy!
I'm making real dough!
I'm cleaning up!
Give us more hits!
Grand!
M-G-M's the best bet of them all!
We know how to buy pictures!

"GIVE US MORE!"

—say happy Metro-Goldwyn-Mayer showmen . . .

M-G-M exhibitors
ARE joyful . . .
THERE'S good reason!
WHILE their competitors complain—
M-G-M showmen are packing 'em in
WITH hits!—"The Scarlet Letter"
"TELL it to the Marines"
"THE Fire Brigade"
AND now comes still another

[See Inside this Cover]

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE.

(Continued from Front Cover)

ONE, TWO, THREE, FOUR!

—hits! hits! hits! hits! from Metro-Goldwyn-Mayer—

CONGRATULATIONS if you've
GOT a M-G-M contract.
M-G-M showmen are joyful, oh boy!
AND they'll have even more
REASON for joy in the coming weeks.

LILLIAN GISH in The SCARLET LETTER

FIRST they get Lillian Gish
IN "The Scarlet Letter"
AND then comes
LON Chaney in
"TELL It to the Marines."

LON CHANEY in Tell it to the MARINES

AND then they get M-G-M's

The FIRE BRIGADE

MARVELOUS showman hit
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ONE right after another.
AND each one a
GREAT big Special . . . .
AND then, while the industry is still
WATCHING with amazement
ALONG comes
JOHN Gilbert in
"FLESH and the
DEVIL" crashing
RECORDS!
AND just you
WATCH!

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WARNER BROS. EXTEN

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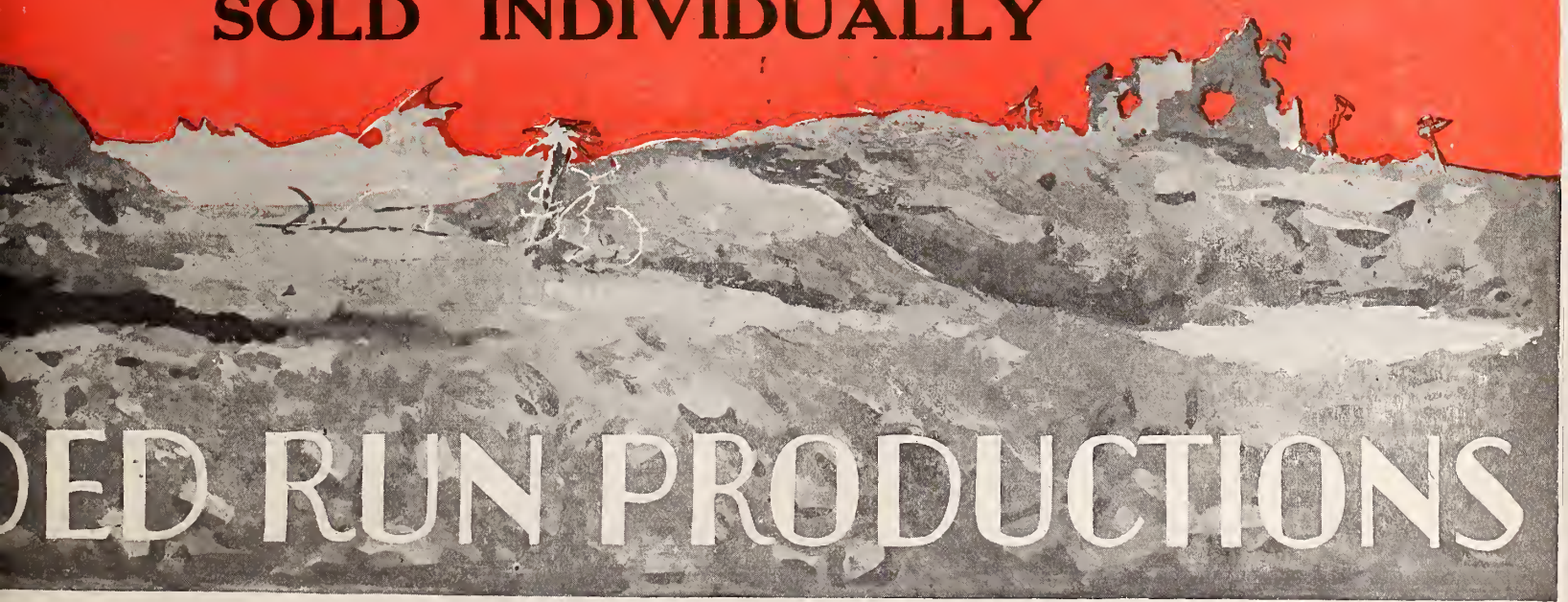

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Drama. Thrills. Romance.
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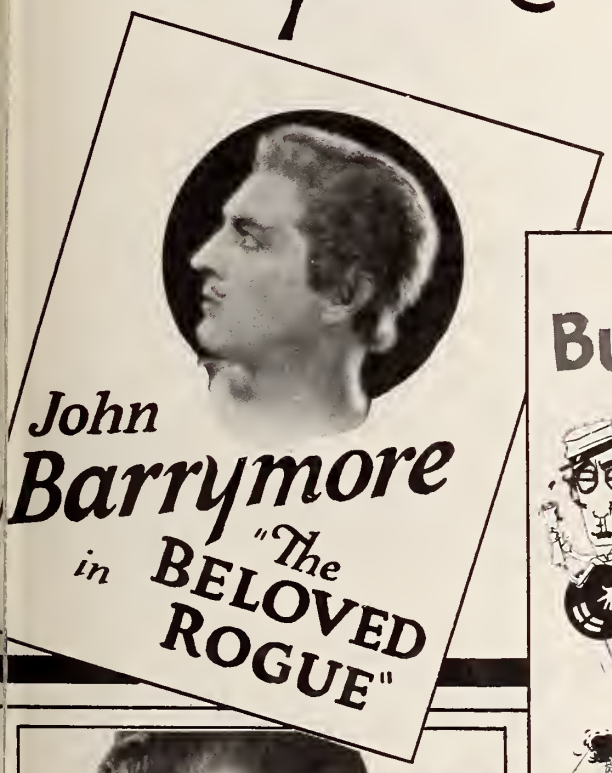

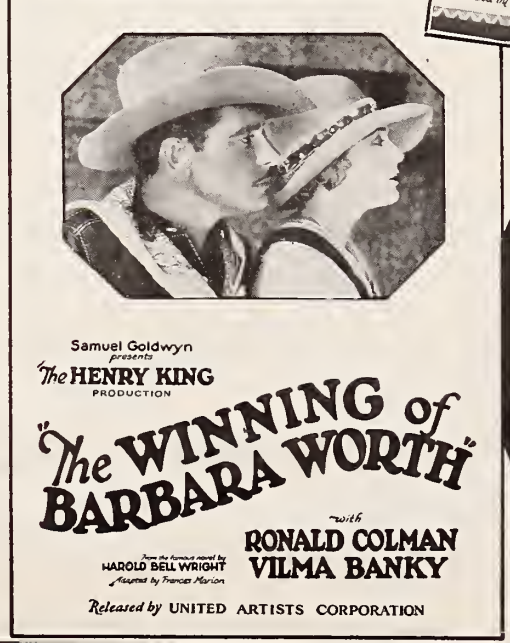

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with Dorothy Mackaill and Jack Mulhall

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Last Minute News From Everywhere

MOVING PICTURE WORLD

VOL. 84 New York, January 15, 1927 No. 3

A RED HOT TIP

Paul Gulick can run a show on a shoe-string. While projecting at his home the belt broke and Paul utilized a shoe-string.

BOB IS OUT OF IT

Bob Welsh, one of the originators of Laugh Month, can't laugh this month. Bob had whooping cough for a couple of weeks and fractured a rib whooping.

Big Broadway Producer Closes Deal With Vitaphone For Houses and Shows

Light Operas and Musical Comedies Included; Further Details of the Fox-Case Plan

By Merritt Crawford

TWO important announcements from Vitaphone may be looked for during the coming week. One will have to do with plans to be entered upon immediately for the reproduction of light operas, musical comedies and dramatic plays on a scale far more elaborate than any yet attempted. The other will, in effect, be the answer of the Vitaphone Corporation to the reported efforts of certain of the big circuits to apply "freeze out" methods to the Vitaphone in certain territories in an endeavor to force them to make terms, which the circuits, themselves, deemed satisfactory, but which the Vitaphone officials did not.

Regarding the first, MOVING PICTURE WORLD is informed that a deal has practically been closed with a prominent Broadway theatrical producing firm, under the terms of which the Vitaphone system will be installed in many of the concern's houses stretching across the country, while the plays, musical comedies, etc., owned and produced by this company will be made available for Vitaphone reproduction.

It may be noted, in this connection, that the names of Jake and Lee Shubert and their producing and theatre-holding organizations have recently been prominently mentioned among some of the wiseacres in Wall Street, in connection with Vitaphone. No hint of any deal between the two companies, or indeed, that negotiations of any kind had been initiated, looking to a working agreement between Vitaphone and the Shuberts has yet been whispered along Broadway, though it is by no means uncertain that such is imminent.

Neither the Warners nor the Shuberts could be reached, before going to press, for a statement. H. M. Warner, it was said, is now confining his activities exclusively to Warner Brothers' at 1600 Broadway, and has no longer any official connection with Vitaphone, not even as a

(Continued on next page)

Paramount to Get Rights to "Abie's Rose"

Percentage and Guarantee of Cash Rumored Plan

"Abie's Irish Rose," the legitimate goose that laid some $5,000,000 in golden eggs for Miss Anne Nichols, playwright, seems destined to become a Paramount picture. Negotiations are in progress between Famous Players and Miss Nichols, and, according to reports, seem destined to reach a happy conclusion within a few days.

The acquisition of the picture rights of this record-breaking play would be quite a feather in the Paramount cap. Film men have sought them for a long time without success.

The play had its 2,000th performance on January 12, equalling the world's record which "Chu Chin Chow" established in London. Seven companies are now playing it, and an eighth will open in London next April. Now, of course, it has a clear title to the record.

The contract, it is said, will provide a guarantee in the form of a cash payment and a percentage of the picture receipts.

Gross receipts from the New York run alone have exceeded $2,500,000 and road companies have jumped the total to about $20,000,000.

Broadway has seen the play for about four years and eight months. The attendance in the New York theatre has totalled 1,750,000. It is estimated that 8,750,000 people have seen the 10,000 performances given by the home and the road companies.

There will be considerable conjecture as to whom Paramount will select for the leads.

Manitoba May Cut Tax

Labor men will seek the abolition of the amusement tax in Manitoba, Canada, when the Provincial Legislature convenes.

Late Chicago News

Exhibitors and projectionists are to meet again. The contract has expired. Exhibitors want the renewal of the old contract.

The Crocker Theatre, Elgin, was robbed by a lone highwayman of $1,500. The State, Racine, was robbed of $2,000. The bandits escaped in an automobile.

Balaban & Katz directors have declared common stock dividends three months in advance and also the preferred dividend due April 1.

Newton Joins Carrier

Pressure of work supervising the thirteen Universal "exploitation theatres" in key cities has caused a realignment in the home office. J. A. Carrier has taken over the western houses and R. T. Newton, formerly with Universal Chain Theatres, is handling the eastern houses. Newton has just returned from a swing around his circuit.

Publix Books Ederle

Publix has booked Gertrude Ederle for three weeks, beginning at the Buffalo Theatre, Buffalo, on January 16. She will appear with Eileen Riggin and Helen Wainwright.

Gloria Plans Tour Soon

Gloria Swanson probably will start her second United Artists picture around February 1 and on its completion tour the world for a year.

London Cable

Moving Picture World Bureau, London

January 11.

Mr. Dupont, the new German director of British National Pictures, is to receive salary of 42,000 pounds per annum. "Bardelys The Magnificent" and "We're in the Navy Now" have been retained for second weeks at the New Galleries and Plaza. "Ben Hur" is drawing more money than any other picture that has played here. The cinema industry is busier now than at any other time.

Rumor of First National Axe Proves to Be All Applesauce

Hollywood, Jan. 12—Today was the day Hollywood's emulators of Socrates and even a few of their pet publications predicted a tidal wave in changes of executives at the First National studios. Moving Picture World called it "applesauce' 'and applesauce it has turned out to be with the night of what was to have been such an eventful day to boulevard mongers.

Tonight the man who is much inside on the phenomenal success of one of First National's most brillian box-office satellites is still at his desk and will remain there for a long time.

Dart flingers out here have for four months been predicting that this day John McCormick, First National studio chieftain, would hand over the tomahawk to some successor and strip himself of all the figurative regalia of an office in which he has made a record equally brilliant as that of the one on the screens of the country by his talented wife, Coleen Moore.

With the arrival of Richard

(Continued on next page)

Transfers Brooks

Elmer Pearson, vice-president and general manager of Pathe, has transferred E. Oswald Brooks from the Sales Department to the Production Department where he will be in charge of serial production in the East. Mr. Brooks will leave soon with the entire production unit which will make exteriors on "Crimson Flash" in Charleston, S. C.

Amateurs Busy

Amateur motion picture makers consumed in 1926 the equivalent in picture length of 20,000 miles of standard film, establishing a new high record. The amateur film is safety stock, 16 mm. wide. With 40 individual frames of these little pictures to the foot, amateur cameras clicked off the stupendous total of 1,700,000 different pictures during the year.

MOVING PICTURE WORLD

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VOL. 84 NO. 3

Try Broadway Prices in Suburban Towns

Something wholly out of the ordinary in film annals will follow a special arrangement just concluded between the M.-G.-M. New York sales office and Irving Lesser, manager of the Great Neck Playhouse and the Strand Theatre, Rockville Centre, whereby two of M.-G.-M.'s current Broadway hits will be presented at these theatres within the next month at a price scale identical with the one prevailing in Manhattan.

"The Fire Brigade," now in its fourth week at the Central, New York, and "Tell It to the Marines," playing its fourth week to capacity at the Embassy will have feature presentations at these houses between the middle of January and the middle of February. Thus the pair of specials will be seen simultaneously with their Broadway showings. Prices in effect at the Central and Embassy Theatres will prevail on a pro rata scale of $2 top.

Capitol Schedules Keaton

Buster Keaton's first United Artists picture, "The General," the New York opening of which was postponed, comes to the Capitol Theatre, January 22. It is Keaton's first independent film and cost $550,000.

A Perfect Record

Hurrah for the projectionists! They are 100 per cent. perfect, at least in their conduct. The annual report on crime, filed with the New York State Legislature by Florence E. S. Knap, Secretary of State, does not include a single one convicted of any crime during the year. And that's a pretty good record when one stops and figures that over 70,000 persons, representing nearly every occupation, were convicted in New York State last year of some crime.

Vitaphone in Broadway Deal

(Continued from preceding page) director. Abe Warner, whose headquarters are at the Vitaphone Corporation's new office, in the Fiske Building 57th street and Broadway, was said to be in conference with officials of the Western Electric Co. "downtown," when the reporter called.

For the latter, it was admitted, that Vitahone will shortly produce condensed but elaborate versions of popular plays and musical comedies about forty-five minutes in length so that they may be made available for all types of theatres, having Vitaphone service, to use as prologues for their regular picture programs. It was added, that, when possible, the original stars and artists, who had helped make the original stage production famous, would produce the Vitaphone version.

No one could confirm or deny, in the absence of Mr. Abe Warner, the reported deal with a big Broadway producer, or whether negotiations of any kind had been under way with the Shuberts.

Regarding the other moves of the Vitaphone officials to offset the actions of some of the big circuits, already referred to, Moving Picture World learns from its own sources of information, which are known to be authoritative, that within the past week Vitaphone had issued sublicenses to Kunsky, who dominates the theatre situation in Detroit, Mich., to Finkelstein & Rubin of Minneapolis, and Martin Printz's Circle Theatre, Cleveland, O.

The Vitaphone will be installed in Kunsky's Madison Theatre and two other houses in Detroit, at once, and in F. & R.'s Garrick Theatre and two other of this firm's houses in Minneapolis. It is expected that Vitaphone will be in operation at the two theatres named within four weeks and in the others very shortly afterward. Finkelstein & Rubin, it is said, expect to have no less than twenty of their houses operating with the Vitaphone within six months.

The final details of the Fox-Case deal with Vitaphone announced last week, under the terms of which the Fox-Case Movietone pictures will be produced and released under license by the Vitaphone Corporation are still the subject of some misapprehension in the trade.

It may be definitely stated that the terms of the Fox-Case contract with Vitaphone, which is for a period of 29 years, covers both the producing and theatre end of the Vitaphone recording device. Fox will pay a royalty of 10 cents per seat per week for each theatre in which the Vitaphone system is installed, just as any other theatre-owner receiving a sub-license from Vitaphone will do. A definite percentage on the gross receipts on any pictures made for voice reproduction will be paid to Vitaphone by the Fox-Case Co., while all such shall carry the credit line "Licensed by the Vitaphone Corporation of America."

All installations of the recording device will be made by Vitaphone, however, and not by Fox-Case, as under their licensing arrangement Vitaphone reserves the exclusive rights to install their reproducing system.

A prominent official of the Western Electric Company, who refused to permit the use of his name, told the writer this week:

"Amplification is the basic secret of the whole process. Anyone can put sounds on the air or on a wire, but taking them off is another matter. This is where the Vitaphone reproduction device is unique and supreme and where all other systems have to date met their Waterloo.

"The patents to this device are all held by the Western Electric and Bell Telephone Companies, while the Vitaphone Corporation holds in perpetuity the exclusive right to operate or issue sub-licenses for others to use or operate these patents or any other patents of similar character which these companies may develop or acquire."

First National Rumor Applesauce

(Continued from preceding page) Rowland in the film capital the word was contagious, even in sources fairly creditable under ordinary circumstances, that the big chief of the east had come out here especially to dignify by his presence the passing of a big warrior. Even within the Burbank confines of the $2,000,000 First National Plant, which became one of the largest and finest in the industry early in McCormick's regime, there were some last night who were inclined to the belief that a great First First National shake-up was imminent.

In some of the printed reports one of the Rockett brothers, who release First National, was slated for "big honors." Just a few hours ago the name of Robert Kane was flashed out here from New York and spread over Hollywood like wild fire. The subject stepped way beyond the bounds of ordinary rumor material to such an extent that Moving Picture World hastened to gather the facts.

Accessibility by the World to information concerning certain records affords irrefutable proof that John McCormick will remain General Manager of West Coast productions for First National until John McCormick, personally, is inclined to surrender the baton of this particular job. As there is no indication that Mr. McCormick is now so inclined or will be so inclined at any definite period in the distant future, this day now closes with a Hollywood plate devoid of even "applesauce."

As to Richard Rowland's presence on the First National lot at this time, official inquiry tells the World that he is now looking over the next circle of pictures, conferring with the heads of his units and that, from inside sources, he congratulated John McCormick as warm handedly when they were in McCormick's office as he did when a crowd was the witness.

Mr. McCormick is well into the second year of his executiveship at the First National Studios. His wife, known to picture fans as Miss Moore, has two more pictures on the company's 1926-27 schedule. Her contract provides for her contributing four big productions to the 1927-28 First National Output.—Tom Waller.

COMING and GOING

Al Lichtman, general manager of United Artists distribution, left New York on January 7 for Los Angeles to confer with Joseph M. Schenck on 1927 productions. He will return in about three weeks.

* * *

Leo Staats, master of the ballet of the National Opera of Paris, has arrived in New York to become ballet master of the new Roxy Theatre.

* * *

Harry Lustig, Warner Bros. division manager, is here for the first time in over a year, coming from the West. He is attending a conference of divisional managers.

* * *

Chester Sawyer, credit manager of the National Theatre Supply Co., New York, has returned from Havana. Glen Lincoln, treasurer of the Chicago branch, visited Joe Hornstein last week.

* * *

Edward Golden, president of the Golden Distributing Corporation of Boston and New Haven, is in New York for a conference with I. E. Chadwick, president of Chadwick Pictures, who returned to New York from Los Angeles last week. Golden distributes Chadwick First Division Pictures in New England.

* * *

Henry Ginsberg, president of Sterling, who is making a business tour of the European exchanges distributing the Sterling product, has arrived in London.

* * *

Louise Brooks has gone to California to appear in her first Western-made picture, "Evening Clothes," starring Adolphe Menjou and directed by Luther Reed.

* * *

Billy West, producer of the Artclass two-reel comedy series, accompanied by his brother, George West, arrived in New York January 8 from the West Coast to discuss with Louis and Max Weiss of Artclass three new series of comedy subjects.

* * *

J. R. Carraminana, one of the sales executives in Universal's branch office in Rio Janeiro, is in New York preparatory to sailing for San Juan, Porto Rico, where he is to be the assistant manager of Universal's Porto Rico exchange.

* * *

Jesse L. Lasky has left for the West Coast.

* * *

Virginia Morris, director of advertising and publicity for Famous Attractions, is in Atlanta, Ga., on a vacation.

* * *

Richard A. Rowland, general manager of First National, arrived in Los Angeles the early part of the week.

* * *

George Fecke, supervisor of the radio department of M.-G.-M., this week was "giving Washington, D. C., the air."

* * *

J. E. Storey, assistant general manager of Pathe, for a year in charge of production in the West, returned to New York January 11 for a conference with Elmer Pearson, vice-president and general manager.

* * *

Allan Dwan, Fox director, has returned to New York from Florida.

New F. P. Director

Sam Katz, president of Publix Theatres, Inc., and one of the best known theatre operators in America, has been elected a director of Famous Players-Lasky. Mr. Katz fills a vacancy in the board. Like Adolph Zukor, president of F. P., he was born in Europe and came to this country as an immigrant. His first job was playing a piano in a tiny Chicago theatre owned by Carl Laemmle. In four years he owned three theatres.

Columbia Offices in Japan

With the sailing from Vancouver this week of V. Garfield Madden, partner in the import and export house of Madden & Company of Tokyo, announcement is made that this firm has become exclusive franchise-holders for the product of Columbia in Japan and her Far East dependencies.

Miss Wilson Leaves F. P.

Lois Wilson and Famous Players have come to a parting of the ways after an association of seven years. The star had tired of western roles and objected to being cast for a new western, "The Deer Drive," it is said. Though she has received several offers, she is said to favor a free lance policy, at least for the present.

Bans Posters

His wife's divorce allegations against Charlie Chaplin have led Mayor Martin of Quebec City, Quebec, to prohibit the display of any posters of any Chaplin picture by any local theatre. He also is asking the censors to deal strictly with all Chaplin films. The mayor has jurisdiction over posters but censorship of films is in the hands of the Provincial censor board.

Medal, Money For Directors Of Best Films

Jesse Lasky Offers Prizes For Best in New Theatre

Jesse L. Lasky has offered a medal and cash bonuses totalling $17,500 to the directors of what shall be judged the three best Paramount pictures to play in the new Paramount Theatre, New York, in the fifty-two weeks beginning last January 1.

The director, whose picture shall be judged the best of the company's product shown at the Paramount Theatre during 1927 will receive a gold medal and a bonus of $10,000. The director of the second best will receive $5,000 in cash, and the director of the third best will receive $2,500.

The awards will be based on quality of production, cost and the directorial contribution to the finished picture. The judges will be Adolph Zukor, Mr. Lasky, S. R. Kent, general manager of the company, and Sam Katz, president of Publix Theatres, Inc.

"Beginning with Pola Negri's 'Hotel Imperial' we determined on a policy of booking only our best pictures in the Paramount," said Mr. Lasky. "We plan to make the Paramount represent to motion pictures what the Metropolitan Opera House represents to opera—the top."

New State Rights

Edward J. Solomon, formerly with Artclass, has gone out on his own as an independent producer and distributor. His new address is 220 West 42nd street, New York City. Eddie has already sold some territory on "The Girl in the Rain," starring David Butler, produced by Lloyd B. Carleton, his first feature. Kerman Bros. have the New York rights to this picture.

Raymond Signs New "Find"

John Raymond, president of Centennial Pictures, Inc., has signed with Edward Solomon, manager of "Rusty" Lane, latest screen "find." for Lane's appearance as a lead in "The Liberty Boys of '76," a series of two-reel features.

Goldwyn's Choice

Mrs. Pearl Keating now heads the eastern editorial offices of Goldwyn. Her headquarters will be at 729 Seventh avenue. She recently returned from a three months' vacation abroad. Pauline Forney has been transferred from the eastern to the western editorial offices.

Would Consolidate Suits

Application has been made to the New York Supreme Court for an order consolidating two actions brought by Commonwealth against Chadwick. One seeks to recover $93,000 damages for alleged breach of contract This had to do with the exhibition by Commonwealth of pictures which Chadwick said it owned, among them being "The Painted Flapper," "The Street Singer" and "The Tomboy." The other suit was brought to recover $953 from Chadwick on an alleged breach of contract over a positive print.

Sees Own Story

Nellie Revell's circus melodrama, "Spangles," produced by Universal and featuring Marion Nixon and Pat O'Malley, was shown at Loew's New York Theatre and Roof, Wednesday, with Miss Revell as the guest of honor at the evening performance.

Closed Sabbath Trails in Wake Of Fire Deaths

Montreal Disaster Brings Demands From Clergy

Sensational developments have followed the Laurier Palace Theatre disaster last Sunday in which 77 young children of Montreal lost their lives through suffocation. His Grace, Archbishop Gauthier of Montreal, the Montreal Presbytery of the Presbyterian Church and others have made a direct demand to the Quebec Government for prohibition of Sunday performances in theatres of Montreal and other cities of Quebec.

Ameen Lawand, proprietor of the ill-fated theatre, when called to give evidence at the Fire Commissioner's Court, Montreal, Tuesday, admitted under pressure that he had previously been convicted a number of times for permitting overcrowding and for the display of posters that had not been approved by the Police Department. He also admitted several previous fires at his Maisonneuve Theatre, his bowling alleys and his home.

As a result of the disaster, the Montreal civic officials issued an order, to be effective January 12, prohibiting prologues, acts or special presentations in any theatre not equipped with a proscenium wall, asbestos curtain and a regular stage fitted with firefighting equipment. Ten of the leading theatres of Montreal were forced to discontinue stage acts as a result.

Theatre Licenses Held Up

The Chicago Bureau of Fire Prevention has held up every theatre license, regardless of the status of the theatre, for 1927. The safety of theatre draperies is the argument. There are court proceedings between the city and Ascher's Terminal Theatre. Until these are settled, the license body will be unable to receive the sanction of the fire bureau to issue licenses.

Trackless Train Still Runs

M-G-M's Trackless Train, erroneously reported "in a ravine" and at the end of its Continental tour, has reached Paris and "Eddie" Carrier, director of it, is awaiting plans which the home office is making for a continuation of its tour of the world. In Paris, as in other cities, it got a big reception.

Johnson and Rosecan Organize New Middle West Theatre Chain

Another large theatre circuit has been organized in Chicago by Earl J. Johnson of the Johnson Theatre Circuit and Eddie Rosecan, who recently resigned as city sales manager of the Famous Players-Lasky Chicago offices. The company will be known as Illinois and Indiana Theatres, Inc., with booking offices and headquarters at 845 South Wabash avenue.

The new circuit will include these Chicago theatres: Crown, Springfield, Thalia, Milo and 18th Street and the Stadium, at Gary, Indiana; the Palace, Orpheum, Broadway, Cosmo and Grand, at Berwyn, Ill.; Auditorium, Ritz, Parthenon and Lagrange, at Lagrange, Ill.; Strand at Brookfield, Ill.; Gayety at Ottawa, Ill., and the Villas, Clifford, Palace and Hawthorne at Cicero, Ill. James Gregory will have charge of the houses in the Ottawa territory. Mr. Johnson will add a presentation department to the chain. Nine other houses will be included in the near future.

The old Johnson Theatre Circuit will be dissolved and included in the new circuit, of which Earl J. Johnson will be president and Eddie Rosecan, secretary and treasurer.

Herbert Washburn has been named city sales manager of the Paramount exchange, succeeding Eddie Rosecan.

Sign 3 Authors

F. Scott Fitzgerald, Donald McGibeny and Wallace Smith, authors, have been signed to do screen originals for United Artists release by John W. Considine, Jr., president of Feature Productions, Inc., and general manager of Joseph M. Schenck Productions. Fitzgerald will first write one for Constance Talmadge, McGibeny for Estelle Taylor and Smith the second Constance Talmadge vehicle.. The latter two are under long time contracts.

A Wired Photo

The first photograph to be received over the new line of the American Telephone and Telegraph telephotograph service from Los Angeles to New York was that of J. L. Warner, production manager of Warner Bros. Pictures in Hollywood. The photograph was addressed to H. M. Warner, president of the company, 1600 Broadway.

New Paramount Record

New York's new Paramount Theatre established a record last week with a gross of $81,476. This includes the additional New Year's Eve show. The picture was Pola Negri in "Hotel Imperial."

Goldberg Books for "U"

Harry Goldberg, who left Publix a year ago to join Universal, now is booking supervisor under Jack Schlaifer for Universal Chain Theatres.

Dave Solomon Recovered

Dave Solomon of the National Theatre Supply Company, who has been ill for three weeks, is now back at his desk.

Last Minute News Flashes

As Charlie Chaplin, in Chicago, says that the divorce publicity is "terrible," Mayor Bertha K. Landes of Seattle, announces that she will ask the Seattle Censor Board to decide whether Chaplin pictures should be barred in the city. Mayor James Walker of New York, will take no action. "I'm against censorship," he said. Los Angeles reports receivers have tied up all of Chaplin's reputed $10,000,000 estate. Will Hays, in New Orleans on his way to Hollywood, said his visit had no connection with the Chaplin case. "I am not the arbiter of the morals of film people," he said.

Name Chadwick In New Rumor

Rumors of a merger involving Columbia and Gotham were rife again this week and amplified to include Chadwick, on the report that Charles Reed Jones, director of advertising and publicity for Chadwick, will leave that company in about a month and that other employees had gotten thirty-day notices.

No merger intentions could be verified. Mr. Jones said that the company had merely decided that it would have no use for his services for two or three months, and that he was free to return at a later date if he chose. He scouted rumor talk.

Bans Unfair Competition

Governor Alfred E. Smith, who recently listened to protests from theatre owners against the Soldiers' and Sailors' Home at Bath, N. Y., staging picture shows for its inmates and charging admission prices to the public, announced this week that as a result of the protest filed there would be no more such entertainment at the home.

New Policy in Albany

The policy of the Mark Strand in Albany, N. Y., a first-run downtown house, has been changed so that presentation acts will be included each week along with the picture program.

Christie Buys the First

The first ticket to the Sixty Year Banquet to Carl Laemmle—a gold one—has been sold to Al Christie, picture producer and a Universal alumnus, class of 1916, by Margarita Fischer. The banquet is being given Mr. Laemmle on January 17 at the Biltmore Hotel, Hollywood, by those stars, directors and producers who started their celluloid careers under his banner.

Sympathy for "Bob" Kane

Friends of Robert H. Kane, First National producer, are extending him sympathy on the loss of his father, who passed away Wednesday.

Two Albany Resignations

H. C. Bissell, manager of the Universal exchange in Albany, N. Y., has resigned and has been succeeded for the time being by Julius Singer of New York City, who is well known in this territory. Alec Weismann, local manager for Metro-Goldwyn, also resigned this week and has been succeeded by H. O. Worden of Boston.

Buys Norma Vehicle

Joseph M. Schenck has purchased "The Woman Disputed" from A. H. Woods for Norma Talmadge. The play is by Denison Clift.

Lieber Calling London!

The first to use the trans-Atlantic telephone for speech-making is President Robert Lieber of First National. On Friday morning at 10 a. m., from the First National New York offices, Mr. Lieber addressed the delegates of the United Kingdom, assembled in First National's annual British sales convention at 37 Oxford Street, London. He outlined the 1927 policy.

"U" Host to Exhibitors

Sixty of the leading exhibitors of the New York territory visited the home office of the Universal Pictures Corporation a day or so ago to attend a special pre-view of four of the new "Collegians" series of two-reelers being released by Universal as the acme of short product.

Roth Goes to Dover, N. J.

Sam Roth, manager and part owner of the Broadway and Orpheum Theatres, Yonkers, N. Y., for five years, has resigned to manage the Baker Theatre, Dover, N. J.

Lee Joins Katinsky

Sam Lee, connected with Walter Reade for some time, will manage the Cameo Theatre, Jersey City, for Morris Katinsky.

Warners Sign McAvoy

Warner Bros. has signed May McAvoy for five years. She will be starred.

Adolph Zukor in a telephone talk with John Cecil Graham, managing director of the Paramount interests in Great Britain. He was one of the first to use the radio telephone service inaugurated between the two countries. This event occurred on Mr. Zukor's fifty-four birthday. Photographs were taken for immediate transmission by cable to London. These were received in England within a few hours after Mr. Zukor had hung up the receiver. With Mr. Zukor are S. R. Kent and E. E. Shauer. They and Eugene Zukor also talked to Mr. Graham.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newburger Henderson & Loeb, 100 Broadway, New York City, exclusively for the Moving Picture World.

NOTHING VERY EXCITING HAS HAPPENED DURING THE PAST WEEK ON THE EXCHANGES. PRICES HAVE DRIFTED BACK AND FORTH WITHOUT GETTING ANYWHERE. IN SUCH A MARKET AS THIS IT IS IMPOSSIBLE TO TELL WHAT THE NEXT MOVE WILL BE. PERSONALLY WE WOULD NOT BUY ANY STOCK AS WE BELIEVE THEY CAN BE PICKED UP AT CHEAPER PRICES LATER ON. DURING THE LAST FEW WEEKS SOME STOCKS HAVE BEEN PUSHED UP QUITE HIGH AND HELD THERE, BUT WHILE THIS WAS GOING ON THERE WAS A CONSIDERABLE AMOUNT OF LIQUIDATION IN OTHER CLASSES OF STOCKS. THIS IS A PRETTY GOOD SIGN THAT SOME OPERATORS ARE GETING OUT OF THEIR WEAK STOCKS UNDER COVER OF THE STRENGTH IN MORE SUBSTANTIAL ISSUES.

Considerable weakness developed in Famous Players during the last few days, the stock being forced down to 110 1-2 during the close of the week. There has been considerable talk that some operators are working for lower prices in this stock, but the decline has been rather orderly, and so far they have not derived a great deal of satisfaction from their efforts. We can see no substantial reason for a concerted bear drive against this stock.

Fox Film "A" held up pretty well, going as high as 74 1-2.

Loew's, Inc., finally accomplished what it has failed to do for several weeks and that is make a new high mark by crossing 49. On January 12th on a turnover of 6,600 shares it touched 49 1-2. As we have said before this stock is consistently maintaining its price, and based on the outlook of the company, has good reasons to continue to do so.

Warner Bros. showed some strength this week. If you will look on the first page of this News Section you will find an interesting article about the Vitaphone. There has been considerable talk about the Warner Bros. stocks being too high, and at various times quite a short interest has collected. It is said that such a situation exists at present.

If you have sold Warner Bros. short, particularly the "A" stock, or if you contemplate doing so, it might pay you to study the action of the stock as well as the prospects of the company. There is not a very large floating supply, and it might be difficult to get the stock when you want to cover. It is not pleasant to sell a stock short and then "pay through the nose," as the slang in the Street goes.

The Alumni on "The Lot"

Columbia University is planning a four years' course in the science of motion pictures.—News item.

The Montreal Panic

ONCE more the inevitable fool who cries "Fire" has done his hellish work, and not a nation but a continent sends silent sympathy to the parents of the little children whose lives were so unnecessarily crushed out in the panic in the Laurier Palace, Montreal.

It was not much of a fire, for comparatively little property damage was done. A smouldering cigarette, perhaps a crossed wire—the papers seem undecided—but certainly the blaze did not originate in the projection room. It was the sort of a blaze that a cool-headed boy could have extinguished with a hand grenade after dismissing the audience, but cool heads were lacking, and Death took a terrible toll.

According to the newspaper reports, the Coroner, in seeking to set the blame, has devoted himself to asking the bereaved parents if the children attended with adult escort. And he has established the single fact that most of them were unattended.

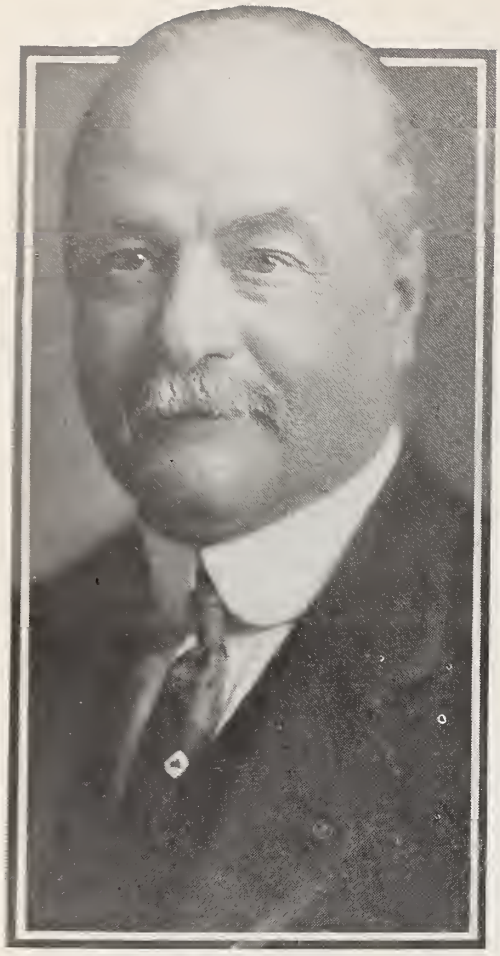
Apparently the official is content with these facts, though it is quite possible that the death list would have been greater had the children been escorted by hysterical women. It seems to be an established fact that after the first crush the few adults present climbed to safety over the prostrate little bodies.

We hold that greater good would be accomplished did the Coroner seek to place the responsibility upon the public official who really is to blame. The fatalities were confined to those who sought exit by means of a narrow stairway with an acute turn. Whoever licensed the house to operate without requiring the stairway to be made safe, really is the one who is guilty of manslaughter.

Ignorance is no excuse, for there have been other fatalities caused by precisely the same factor, notably one in New York City a few years ago. Any intelligent building official should know that a stairway with a turn at an angle of ninety degrees will prove a death-trap in a panic and should not license a house having such an exit unless it is made safer by means of a properly commodious landing. Any stairway is a menace in a panic, but since stairways are a necessity, they should at least be made as safe as possible.

Inspection conditions are far too lax in city and country alike. The only reason that there are not more fatalities is that there are so few fires.

Don't wait for the inspectors to come around. Make certain that you have done all that is humanly possible, that your conscience may be at rest should misfortune come your way. Enforce the fire drill, run the safety slide at each performance, and watch your exits.



Dr. Nicholas Murray Butler

University Training for Future Film Men

Dr. Nicholas Murray Butler, President of Columbia, Pledges Fullest Cooperation of His Great Educational Institution in Serving Motion Picture Industry

By MERRITT CRAWFORD

WHAT may well be epochal in the history of the motion picture's development, and surely significant in its potentialities for the film's future progress, is the offer by Dr. Nicholas Murray Butler, President of Columbia University, to the motion picture industry, by which all the facilities of this great institution of learning and technical training are to be made available to foster and extend the film's possibilities of service to humanity.

Dr. Butler made the first public announcement of the plan at a luncheon given in his honor at the Waldorf-Astoria, on Friday, January 7, by Will H. Hays, representing the Motion Picture Producers and Distributors of America and attended by a notable gathering of social leaders, prominent educators, important figures in New York's civic and business life, as well as representatives of all the leading companies in the industry.

No definite method of linking up the tremendous creative and educational resources of Columbia University with the motion picture, it is stated, has yet been evolved. This will have to be worked out by a joint committee of the faculty of the university and members of the industry, whom Mr. Hays has promised to name, but it can safely be forecast that the co-operation of the educators and the film committee will aim to be all-inclusive, covering every phase of motion picture activity.

A full four-year course of training for various branches of motion picture activity has been suggested as part of the regular curriculum at Columbia, and this will doubtless be established, but it will be only a comparatively small part of President Butler's far wider and vastly more comprehensive plan, as indicated in his announcement at the luncheon.

Crystallizing the expression of the screen's ultimate service to society, Dr. Butler described the motion picture as being much more than an industry, and instead, as a profession and as an art, which demanded the contributions of all the other arts and sciences in the fullest and most exacting measure, if it was to fulfill its highest mission, as the medium through which the sum of human knowledge might be translated into terms that all mankind could understand and enjoy.

Eventually, it is indicated, every phase of Columbia's multiplex educational activities will have in them some reference or angle of training which will have a direct bearing on its possible service to the motion picture and the progress of the screen.

Carl Milliken, ex-Governor of Maine and

(Continued on page 188)

Ancients' Interest in Motion Pictures

Dr. John H. Finley, toastmaster at the luncheon to Dr. Nicholas Murray Butler, given by the Hays organization, in the course of his remarks, referred to "moving pictures" as conceived by the ancient philosophers. Dr. Finley said:

"It is pertinent to recall the interest of ancient philosophy in 'moving pictures.'

"Lucretius, the epicurean poet and philosopher, in trying to explain perception of the nearer phenomena of life, assumed that all bodies were constantly giving off filmy images or idols of themselves and that the air was crowded with millions of these images, along with less distinct forms—images ever passing and crossing each other, in every direction, some swifter, some slower, in infinite complexity yet in no confusion, very unsubstantial yet keeping their forms as they sped on their way to the senses and being traversed at the same time by the mind images, infinitely finer and more subtle, and lastly by those subtlest and swiftest of all, the images of the gods who come flying majestically from the unknown afar, through all the rest, in never-ceasing numbers."

Dr. John H. Finley

Publicity for Pictures

Facts Cost No More Than Fancy and a Publicity-Fed Public Is Best When It Doesn't Suffer From Indigestion Superinduced by Propaganda

By GUY FOWLER

With Sketches by the Writer

NEWSPAPER men are prone to doubt everything about press agents except their fabulous salaries. It is a bromide of the city rooms that a thirty-five dollar a week police reporter now draws a hundred for writing publicity fables for pictures. Old timers shake their heads and philosophically recall the days when they carried passes on all the railroads. It's their only consolation.

There is considerable truth in the charge of the Fourth Estate that "press agent copy" floods the desk. There is truth, too, in the laconic allegation that "most of it's crap."

It is only in recent years that publicity methods have come to take on the dignity of legitimacy in the world of news. The fakir in press agent stories is finding it more difficult to get a job and he is "knocked off" in a newspaper office about as speedily as an old confidence man in the police line-up in Mulberry Street.

To that time-honored order "make it brief" there is added now the additional caution, "make it news." Gradually, the motion picture producers are adopting this code for themselves. The process at the start is difficult, for they are on strange ground and not long since it was enemy territory.

A glance at the great proportion of publicity that comes from the Hollywood studios and the New York offices of the producers, is sufficient to convince the layman that much of it is extremely interesting to the picture-going public. On the other hand, a trained newspaper man, in a similar glance, might conceivably decide that the public would prefer to read murder stories, divorce scandals, and all the other pleasant little diversions of a swift-moving world.

They're both right from their own standpoints.

The problem of the producer, then, is to make his news interesting and true. The fact that Gloria Swanson is studying for a new production is news. The Associated Press, most conservative of all the news agencies, concedes that. But a press agent's story to the effect that Miss Swanson had lost a million dollar string of pearls would be another thing. Even if she had lost them the newspapers would doubt it until Miss Swanson admitted it personally, to the police.

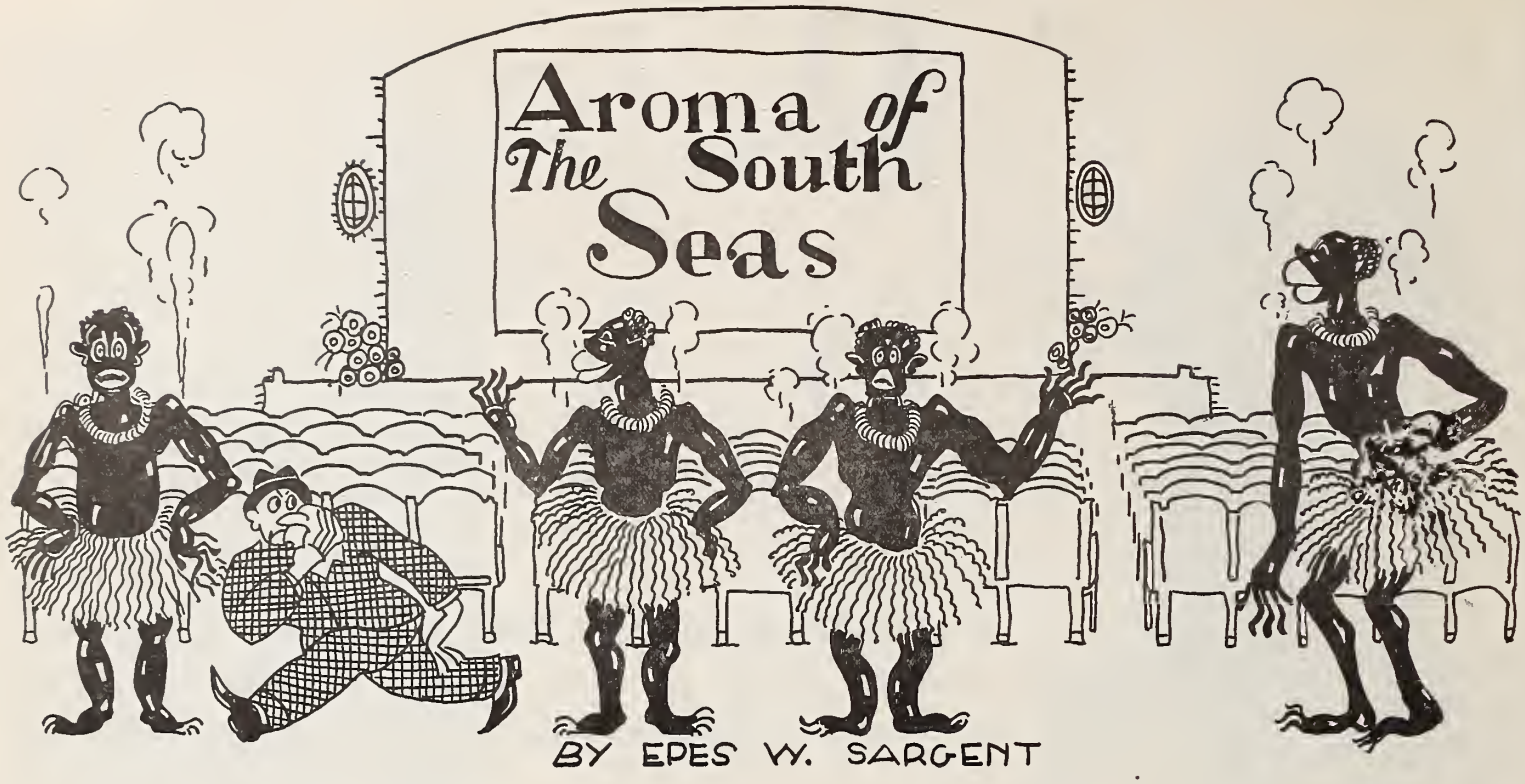
From a varied and perhaps-too-long experience in newspaper offices from coast to coast, it may be that this writer is inclined to sympathize with the newspaper man. He is, in more ways than one, but in this particular instance, the leaning is in favor of the pictures. After all, they draw millions of people who pay to see them. These same millions unquestionably want to read about them.

Accordingly, then, as motion picture producers go deeper into the study of human nature in general, and newspaper nature in particular, they are going to alter their methods. Carbon copies are going to be abolished in all publicity offices. It means more work for the publicity writers, but they get paid for it. For example, a story of importance "breaks" in a producing company. The existing method is to have a writer prepare a story in carbon lots and the same copy goes to all newspapers, ground out on a multigraph like Hamburg steak.

When the producers learn more about newspapers individual stories will be written for each publication. What press agent friends I have will send me their choice domestic brands of wood alcohol for this, but it's a fact and down in their inky hearts they'll admit it.

In the matter of press books, written in the offices and shipped out to exchanges, there is opportunity for vast improvement. Some companies run to three-color covers and expensive drawings. Others, who have gone a bit farther in their study of newspaper methods, get out press books of straight news and feature matter, well written, concise and totally lacking in hokum. A superlative in a stick of press agent copy has the same effect on a newspaper man that a stiff jolt has to nitroglycerine. He explodes.

(Continued on page 188)



IT was "Big Bill" Henson, salesman for Luxor Films who made all the trouble for Cy Barrington, of the Bijou Dream, back in the wilds of the North Woods. Bill had just received an imperative telegram from the home office asking him if he was on a selling trip or merely taking a vacation at the company's expense, and he felt the need of doing something.

Cy was the next man on Bill's route, and Bill vowed he either would get Cy's illegible scrawl on the dotted line or supply Pineville with the most sensational murder mystery it could imagine.

It looked more like murder than a sale as Bill vainly displayed the most attractive of the Luxor releases, and Cy had resolutely turned thumbs down on each. He even passed up "Polar Love," Luxor's last word in a seven-reel refrigerated super-special, on the grounds that he had had enough frosts in his house, and there remained only the right and left bowers, "A South Seas Idyl" and "The Beach at Wikiki," two romances of the southern Pacific. The stories were not much, but the costumes were equally brief, with two hula dances in each release.

Bill hated to show these, for he was saving them for the next trip around, but it was all he had left, and he spread the stills over the desk with a practiced hand.

Another One Of Those "You Can't Lose" Plans

"There's the money-in-the-bank," announced Bill. "'Put these stills around for about a month ahead and you'll get all the men. Talk up the educational value and you get the kids."

"They come to watch the men," explained Bill with a laugh. "Boy, you can't lose on these two and the second will be bigger than the first. Why man, over at Carrington a guy seventy-three years old walked four miles on his crutches to see 'Wikiki' after he heard the others talking about the Idyl."

"Do I have to put a mortgage on the theatre?" asked the practical Barrington. "This ain't no gold mine, you know."

"I'm giving these away," assured Henson. "Fifty for one night, a hundred for three, but I'm telling you flat that you will make most of the money the second and third nights."

"Three nights! In Summer!" Cy was fairly lifted from his chair. Darn it, I can't keep open three nights a week in Summer. Can't drag them in. I only run Saturday."

"You will with this," assured Henson. "You get the picture at a two night price. The extra night is advertising. Why, in Huckleberry Plains, Jed Bascom played to $7.95 the first night, $218.65 for Friday and close to $300 for Saturday. Don't commit suicide, Cy. Book these two and they'll pay the rent clear through to Christmas."

He proffered his fountain pen invitingly, but Barrington waved it aside. Steel pens had been good enough in his school days. He had small use for these newfangled devices that spilled ink everywhere but on the paper.

He could have written it in lead pencil as far as Henson was concerned.

"And now," concluded the salesman briskly, "don't get the idea you can just sit still and watch the money roll in. You gotta go after it. I'll have them rush you the press books. Pick out something and pile it over the top.

He was gone, and Cy felt relieved. He secretly feared these city hustlers. You never could tell what they would sell you. But he felt reasonably safe on this contract. He remembered what he had done with the Annette Kellerman pictures.

"Replace your ushers with negroes. Dress them in native costume and use them for a ballyhoo as well as in the house. They will give a strong touch of local color."

Cy had two reasons for his selection. One was that the negro was strange to his little backwater town. The other was that he knew where there were four working as farmhands. They had come to get jobs at a Summer hotel only to find that white girls were being used, and they were trying to earn their fares back to the big city. Cy seemed to offer them a chance, and they jumped at the offer of two dollars a day for three days.

"Native" costumes were something else again, but some early stills gave Cy his fashion plates, and for two days Mrs. Barrington sewed straw onto gunnysacking skirts to outfit the four husky blacks.

Everything looked pretty as a blonde girl in a blue dress. All day the men crowded about the store windows displaying stills of "A South Seas Idyl." That looked good for the hardboiled element and in a burst of inspiration Cy sold the Sunday School teachers on sending their classes to see the benighted heathen, for whom they gave their treasured pennies on "Missionary Sunday."

He was willing to take Henson's word for it that the women would come to watch the men.

All he feared was rain—and it did not rain.. For a week before the showing the skies were brassy fair. The one thing Cy had to worry him now was the haying. It was ideal hay weather, and he feared that they might stay in the fields to get it in.

But even the hired men got a hustle on when they were told that they could not go to town until the hay was in. By Wednesday the last mow was stuffed to bursting and the field stands were dressed down and ready for winter.

"Maybe It Was Good But It Was Too Hot"

The rest is best told in a letter to the Luxor exchange.

"Will you please swap my date on 'The Beach at Wikiki' to that North Pole story," wrote Cy. "I'll be glad to pay the difference, if any.

"I ran the other picture with naked nigger ushers, like the press book said to. Maybe it's a good idea somewhere, but it wasn't so good for me. It was too hot.

"I got a good house the first night, but there wasn't many the second night and Saturday I only had the Board of Health.

"I got the house so it smells pretty fair again except the carbolic, but I don't want to remind them with another picture.

"Please let me know at once if I can get the ice picture.

"And the school teacher says she thinks that may be your 'Airs of Araby' would be a good title too. Do you have to use niggers for that?"

by the way

Open Season For Motion Pictures Begins in Many State Legislatures

Dr. Nicholas Murray Butler's Offer to the Industry Forecasts Better Understanding Of Screen's True Relationship to Our National and Community Life

Montreal's Tragic Disaster Should Make Exhibitors Use Their Screens Freely In Warning Public Against Panic

THIS is the time of year, when the *open* season on the motion picture begins in many states, the legislatures convene, and the lawmakers, anxious to show their constituencies, that they are on the job, set up various marks to shoot at, among which the film and the film theatre have long been favorite targets.

●

AT the moment, it is said, in no less than eighteen states definite efforts to place upon the statute books adverse laws or to impose sumptuary taxes upon the motion picture are contemplated, while similar activities may be expected in some of the others before the season is far advanced.

●

THIS is a condition which may be expected to continue, view, is entirely unjustified, for the motion picture should *not* be subject to statutory restrictions or regulatory taxes *any more* than the newspaper, the periodical, magazine or the radio, all of which also inform, instruct and entertain, although the impelling causes which underly this common and pernicious legislative activity are readily understandable and recognizable, whether animated by the most honest of motives or the reverse.

●

IT should be remembered, that the traditional liberty and through which it circulates is more readily accessible than the newspaper, magazine or radio for taxation and for the imposition of restrictive legislation, if any designing or narrow-minded bigot, scamp or selfish nitwit happens to come along, so situated, that he can impose it, and thus gain a little advertising for himself, or create a few more political jobs for his friends by doing it.

●

THIS is a condition which may be expected to continue, though in decreasing ratio, for some time to come, for only a more general understanding of the motion picture's importance, and its true relationship to the nation's and the community's life, will bring about a change in the attitude of those, who now would curtail or cripple its development.

●

IT should be remembered, that the traditional liberty and freedom from restrictive legislation, which the public and the lawmakers now generally accord the newspaper as a matter of course, came only after a long and often bitter struggle by individuals, a struggle that lasted nearly to the middle of the last century, before the rights of the newspaper, and the impossibility of separating these rights from the rights and the welfare of the people, became generally recognized, and the freedom of the press became an accomplished fact.

●

FORTUNATELY, we of the motion picture industry need have no fear that our own struggle for honest recognition will be so long or so disheartening as that of our blood-brother, the press, for the way is already blazed and events and developments come too swiftly in these days for it to be long deferred.

●

COULD it have been possible, a week ago, for example, to have had the legislatures of these eighteen states, who are said to be considering penalizing the motion picture, in the room at the Waldorf Astoria, where they could have heard Dr. Nicholas Murray Butler and others comment on the true mission of the screen and its potentialities, in its relation to the nation's and the world's development, to have heard it described as a social and a civilizing force, greater even than our newspapers, we doubt if these same legislatures would ever again consider a measure, which in any way limited or placed restraint upon the motion picture or its medium of public expression—the theatre.

PRESIDENT BUTLER'S offer to the industry, inspired, be it said, by the sympathetic and intelligent foresight of Will H. Hays, as head of the Motion Picture Producers and Distributors of America, to make available for the screen's progression, all the store of scholarship and educational facilities of Columbia University, the great institution of learning which he heads, was no light matter.

●

IT will give to the motion picture the kind of manpower, which it lacks most at this time and the learning and cultural elements it requires to bring it soonest to its place in the sun, where its true possibilities of service to society may be realized, and its benefits enjoyed by all.

●

THERE will be no more penalizing legislation, once it is better understood exactly what the motion picture really is and what it means to every community in which it has a place, and it is our belief that this day is now much nearer than it was—*let us say*—a fortnight ago.

●

THE tragedy in Montreal, Canada, where seventy-seven children were crushed to death beneath the terror stricken feet of their elders in blind panic has in it a lesson which every theatre-owner would do well to heed.

●

NO direct responsibility for the calamity, of course, attaches to the owner of this theatre, except perhaps in his failure to more rigidly enforce local ordinances against children under sixteen attending performances without an older companion, yet the actions of these same elders, under stress of fear, make it seem as if the terrible result would have been the same in any event.

●

NEVERTHELESS, in the widest possible sense, the exhibitor is responsible for the lives of the audience that is in his theatre, under all circumstances, and his must be the blame for any disaster which befalls them.

●

AUDIENCES must be taught—and this teaching can be made effective only by *constant repetition* and *reiteration* —that they must not rush from their seats in an emergency, but should walk or move slowly toward the exits.

●

IN our view it is not sufficient to post warnings to this effect, or to print plainly these instructions and directions on the theatre programs, though these things, of course, are important and essential.

●

THE motion picture theatre is dark most of the time, too dark to read a program or to pay much heed to posted notices, and people soon cease to read or heed what they are accustomed to see.

●

A SLIDE thrown on the screen after every program, with the customary theatre announcements, or a trailer, driving home these precautions for safety into the consciousness of every audience, which could be changed frequently to give variety, but conveying each time the same warning, would go far toward preventing a catastrophe such as today has put all Montreal in mourning.

Use your screens!

Merritt Crawford

"The Kid Brother"

HAROLD LLOYD'S "The Kid Brother" has been definitely approved by five California preview audiences and release has been set for the latter part of January. "The Kid Brother" tops the list of exceptionally promising pictures which Paramount has scheduled on its February-August chart.

The story is the work of John Grey, Ted Wilde and Tom Crizer and John Grey, Lez Neal and Howard Green are credited with the scenario. Walter Lundin, assisted by Henry N. Kohler, photographed it and John L. Murphy, production manager for Lloyd, supervised the picture. In the cast are Jobyna Ralston, Constantine Romanoff, Walter James, Olin Francis, Leo Willis, Eddie Boland, Ralph Yearsley and Frank Lanning.

On The Field Of Honor

"Flesh and the Devil"

THIS is the choice of highly interesting stills from Metro-Goldwyn-Mayer's production "Flesh and the Devil," starring John Gilbert and Greta Garbo under direction of Clarence Brown. On the lower right in circle is Lars Hanson. Above appear Barbara Kent, John Gilbert, Greta Garbo, and Lars Hanson. The scene on the top of the page shows Marc McDermott and Gilbert in the realistic duel which is a striking sequence in the story.

20 20

Announcing—

THE MOST IMPORTANT BIRTHDAY OF OUR INDUSTRY'S OLDEST PUBLICATION

The Twentieth Anniversary Number Of

MOVING PICTURE WORLD

OUT MARCH 26, 1927

THIS issue is going to be more than just an anniversary issue. It is going to be a distinct contribution to the literature of the film--An issue built around the oldest and most accurate files in the business--An issue valuable enough to be preserved for posterity and important enough for every one in or close to the industry to participate in.

Advertising accepted at regular card rates

CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York

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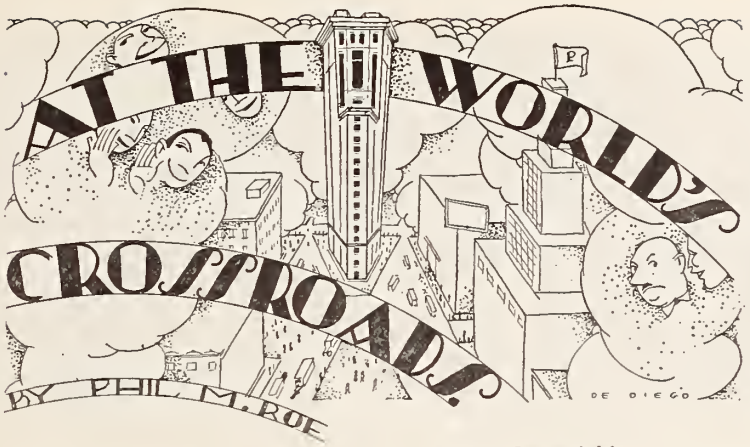


ON Monday **"What Price Glory"** begins its eighth capacity week at the Sam H. Harris Theatre and our guess is that next January and the next and the next will find it there or still going strong in some other house along the **Main Stem.** Almost every day we meet some hard-boiled picture man, who has just seen it and he enthuses about it just like the most impressionable fan.

Victor MacLaglen's acting, or naturalness, just as you choose, of course, comes in for most of the bouquets. But **Edmund Lowe** and **Dolores Del Rio** and

the rest of the cast get their full share.

It's the picture, however, that gets the works.

"Finest picture ever made," said one veteran to us this week, whose name would astonish **Winnie Sheehan,** if he knew it. "Enjoyed it better than any film I ever saw."

"It's an **'immortal'** if there ever was one and they'll be showing it to your grandchildren and mine, I'll bet."

We didn't bet—it's against our principles—and, anyway, it would be too long to wait. Besides we are more than half sold on the same idea ourselves. **"What Price Glory"** is destined to wear out a lot of projection machines before it is re-issued and then it will wear out a lot more.

*

Agnes George DeMille, William DeMille's winsome daughter, will make her stage debut in a comic opera by the great Mozart, at the **Mayfair Theatre** on Jan. 18. The name of the piece, a new one on us, is **"La Finta Giardiniera"** and **Miss DeMille** will play the part of "Columbine."

Lebbeus H. Mitchell's announcement of the opening, states that the opera had its original premiere in Munich, 151 years ago, on Jan. 13th, 1775, so

our ignorance of the title needs no apology. We may have been in the Revolutionary War, but we certainly were not in Munich in 1775.

For the information of the music-lover readers of this department, **Macklin Marrow** will direct and conduct the opera, which is presented by the **Intimate Opera Company.**

Our best wish is that **Miss DeMille** enjoys all the artistic success to which her great name entitles her.

*

"Close-ups of the Stars," a 32-page leaflet containing the biographies and a thumb nail cut of each of **First National's** luminaries, will prove a most useful handbook and guide for photoplay editors and exhibitors. It represents the combined efforts of **Clem F. Chandler, Lynde Denig** and **W. E. Mulligan** and ought to produce a lot of valuable publicity during the year. Now they are thinking of getting out a similar "blue-book" on First National's executives and directors. This will require a lot more thought.

*

W. C. Fields, having finished **"The Potters"** at Paramount's Long Island studio this week, which will be his next convulsion on the screen, is going to Mexico for a few weeks' rest, says a recent announcement.

Our thought in the matter is that **President Coolidge** has

asked him to go down there to see if he can't get a smile out of the gloomy **Mr. Calles,** who can't see anything good north of the Rio Grande these days. If they'd only elect **W. C.** to be a major-general or something and put him in command of the army, all danger of war would fade away. He knows the **"Old Army Game"** backward.

*

Harry Chandlee is editing and titling **UFA's** latest importation, **"Jealousy,"** and now he knows why married men should get home in time for dinner. It must be explained that there is nothing subtle in this statement. It is only intended to arouse curiosity about the film.

Charley Giegerich's new magazine, **"The Motion Picture Art Portfolio"** is just out. It is something new in the way of film magazines and ought to have a big appeal to the "fans," by reason of its novelty, as well as for its artistic appearance and informative character about the newest current and coming screen attractions. If you haven't seen it, don't miss getting a copy.

*

Peter the Hermit, Hollywood's self-appointed moral mentor, broadcasts from Laurel Canyon, where he domiciles, that 1926 showed marked improvement in some respects in stellar circles. According to **Peter,** statements which are verified by his dog

and his burro, who are his sole confidantes, the past year recorded only seventeen divorces among the film elite, while there were some twenty-three marriages, or six couples to the good on the total score.

Peter avers, however, that two or three couples are slipping and that there may not be so much cause for congratulation after all.

*

C. Lang Cobb has rejoined the **Color Cinema Corporation,** where for six years he was in charge of sales and production. He will shortly start on a sales trip through the South and West with a feature showing the **Eucharistic Congress** in natural color, which is said to be the most important film yet attempted in color photography.

Its novelty and realistic portrayal of the great gathering at Chicago last summer, with the high dignitaries of the Catholic Church in their many hued robes, just as they were seen at the Congress, ought to make it an attraction of unusual popular interest. Every showman with Catholic patronage will want to see it, and a lot of others.

HAVING safely passed through the New Year celebration without any appropriate casualties, members of the **A. M. P. A.** are now looking forward to the next big date on their calendar, which, of course, is nothing less than the **naked truth dinner.** No announcement of the exact day or rather evening on which this classic event is to be held, can be made at this time, though it is known that it will probably be held a few weeks later in the season than hitherto has been customary, to enable **President Walter Eberhardt** and **The Committee** to do a little missionary work.

While this item, the opening gun, as it were, in the publicity

barrage for the **naked truth dinner,** which later will be laid down on all the industry, is in the nature of a "teaser" only, it may be stated authoritatively that neither **Canon Chase** nor **Congressman Upshaw** will be the guest of honor, though both may be present or neither.

*

Phil Lonergan writes, that his party at the **Writers' Club** in Hollywood on New Year's Eve carried off the prized dance cup, the winning couple being **Miss Ethel Jackson** and **Geoffrey Soutar,** son of **Andrew Soutar,** the English novelist and playwright. Belated congratulations to all concerned, but especially because it made **Phil** write us a letter he has owed for nearly nine years.

*

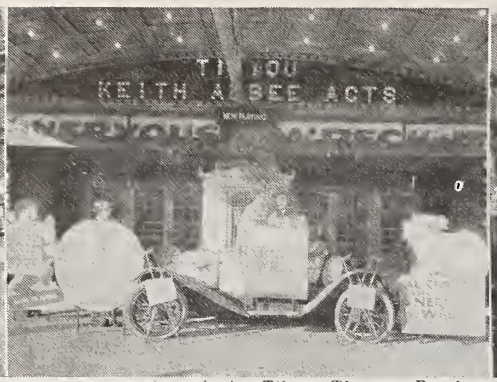
Jack Barry, director of Publix's School of Theatre Management, sat opposite **Prof. Michael Pupin,** noted scientist, **Hetty Gray Baker,** chief of the Fox editorial film staff, a couple of trade paper and publicity men and **Charles C. Pettijohn,** at the **Hays** luncheon in honor of **Nicholas Murray Butler** at the **Waldorf** last week.

Jack says the only subject they could all talk intelligently about as far as he could listen in, was theology, and that **Charley Pettijohn** thought he had been called in as arbitrator.

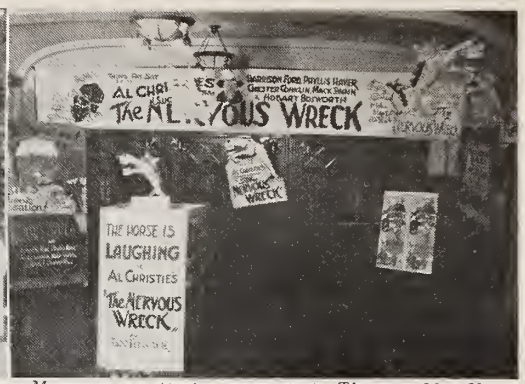
*

Gavin C. Hawn, special exploitation attache on the staff of **John W. Considine, Jr.,** for **"The Beloved Rogue,"** United Artists feature, starring **John Barrymore,** lately arrived from Hollywood and will make Broadway his headquarters for some time. Plowing through the slush in the Longacre section the other day he expressed himself as glad to be in New York again. Wonder whether he thought anybody believed him?

An outstanding feature of the front display used by Proctor's 125th Street Theatre, New York City.



Manager Stanton of the Tilyou Theatre, Brooklyn, N. Y., used these novel cut-outs in front of his theatre.



Manager Ed Hart of Proctor's Theatre, Mt. Vernon, N. Y., created one of the most unique lobby displays.

Exploiting "The Nervous Wreck"

How Producers Distributing Corporation Promoted Al Christie's Feature In The Metropolitan Zone

By Charles Edward Hastings

EXHIBITORS throughout the United States and Canada will be financially interested in the sweeping exploitation campaigns attending the simultaneous showing in twenty theatres in the New York City zone of "The Nervous Wreck," the exceptionally fine special produced by Al Christie and released by Producers Distributing Corporation.

This unprecedented record of simultaneous bookings occupied the undivided attention of the managers of the twenty Keith-Albee and F. F. Proctor and B. S. Moss houses in Greater New York, during the split week, January 6-10.

The incident demonstrates the value of the splendid tie-ups suggested by "The Nervous Wreck," in which Harrison Ford and Phyllis Haver have the featured roles, supported by an excellent cast of fun experts. It is indicative of the large box-office returns resulting from live-wire showmanship back of a sure-fire box-office picture.

That "The Nervous Wreck" is a *natural* exploitation picture, was demonstrated in the many unique ballyhoos, advertising stunts and tie-ups effected by the live-wire managers. Every showmanship angle of the picture was played up, and public interest was aroused in a manner that was reflected in material increase in box office receipts.

One of the most comprehensive and effective campaigns was that put over by Manager Ed. Hart, of Proctor's Theatre, Mt. Vernon, N. Y.

The unique feature of his ballyhoo was a large phonograph in the center of the lobby with a laughing "horse's head" at the top. On the phonograph was the well known laughing record. On the cabinet was lettered: The horse is laughing at Al Christie's "The Nervous Wreck," here Thursday, Friday and Saturday. Other signs read: It will make a horse laugh, it's the season's laugh-spasm, etc.

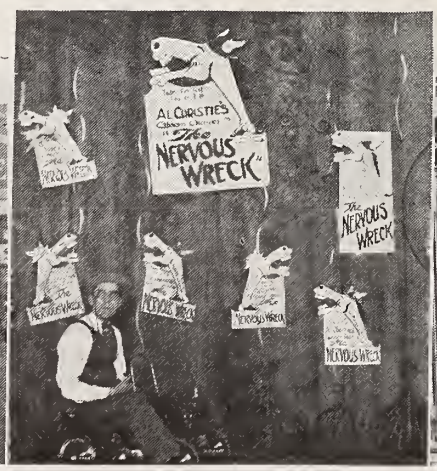
In the front of the theatre were two special cut-outs at each end of the marquee, showing five characters in the picture, with the bottom half illustrating the "horse's head." "It would make a horse laugh," etc. The "Laughing Horse's Head" was used throughout the lobby, and the same scheme carried out in the second inner lobby and on the third foyer in the standing room space; also under the annunciators on stage.

Novelty advertising consisted of a thousand paper bags to the 5 and 10c stores and the largest of the meat markets, with special comedy "Nervous Wreck" advertising.

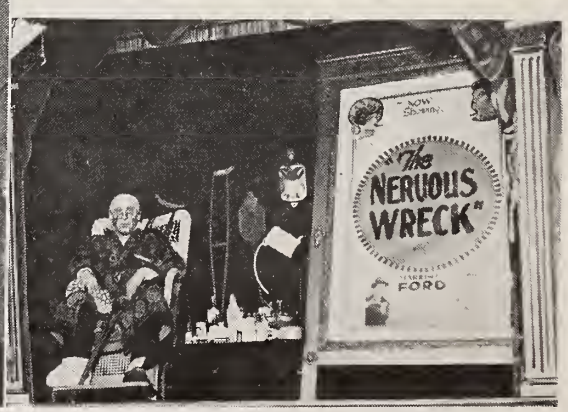
Street ballyhoos formed an important item of this effective campaign. Two men paraded the streets, one as a Doctor, the other as the Nervous Wreck. The "Doctor" fed medicine to the "Wreck" with a spoon every fifty feet or so. An old Ford car surrounded with cut-outs of Harrison Ford at the wheel of the car proved a great attractor. Window tie-ups included drug stores, shoe stores, etc., special banners on nineteen coal and ice wagons, also on mail trucks; an army tent opposite the Post Office and railroad station with a wire running from corner to tent with various kinds of circus freaks hanging on the wire, such as "Jo-Jo," "Siamese Twins," "Ossified Man," "Fat Woman," etc., and at the end of the wire a

(Continued on page 229)

Taxicab tie-up on "The Nervous Wreck" made by the B. S. Moss Franklin Theatre, New York City.



A special prologue for "The Nervous Wreck," arranged by Manager Ed Hart, Proctor's Mt. Vernon, N. Y. Theatre.



The Riviera Theatre, Brooklyn, N. Y., had holiday crowds laughing a week ahead of the showing.

The Problem of A Small Town Showman

Against The Wall

By EPES W. SARGENT

HERE'S a little question in mental arithmetic for some bright booker to answer. It is propounded by J. M. Rattee, of Wells River, Vt. He wants to know which is the larger sum; twice $7.50 or six times $5. It's something he has been puzzling over for a long time, and he asks that the question be put up to the master minds of the home offices through *Moving Picture World*.

Back in 1908 Mr. Rattee went on the subscription list of this paper, and he stuck on it for a long time, but he writes frankly that he cannot afford even the modest subscription price under present conditions.

Mr. Rattee has been showing a circuit of six small towns, one night a week in each. In times past he conducted a circuit of six towns, one night in each, and by dint of hard work he was able to fight the pie socials, lodge meetings, whist parties, firemen's balls and the rest of the disturbing elements with which a small community seeks to keep up the social whirl.

He knew that with a good program and hard work he could get enough of a crowd to squeeze through, though an average business of $15 a night is not much from which to pay hall rent, current bills, posters, film service, expressage and the rest.

He Was Hit Twice At the Same Time

Then two things hit him about the same time. The radio became a craze and the film exchanges developed a superiority complex. Either would have been bad enough, but the two together were more than sufficient.

After fifteen years of hard work, Mr. Rattee is out of business this season.

He might have fought down the radio, but it appears that the Boston exchanges refuse to do business on less than $7.50 per day for service, which is what supplies Mr. Rattee with his little sum in arithmetic.

If he had a single house, he could get service from an exchange for $7.50. Two days would be lost en route, so he would be paying $7.50 for virtually three days use of the film. Two such days would net an exchange an income of $15 a week.

He offers $30 for the use of the same service for six days, but is met with refusal. The minimum for any service not having fringe instead of sprocket holes is $7.50, and Mr. Rattee figures that the remaining $7.50 will scarcely pay the other expenses and give him a return for his time.

Of course $15 is not always his minimum intake. Saturday nights are better, as a rule, and he may get a good break through the week here and there, but his average is about $15 and he has to base his figuring on that.

Renee Adoree and Ralph Forbes in a scene from "Mr. Wu," the M-G-M feature for Lon Chaney.

He points out that there are miles of film laying on the exchange shelves week in and week out which might be earning a small income were tht exchange men willing to gauge their price to permit him to at least come even on expenses and take a chance on getting a living wage on the breaks.

Unless you know the country thoroughly, five dollars a day seems like a pitifully small rental for a service. In most places it would be. But there are hundreds of exhibitors struggling along in the small towns on one or two shows a week, fighting the radio and the local entertainments and doing their best to carry on in the face of increasing costs. It was bad enough when the cheap automobile brought the small towns into quick and easy communication with the larger places, but it was possible to get along after a fashion. Now these winter days it is far more attractive to sit by the stove and listen in on the radio than to bundle up and go down to the town hall.

And they are "wise," these one-time rubes. They know what is what in pictures, and you can't feed them the pictures of two or three years ago. They may not demand first-runs, but they will not respond to the appeal of the tattered past.

The Little Fellow Must Face Music

And while the receipts have been falling, conditions elsewhere have operated to raise rentals. New and larger houses can pay larger rentals. The takings from the progressive cities have advanced to the point where the home office executives get the idea that prices should be elevated all along the line, and word goes out that the minimum is to be $7.50 a day.

In the bettered condition the home office sees only the larger returns from the exchanges. Apparently it gives little or no thought to the very small man to whom the difference between $5 and $7.50 is the difference between profit and loss.

Apparently only Carl Laemmle recognizes the necessity for a lower priced service and not all managers seem to know of the Laemmle offer. If they do not, they simply have to close up and look elsewhere.

From one angle you cannot blame the large production companies. They are taking in larger rentals than before, and they need these rentals in order to produce better pictures. The five dollar rental may seem a piffling business; too small to be worthy of cultivation, and yet if the film is idle on the shelf, it might conceivably be good business to gather in these "easy fives" since it

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University Training for Future Film Men

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secretary of the Hays organization, introduced Dr. John H. Finley, eminent educator and former Commissioner of Education for the State of New York, as toastmaster at the luncheon.

Dr. Finley, who is now high in the editorial councils of the New York Times, in his speech presenting the guest of honor, described the motion picture industry as the base of a right-angled triangle, of which the educators, artists, technical experts and scientists formed the other side and the public, the hypotenuse, or longest side.

Continuing his geometric simile, he said that as the square of the hypotenuse must always equal the sum of the squares of the other two sides of any right angled triangle, no matter how far the other two sides were extended or prolonged, the public's side would always keep pace with them.

Dr. Butler, in his opening remarks, pointed out that Columbia's ideal has always been "scholarship and service" and that the measure of a university's usefulness must be expressed in terms of practical service to humanity in helping to solve the problems of daily life and in stimulating and fostering intellectual activity, rather than in the study of the abstract and the training of a few learned men.

"The motion picture is at its very beginnings," Dr. Butler said at one point in his address. "No one can say what the developments of the next score of years may bring about. The screen demands in the highest degree the contributions of all the other arts and sciences. No branch of human knowledge or endeavor but must give freely to this medium, which is bringing together not only communities, but nations, in a common understanding and whose potentialities have hardly yet begun to be realized.

"You will need men and women of the highest training to carry on this work. We will try to give them to you. You will need to have access to the newest and freshest sources of knowledge. Every facility and resource of the university will be placed at your disposal for you to draw upon.

"The motion picture has need of the architect, the chemist, the physicist, the biologist, the historian, the trained business man. We have them. Only tell us what you need and we will endeavor to supply it to you freely.

"Scholarship and service. These two constitute the ideal of the University. We are ready to supply the service, if you will show us how best we can render it. We offer you the scholars.

"The motion picture is now more than an industry. It is a profession—and an art. It has become, and steadily becomes more so, a tremendous social force. In its evolution—its development—it will need the best that training, intelligence, research and scholarship can bring to it, and these the university offers as its share in helping the screen achieve its great mission to humanity."

Will H. Hays, who made the closing speech, in the name of the industry thanked Dr. Butler for his offer to afford the screen the facilities of his great University and assured him that in service to the world, the motion picture and the university would, ultimately, find their ideals.

In the list of guests were:

Dr. Nicholas Murray Butler, Mrs. James Lee Laidlaw, Adolph Zukor, Haley Fiske, Mrs. William Dick Sporberg, F. C. Munroe, Earle W. Hammons, Saul Rogers, Francis H. Sisson, Harry D. Buckley, Walter F. Wanger, Mrs. Anna Steese Richardson, Prof. Gaylord White, Mrs. Leon A. McIntire, Dr. John H. Finley, Will H. Hays, Hon. James W. Gerard, Mrs. Robert E. Speer, R. H. Cochrane, Prof. James C. Egbert, Harry M. Warner, Mrs. Oliver Harriman, Jesse L. Lasky, Courtland Smith, Mrs. Elihu Root, Jr., J. Robert Rubin, Samuel Spring, Rev. Charles S. Macfarland, Mrs. Thomas A. McGoldrick, Frank D. Fackenthal, William Le Baron, Rev. Henry F. Leiber, Prof. Michael Pupin, Hetty Gray Baker, Jack Barry, Charles C. Pettijohn, Paul Gulick, Vivian Moses, Hy Daab, C. F. Chandler, Charles Beahan, Russell Holman, Charles E. McCarthy, Ralph Block, and Joe Weil.

Publicity for Pictures

(Continued from page 179)

Press books, eventually, will be written by newspaper men for newspaper use. On the front cover will be the actual biographical records in very brief form of the players, director and others engaged in the picture. This will be for the benefit of the editors in all the cities and little towns of the country, wherein some person in the picture was born. It will give him "the local angle." Equipped with a local angle, the average editor or reporter can inject into the sickest story sufficient strength to make it stand up on the page.

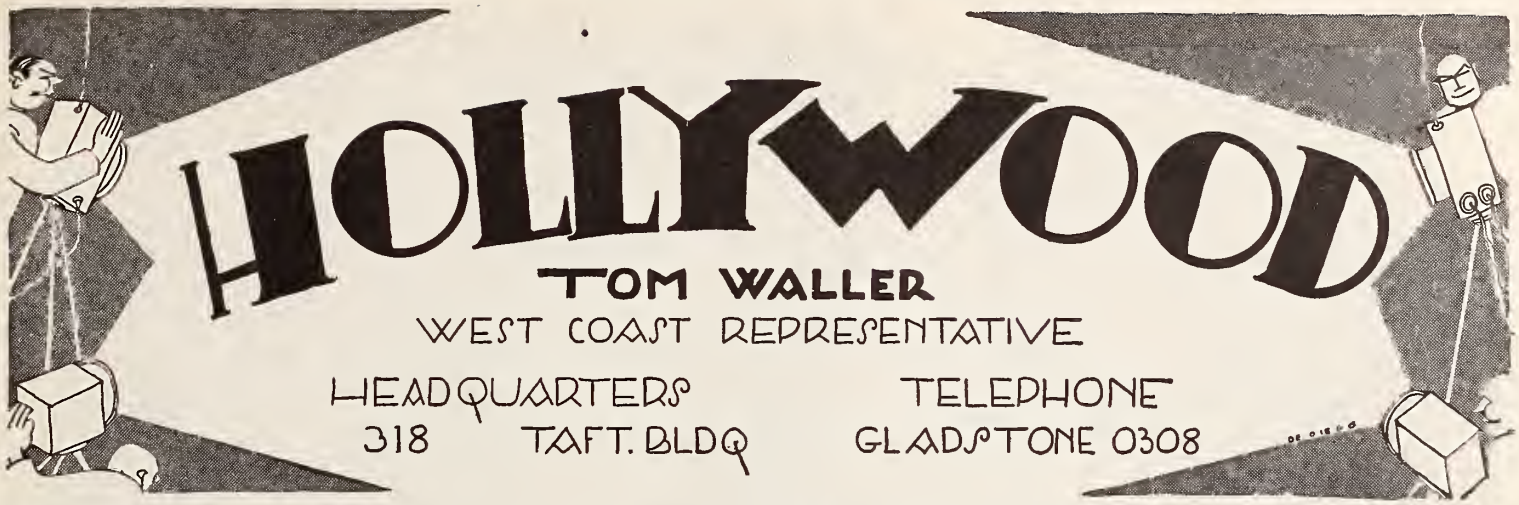
It may be argued that the newspapers rewrite the copy that is sent in, making it inconsequential whether or not they receive carbon copies, or individual stories. It has been my experience, on the contrary, that they are glad to receive individual news story. Moreover, they accept the press agent's word for it that no other newspaper has a similar copy. In New York, where the aristocracy of newspaperdom is presumed to exist, this is their method and it is the same in many other cities.

Clean copy, straight news, a knowledge of "dead lines" and at least a fragmentary understanding of newspapers and newspaper people—these and the confidence that ability begets will solve the problem of publicity for pictures. Two or three experienced newspaper writers could accomplish more towards it than a corps of "journalists," a battalion of "authors" and a regiment of high-priced "specialists in public relations."

Your newspaper man knows his public. So, too, do the girls of the city room, lord love them. They'll feed the public facts that go down easily and have no uncomfortable after-effects. It seems better that way than to face a public suffering from indigestion superinduced by press agent propaganda.

PLANNING ANOTHER FEATURE OF THE FILMS

Sam E. Rork, June Murfin and King Baggot working in "The Notorious Lady" for First National. Miss Murfin wrote the continuity. She wrote "Smilin' Through" for Jane Cowl and Norma Talmadge in pictures.



Deny Famous Is Angling to Sign Gilbert

Reports at this time that Famous Players-Lasky is angling for the services of John Gilbert, Metro-Goldwyn-Mayer's star, were officially denied this week by Paramount Studio. It was learned in this respect that production activities on Theodore Dreisler's "The Great American Tragedy," will probably not commence until late in October, 1927.

The reports stated that Famous Players seemed to be interested in securing Gilbert for the leading role. Officially it was said, however, that no one as yet has even been contemplated for that part.

Appreciation

Moving Picture World West Coast headquarters is especially grateful to George Landy, publicity chieftain of First National Burbank studios. During the illness of this publication's West Coast representative this week, Mr. Landy volunteered not only his personal assistance, but that of his entire staff to aid our West Coast office.

Visiting Hollywood

Late arrivals in Hollywood this week included an assemblage of First National officials from New York. They were headed by Richard A. Rowland, general manager; Florence Straus, eastern story buyer; Ned Marin, western sales manager.

Leonard Active

Robert Z. Leonard, who has just completed directing "The Demi-Bride," with Norma Shearer and Lew Cody, will start on "The Gray Hat," for Metro-Goldwyn-Mayer.

A Doggy Dress

Estelle Taylor in a "doggy" costume with her Pekinese painted on each sleeve, is one of the pleasantest scenes in Hollywood.

Wherein a Prologue Is Hors D'Ouvre

The danger of inharmonious prologues reaches us from Raymond L. Schrock, associate producer with Warner Brothers. Schrock states:

"A prologue is like an appetizer offered before dinner to your guests. It either adds to their zest or allays their hunger for the repast which is to follow. Therefore, unless a prologue synchronizes with the feature picture on the program, the audience lags in their display of interest and find it difficult to retrieve the enthusiasm which marked their approach to the box office."

Jack Mulhall Signed

Jack Mulhall will be "The Poor Nut," in Jess Smith's screen version for First National of the Broadway stage hit.

Chadwick Productions At High Peak As Jesse Goldberg Directs

Propose Their Own Medium of Distribution As Work Is Advanced on Special, "Driven From Home"--Harmony Is Keynote of Life in the Studios

THE much-traveled Jesse J. Goldburg is now working fourteen and eighteen hours per day at the Chadwick Studios. He started in this routine immediately upon arriving on the coast on his latest trip when I. E. Chadwick just as quickly packed his bag and boarded the flier for New York. While Goldburg is supervising production, Chadwick is putting the finishing touches on his plan whereby product turned out here will be able to reach theatres in the country through Chadwick's own medium of distribution, A Chadwick special just finished at this time and ready for release in seven reels on January 20, is titled "Driven From Home,"

"No, Mr. Goldburg will not be back until five o'clock," the switchboard operator informed us when we first called for an interview. We had just come from the studio where we had met I. E. Chadwick himself rushing out with a bag headed for the station.

At five on that particular afternoon, we dropped in to see Mr. Goldburg. A half hour later when the sun had practically set we were told that Mr. Goldburg always ordered his cameras covered at such a time, but that on this particular occasion he might be quite late in returning as he was fully an hour's speedy motor trip away. We were informed that we could see him the next morning if we got there at six-thirty; since that is precisely the time when we are told Mr. Goldburg insists upon the cameras being loaded and actors on the alert. Being unable to dislodge ourselves from the clinging woolens at the time described as the "most beautiful part of a California day," we waited until the following evening. Then we found Jesse J. Goldberg busier than ever viewing a print of "Driven from Home" and conferring with Max Abrahamson on the titles during the projection of the picture.

It was ten-thirty that night before Mr. Goldburg's day as supervising director was over.

Not only did Mr. Goldburg supervise production on "Driven from Home" and sit in on its editing, but he also adds he personally directed a portion of it. In this respect, however, Goldburg pays homage to Director James Young to whom he largely gives credit for bringing this story to the screen.

Most of "Driven from Home" was filmed indoors or in the Chadwick studio which comprises one large stage covering 18,400 square feet of floor space. Upon this footage seventeen sets were built. It is on these that practically all of the action in the picture transpires. Goldburg figures that this Chadwick stage is the best illuminated for its size of any in the film industry.

(Continued on page 193)

Chadwick Pushes Production at Coast

"Driven from Home"

JAMES YOUNG, director of Lionel Barrymore in "The Bells" for Chadwick Pictures Corporation, also directed "Driven From Home," this company's latest release. "Driven From Home," a lavishly staged, society drama, is an adaptation of the well-known play by Hal Reid. Virginia Lee Corbin (upper left) heads the cast, which includes Anna May Wong (lower right), Ray Hallor, K. Sojin, Sheldon Lewis, Melbourne McDowell and Virginia Pearson.

Who's Who In "Driven From Home"

The Star *Director* *Cameraman* *The Extra*

VIRGINIA LEE CORBIN

ALTHOUGH Virginia Lee Corbin has been an actress since here seventh year she had to wait for some time after that for her first stellar dramatic role before the camera. It so happens that this experience came to her when Director Young picked her out for honors in "Driven from Home." It also happens that this is her first experience on the Chadwick lot.

Heretofore, Miss Corbin has been known as a screen flapper or a comedienne.

That the role is not unbecoming to Miss Corbin, especially financially, may be assimilated from the statement of one more familiar with such pecuniary matters who says:

"In the last eighteen months Miss Corbin's salary has been increased exactly 700 per cent."

If that is the case and this is the eighteenth month, then Miss Corbin, if she has not already committed herself, will probably be in the market for some lots around Will Roger's home in Beverly Hills. Only that we would not want her fan mail to be "mongrelized" by pamphlets from realtors, prevents us from breaking a confidence and actually telling how much one individual told us, she should now be adding to her checking account.

As to her part in "Driven from Home," however, Miss Corbin is amply provided with material to step from flapperdom to the heights of everything that is melodramatic. She more than proves her ability as a star in a single picture.

JAMES YOUNG

JAMES YOUNG'S history as a director dates back to the old Vitagraph days when, it is said he "discovered" Clara Kimball Young and directed her in many of her early successes. He remained with Vitagraph for a period of years, when he turned to First National and other big film interests.

Prior to his entrance in filmdom, Young was noted as a Shakespearian actor. He now has in his possession many testimonials from various colleges throughout the land where he has lectured as an authority on Shakespeare.

In "Driven from Home," the melodrama which he has just completed directing for I. E. Chadwick, Young used 60,000 feet of film before he was satisfied to sound the final "cut!" on actual shooting, according to Jesse J. Goldburg. Film editor, Gene Milford, however, does not regard this as an excessive amount of footage even though he had the job of cutting it to its release length of seven reels. At the Chadwick studios it seems to be the impression that such a length as originally stated is essential in order to properly cover all of the angles of such a story.

Young, it is said, devoted several nights as well as lengthy days in the course of bringing "Driven from Home" to the screen. He is credited with having insisted upon certain articles of furniture being procured from Los Angeles Chinatown. The rough print indicates that few property rooms would have in stock much of the material used.

ERNIE MILLER

ERNIE MILLER observes: "Thousands of dollars can be spent for the story. Thousands of dollars can be checked out for the continuity scenario and the rest in that line. Thousands of dollars can be paid out in salaries to the director, the star and the cast. The story can be a masterpiece. The director a wonder and the star and cast perfect headliners, but—"

Here Miller jumped away from a stove pipe on the Chadwick stage, the heat of which was just beginning to penetrate through his coatsleeve—

"After all the money is spent and all the work is done, everything depends upon that little box." This time Miller pointed proudly to his camera.

"Yes," he continued. "The success in this whole picture game lies right in the camera."

That Chadwick evidently appreciates that Ernie's "little box" registered its 100 per cent in the filming of "Driven from Home" is witnessed by the fact that just the other day before he left for New York and after he had viewed some "rushes" of this January 20 release, he extended the pen to Miller and told him to sign on the dotted line. Thus Chadwick has not only established a precedent for this part of Hollywood by extending players long term contracts, but is also on the watch for cameramen of the caliber of Miller.

Miller has been in the picture game since 1919. He cranked his first camera for three years on the Metro-Goldwyn-Mayer lot later going with Fox, then Technicolor and others.

ALFRED FISHER

THE only make-up Alfred Fisher needs is just enough grease paint to help the camera reproduce his naturalness on the screen. In "Driven from Home" Fisher is in his familiar butler outfit, only he does quite a bit more than the average butler does in the average picture.

Fisher runs true to form in this role—the kind of character from which he never deviates. Not the austere butler with nose at the ninety degree angle, but the kindly thoughtful family servant is what Fisher starts out to be.

Before his part is completed in "Drive from Home" Fisher has detected the treacherous maid and through this bit of detective work brought together an entire family.

Fisher has been butlering in pictures for the past ten years. In the course of this experience he has butlered for nearly all directors who have required the services of such an actor. As the result it is said about Fisher that rarely is he to be found out of work in Hollywood except on the seventh day.

Fisher has packed up his sample kit and moved off the Chadwick lot when we stopped in to visit him. Although there are many screen butlers in Hollywood, finding one just after he has completed one job is like trying to locate the proverbial collar button. Actors of his kind move rapidly and you have to catch them actually on the set or else trust to luck in bumping into them on the street. We learned about him from the cashier for Chadwick.

About Chadwick Pictures And People

Beauties of the Wampas

THESE are the girls who have been selected by the Wampas for 1927 honors.

Above, from left to right, Adamae Vaughn, Rita Carewe, Natalie Kingston, Barbara Kent. Second row, Iris Stuart, Francis Lee, Patricia Avery, Helene Costello. Below, on the left, Jeanne Navelle, and Mary McAlister on the right. Lower row, left to right, Sally Rand, Gladys McConnell, and Sally Phipps.

WAMPAS ANNOUNCE 1927 BABY STARS

Beauty Trio Promise Hit In Sax Film

A decidedly original comedy angle has been injected in the latest Gotham Production, "Heroes of the Night," by the discovery of Sam Sax in "three little maids from school."

The ladies in question are the Misses Lillian, Elizabeth and Devonia Delaney, students at the Manual Arts School in Los Angeles. The Misses Delaney are former New York girls and it is said they caused the New York Board of Education more trouble than the transit situation does the city. Not that they are unruly or backward, but because they are triplets and so much alike that their own mother cannot tell them apart.

Mr. Sax was quick to see the possibilities of three pretty girls, identical in every physical and mental attribute. They were written into the scenario of the picture and furnish some of the most amusing comedy moments in the picture by their remarkable similarity.

Watson Assigned

William Watson, young comedy director under contract to the Christies, has been selected to direct Bobby Vernon's next two-reel laugh treat for Educational's program. It is from an original story by Sigfried Herzig. The comedy is untitled as yet.

It Requires This To Make "Sunrise"

Interesting figures are in circulation about the "Sunrise" set in the Fox Hills Studio. Three hundred lights of all denominations operated by one hundred and fifty electricians provided illumination, while seven cameras photographed two thousand extras, two hundred automobiles, two street cars and three sight seeing busses. A whole carload of nails, fifty tons of plaster and one hundred and fifty tons of cement, among other things were used by firemen and carpenters, two hundred plasters, one hundred and fifty painters and four hundred laborers, to build the set which took two months. The erection of this set which is truly gigantic took place under the personal supervision of Director F. W. Murnau and an art director whom he imported from Europe, Rochus Gliese.

Ralph Forbes in Cast of "Mr. Wu"

Ralph Forbes, noted stage actor, recently engaged by the Metro-Goldwyn-Mayer studios to play "Pennington Fish" in Marion Davies' new vehicle, "Tillie the Toiler," has been awarded one of the acting plums of the studio's winter schedule as "Basil" in "Mr. Wu," Lon Chaney's new starring vehicle.

The cast includes Louise Dresser, Gertrude Olmsted, Anna May Wong, Holmes Herbert and Claude King.

Thirteen Beautiful Girls Win Their Recognition From Wampas

They Will Be Presented at Brilliant Gathering in Hollywood, February 17, to Prove What Beauty Really Is

THE tin box into which some thirty odd ballots were cast and then locked and then further secluded in the vault of a bank, guarded by a banker and a minister, was opened the other day and the ballots counted. The thirteen motion picture actresses who, as the result of that count, are decided by members of the Wampas, or the Western Association of Motion Picture Advertisers, as having the best prospects for the Year 1927, are in the order of the number of votes received; Barbara Kent, Patricia Avery, Iris Stuart, Jean Navelle, Frances Lee, Gladys McConnell, Helene Costello, Adamae Vaughn, Sally Phipps, Natalie Kingston, Sally Rand, Rita Carewe and Mary McAllister.

These baby stars will be paraded before a brilliant Hollywood gathering at th Ambassador Hotel on February 17, when the Wampas will hold their annual frolic and ball.

Pete Smith, president of the Wampas, has appointed the following Executive Committee which now has the event in charge; John LeRoy Johnston, chairman; J. M. Loughborough, theatricals; Ray Coffin, exploitation; Harold Hurley, finances; Ray Davidson, ticket distribution. This committee in turn has appointed Norman Manning, director of presentations; Ray Leek, business manager; Sam W. B. Cohn, director of publicity; E. Kenneth Scott, secretary-treasurer.

President Smith declares that the frolic for 1927 will "assume greater proportions than ever before."

The Wampas members for the past six years have annually selected thirteen screen actresses for whom they believed the prospects for the following twelve months were exceedingly bright. Miss Kent is a former high school girl; Miss Avery, studio stenographer; Miss Stuart, model and Miss Navelle, dancer; Miss Lee, a vaudevillian; Miss McConnell, a Hollywood High School girl; Miss Costello, the daughter of Maurice Costello; Miss Vaughn, a sister of Alberta Vaughn; Miss Phipps, who got into pictures through a home town acquaintance from Salt Lake City; Miss Kingston, a classic dancer; Miss Rand a comedienne; Miss Carewe, daughter of Director Edwin Carewe, and Miss McAllister, who was a child star.

Chadwick Busy On "Driven From Home"

(Continued from page 189)

There is not a single light in the studio which is over nine months old, according to Goldburg who states that it was nearly one year ago that the Chadwick Pictures Corporation installed what is known in studio lighting, as the remote control system. The installation of this system has meant a saving of thousands of dollars in production costs, Goldburg stated.

One of the finest exteriors ever used in making a production, whether for state right or national distribution, was caught early in the making of "Driven from Home" when the front terrace and porch of the home of a Los Angeles oil magnate were used as a locale. In fact it may be said this is the only sequence which necessitated the "Driven from Home" company going on location all during the "shooting" period.

Sixty people were used on a ballroom set where the "Driven from Home" plot first starts to unravel itself. There one gets an inkling of the story of a proud and ultra-socially ambitious father and a blonde daughter who already begins to manifest a tendency for a good-looking but impecunious youth rather than the voluptuous physique of a man who bears the title of baron.

Melhorn McDowell, one time Fanny Davenport's leading man on the legitimate stage and with considerable experience before the camera, essays the role of the father. Virginia Lee Corbin, who is eventually "driven from home," plays the daughter, while the third leading role is esconsed by Ray Hallor. Although cast as a juvenile, Hallor has been in the picture game for two years with the twelve years preceding that period to his credit on the legitimate stage.

Anna May Wong and Sojin, famed for their portrayal of Oriental roles, also have an important part in "Driven from Home." They appear after the daughter, persistent in her refusal to lose faith in her youthful friend, makes her appearance in a chop suey joint conducted by the Chinese pair. A set typifying the average restaurant of this kind is first used as atmosphere for this sequence. Later a portion of the Chadwick stage elaborately decorated as the den of a manderin provides the background for the futile attempt of Sojin, as the proprietor, to make advances to the outcast girl.

Other sets required quite some time for the construction.

Beauty Is Its Own Reward In Hollywood

Paramount to Distribute All Short Subjects For E. E. Horton

Exclusive Facts Concerning Deal Are Revealed to West Coast Representative of Moving Picture World From Official Sources

FAMOUS PLAYERS-LASKY at last satisfies the film industry's curiosity as to how that big feature producing corporation is going to meet the short subject situation by now arranging for the distribution of two-reel comedies which will star Edward Everett Horton. The knowledge that Paramount is now negotiating for the release privileges of Horton starettes was gleaned exclusively by *Moving Picture World* this week from an unquestionable source.

It was also learned that under the banner of Paramount distribution, Horton will have made approximately five such two-reelers by September 1; that no effort will prove too painstaking, or that any stimulated sum of money will be considered in excess was also gleaned by *The World* through its informant; that at least $500,000 would be appropriated for these first Horton pictures; and that four weeks will be the minimum time devoted to the production of each Horton comedy. The latter is unique in itself since it is generally known that the average two-reel comedy made today is turned out complete within a period of three weeks.

Reddy Has Story

The announcement that Horton has entered the short subject field comes from Joe Reddy, publicity director for the Harold Lloyd Corporation. Reddy, however, refused to amplify the formal statement other than to declare that Harold Lloyd, as individual, has no interest active or otherwise in the new producing unit.

The announcement states that Horton's pictures will be produced by the Hollywood Productions and describes the latter as being "sponsored by a group of men prominent in the production field with William R. Fraser appearing on the records as president and general manager." The announcement also states that Horton's two-reelers will be filmed at the Metropolitan Studios. Fraser is also general manager of the Harold Lloyd Corporation, which also uses the Metropolitan Studio for its production activities, which, nevertheless, when complete are also included under the Paramount banner. It is known that Hollywood productions at the time of this writing is not incorporated.

Regarding the method of distribution, the announcement for the new company, Hollywood Productions, states "Arrangements are now under way which will place the Horton short subjects on one of the biggest national programs, but releasing announcements will be withheld until all the details have been completed. The formal announcement also recites:

"Horton, who has just completed three feature attractions for Universal, "Taxi, Taxi"; "The Whole Town's Talking" and "Poker Faces" has become established as one of the real favorites of screenland. Well known in Los Angeles, where for years he was starred at the Majestic Theatre, creating many prominent roles, Horton is nationally known as a stage favorite, having appeared in stock in many of the principal theatrical centers through the country.

"Preparations are now being rushed to start work immediately in the Horton subjects, and it is probable that the first picture will be under way early in the new year. Several candidates for leading lady are under consideration, and a selection will be made within a few days. A director and production staff will be named about the same time.

"Horton's two-reelers will be made along the lines of his recent features, high class comedy. Exhibitors are finding a heavy demand for the kind of short subject pictures Horton will star in and the first of his pictures will be eagerly awaited in the trade."

★ Studio Row ★

"UNCLE TOM'S CABIN," it was said at Universal this week, will be completed by April 1. It will probably be released in twelve reels. Actual "shooting" in this picture has already required over one year with locales all over the United States.

We learned with assurance that its production cost already tops the budget of any production ever made in Universal City.

* * *

CONSTANCE TALMADGE'S latest comedy drama which is nearing completion at the United Artists Studios has undergone more changes in its working title than "the oldest Hollywood citizens" can report about any other production. It started off as "Carlotta," then it was changed to "The Vamp of Venice," then to "Venus of Venice," and now they say it most likely will be released by First National as "Naughty Carlotta."

* * *

LEWIS MILESTONE will direct "Two Arabian Knights" which goes into production at the United Artists Studos shortly. The picture will be under the supervision of John W. Considine, Jr., general manager of the Schenck organization.

* * *

LYA DE PUTTI who recently severed her contractual relations with Paramount to enter the free lance field, has just been signed by Cecil B. deMille for the feminine lead in "The Heart Beat." She will play opposite Joseph Schildkraut.

* * *

CONCLUDING work in "The Four Flusher," a race track picture, Reginald Denny will come once more under the direction of William Seiter in a picture tentatively called "The Third Party."

* * *

ALEC B. FRANCIS has been given an important role in "The Tender House," a First National picture.

* * *

"THE BALL AND CHAIN" has been changed to "See You in Jail" and Alice Day instead of Dorothy Mackaill will play opposite Jack Mulhall in this First National production.

* * *

MAY McAVOY this week was signed to a long term contract at the Warner Studios.

* * *

"THE BUGLE CALL" will be Jackie Coogan's first picture for Metro-Goldwyn-Mayer, "Buttons" having been postponed to second place on his production schedule.

* * *

Louise Dresser in "White Flannels"

Additions to the cast of "White Flannels," one of the twenty-six Warner Winners, include Virginia Browne Faire as the ingenue lead, Warner Richmond, George Nichols and Brooks Benedict. Others in the cast to date are Louise Dresser and Jason Robards.

"White Flannels" is now in course of production at the Hollywood studios of the company, under the direction of Lloyd Bacon. The story is based on Lucien Cary's Saturday Evening Post serial.

The popularity with which the story met is expected to be duplicated on the screen.

"Heidelberg" Is Under Way For M.-G.M.

"Old Heidelberg" has gone into production under Ernst Lubitsch's direction at the Metro-Goldwyn-Mayer studios, with Ramon Navarro in the starring role.

Lubitsch plans to give the story a spectacular presentation throughout, and the studio wardrobe department is working overtime on the thousands of costumes that will be required for the film.

Complete sections of German villages, with replicas of quaint old inns and market places, have been constructed for "Old Heidelberg."

The cast includes Jean Hersholt, Chester Conklin and Edward Connelly.

For F.B.O. Release

"Tarzan and the Golden Lion" will be released as a F. B. O. Gold Bond late in February. James Pierce and Edna Murphy are in the title roles. Actual shooting on this production is nearing completion in the studios.

New Fox Film

Olive Borden, Margaret Livingston and Earle Foxe are preparing to start immediately on "The Secret Studio," a Hazel Livingston story which Harry Beaumont will direct for Fox.

Another "Scoop" From Hollywood

George Walsh's New Picture Timely Film

With the news of the fistic world breaking into the front pages of the metropolitan newspapers day after day, George Walsh's newest picture, "His Rise to Fame," will be coming along at exactly the right time, according to officials of Excellent Pictures Corporation, the producing company.

The star enacts one of his athletic roles, this time that of a championship boxer. He is as much at home in the squared circle as he is on the gridiron, the diamond or most any other field of contest where athletic supremacy is at stake.

He's Real Scrapper

Before the last heavyweight prizefight battle, Walsh boxed both with Gene Tunney and Jack Dempsey.

All of the Excellent officials are excitedly keyed up about the picture, much more than they have been on any of the preceding features Walsh has starred in for them, though it is common talk in the trade that "The Kick-Off," "A Man of Quality" and "Striving for Fortune" have brought the star to a new forward position in the rank of box-office attractions.

Hopper Is to Continue With Marie Prevost

The combination of Marie Prevost, star, and E. Mason Hopper, director, has proved to be such a sucessful one that Metropolitan Pictures have signed Hopper to direct Miss Prevost in her next three pictures.

The Prevost-Hopper combination began with "Up in Mabel's Room," an Al Christie feature. This was followed by "Almost a Lady." Upon the completion of the latter, Hopper took a vacation jaunt to Europe, returning at the cabled request of Metropolitan officials to direct "Getting Gertie's Garter."

"The Price of Honor" Nearing Completion

"The Price of Honor," which Edward H. Griffith is directing for Columbia Pictures, is nearing completion at the Hollywood Studios. Dorothy Revier is the featured player, and her supporting company comprises Malcolm McGregor, William V. Mong, Irville Alderson, Gustav von Sayffertitz and Dan Mason.

Louis B. Mayer Outlines 1927 Plans for M.-G.-M. Production

"Old Heidelberg" and "The Trail of '98," With Unique King Vidor Feature, Top List of Big Films

THE MOST PRETENTIOUS producing schedule planned by Metro-Goldwyn-Mayer since the inception of this organization has been ushered in with the New Year at the big Culver City Studios.

With almost a dozen pictures in the cutting rooms and six big productions under way at the studio eleven feature productions will be started during the first month of the New Year, it was announced this week by Louis B. Mayer, vice-president and producing head of the largest studio in the world.

The first three to get under way will be super-features, "Old Heidelberg," "The Trail of '98," and King Vidor's new picture, as yet unnamed. These will be quickly followed by a number of features which will see practically all of the stars, principal stock players and directors in action.

"The Trail of '98," which is to be directed by Clarence Brown, will be a screen play by Benjamin Glazer, based on the famous novel by Robert W. Service. The interior scenes will be filmed at the studio, but later in the winter, Brown will take a large company of players to the Klondyke and Alaska, where the exteriors will be filmed on the original locales.

Expect Competition

"In the production of this picture," says Mr. Mayer, "we realize that it must compete with many big pictures depicting the drama and comedy of the frozen wastes on the northern frontier of civilization. We enter into its making with the express intention of giving to the picturegoers of the world the really great epic of that fascinating region.

"In fact the entire producing program of the coming year is being elaborately planned with the intention of offering upon the screen a large number of truly great pictures which will prove the great progressive strides which have been made recently in this great industry.

"The world has been told during the last year of our producing activities, but nothing has been announced until now of the quiet but intensive search made throughout the world for the best available screen material in order to make 1927 a year that will always be remembered for its magnificent screen productions. Europe, as well as America, has been combed for this material. Books and plays have been examined minutely and phychological analysis has been made of the entire literary situation in order to give the world the very best that can be transplanted to the screen.

"As the next vehicle for Miss Lillian Gish we have secured 'The Enemy,' Channing Pollock's next play, which will be directed by Victor Seastrom, who recently directed this star in "The Scarlet Letter."

"This play, which had a sensational triumph last year at the Times Square Theatre, New York, with Fay Bainter in the stellar role, is one of the most-talked-of pieces of dramatic work in years, and its transplanting to the screen will not only provide entertainment for picturegoers, but will be a production that will go even a step further towards the ending of war than did 'The Big Parade.'

Plan "The Wind"

"Another great story planned as a vehicle for the same charming actress is Dorothy Scarborough's 'The Wind,' one of the best of recent novels.

"Still another great work which we plan to give the picture world will be based on Tolstoy's 'Anna Karenina.' This is to be directed by Dimitri Buchowetzki, who is now adapting it to the screen.

"Red, White and Blue,' an original story founded on the making of good citizens and the development of a higher class of citizens through the medium of the national training camps, will tell its story in a serio-comic manner through the direction of Sam Wood.

"Among the popular novels chosen for the screen is Kathleen Norris' 'The Callahans and the Murphys.'"

She Sparkles, Too

Pauline Starke, the M-G-M star, soon to appear in "Women Love Diamonds."

Charles E. Mack Cast For "A Million Bid"

Charles Emmet Mack, a Griffith discovery who achieved fame over-night because of his excellent portrayal of the boy in "Dream Street," has been signed by Warner Bros. for a featured role in a "A Million Bid," in which Dolores Costello is being starred.

Other players who will support Miss Costello are Warner Oland, John Miljan, Sojun, Josef Swickard and Anders Randolph.

Alan Crosland, director of "Don Juan" and "When a Man Loves," will wield the megaphone.

Joseph Schildkraut Wins New Contract

Cecil B. De Mille has rewarded Joseph Schildkraut for his splendid performance as Judas in "The King of Kings," with a new contract by the terms of which he will be starred in De Mille-Metropolitan productions during 1927.

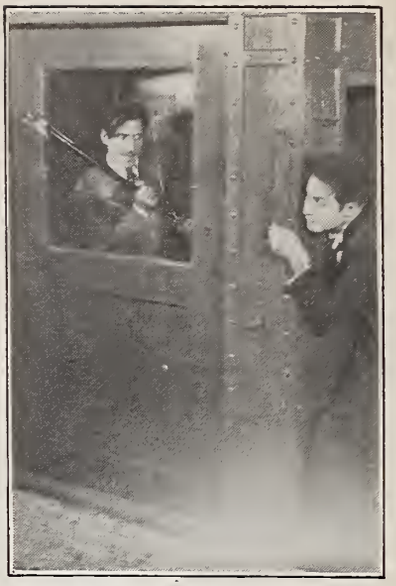
Just as soon as the younger Schildkraut completes his role in the Biblical picture, he will move his make-up kit to the Metropolitan studio to star in "The Heart Thief," a screen version of "The Highway," by Lajos Biros.

This play was one of Schildkraut's last stage successes before he definitely cast his lot with the silent drama.

"Fighting Love" Cast

Henry B. Walthall and Louis Natheaux have been recalled to the De Mille studio for added scenes to "Fighting Love," starring Jetta Goudal under the direction of Nils Olaf Chrisander.

Scenes From "Wolf's Clothing"



WHETHER or not a leopard can change his spots, Patsy Ruth Miller in "Wolf's Clothing" for Warner Brothers is a strikingly charming girl and Monte Blue is equally as arresting in his leading role. This picture is said to be rich in comedy as well as in the sterner elements of melodrama.

"Nervous Wreck" Is a Hit, Showmen Wire P. D. C.

REPORTS from all parts of the United States regarding the opening, on December 26, the national release date of the Christie comedy special, "The Nervous Wreck," are remarkably enthusiastic. Here are a few which reflect the tone of all of them. Boston reports:

"First run showing 'Nervous Wreck' played to capacity business with turn-away. Newspaper critics praised production highly. Also played capacity each performance, first run showing Providence."

Max Slott, manager of the Orpheum, Chicago, says:

"'Nervous Wreck' opened to capacity business despite strong opposition. All audiences received picture with spontaneous laughter. Conklin had them roaring with his comedy, and Swain was a close second."

The Ideal, Winston-Salem, N. C., reports:

"'Nervous Wreck' a knockout. Opened doors at 10.30 A. M. Full house at first show. Everybody wild about it."

From Muncie, Ind., George Challis, manager of the Wysor Grand, wires:

"'Nervous Wreck' opened to capacity business. It is a great picture and will get the money for every exhibitor."

Bob Hutchinson, of the Liberty, Oklahoma City, says:

"'Nervous Wreck' opened to 3,054 paid admissions. Comments from everyone 'great.' All set for a record week to complete the old year."

Eddie Turnstall, of the Garden, Milwakee, wires:

"'Nervous Wreck' enjoyed a highly successful opening, greatly exceeding expectations both from box office and audience standpoints. Picture more than proved its right to be called a gloom-chaser de luxe, by the audience laughter and applause that greeted each presentation."

Ray P. Allison, manager of the American, Colorado Springs, Col., wires:

"'The Nervous Wreck' opened Monday, exceptional business, beating records Monday business past five weeks. From present indications will do big next three days. This one day longer than usual run this time year. Picture goes over big with audience. They eat it up. Our patrons comment one of best feature comedies this year."

A Late Title

Lewis Stone and Anna Q. Nilsson, in First National's "Midnight Lovers."

W. C. De Mille to Start

William C. de Mille will return to the Cecil B. de Mille studios from New York immediately after the first of the year to direct Vera Reynolds in "The Little Adventuress." This is an adaptation of A. A. Milne's famous stage success, "The Dover Road," and will be Miss Reynold's fourth starring feature.

Call Von Stroheim Film, "Masterpiece"

Vivid realism, dynamic drama and extraordinary effects will be outstanding characteristics of Erich von Stroheim's great road-show for Paramount, "The Wedding March." This is the consensus of opinion of those who have watched the progress of the picture, now in its final stages, and who declare it the director's masterpiece.

Morley Cutting "Gertie's Garter"

Jimmy Morley is now engaged in cutting "Getting Gertie's Garter," Marie Prevost's latest Metropolitan starring production. It was directed by E. Mason Hopper with Charles Ray in the male lead. Harry Myers, Franklin Pangborn, William Orlamond, Sally Rand, Del Henderson and Lila Leslie are the other featured players.

Henry Victor Cast

Henry Victor, whose work in John Barrymore's "The Beloved Rogue" has been declared one of the finest screen characterizations of the year, has been cast for an important role in "Looie the Fourteenth," Wallace Beery's next starring vehicle for Paramount.

Oslo Capitulates

A cable just received states that out of the entire population of 258,000 people in Oslo, Norway, 125,000 people have paid admission to see Cecil B. De Mille's super production, "The Volga Boatman," now in its eighth week run in that city. This is the record in Oslo.

Dane-Arthur Combination Looming Up

Karl Dane and George K. Arthur, screen comedians famous for their characterizations in recent Metro-Goldwyn-Mayer pictures, will play together as a comedy team in "Red, White and Blue," according to announcement by Harry Rapf.

Wood to Direct

This is a new production based on an original citizens' training camp story by Byron Morgan, well-known as a short story writer. Sam Wood will direct the film as his first directorial vehicle for M-G-M. Marceline Day will be featured in the leading feminine role of "Red, White and Blue."

Dane first won screen fame by his depiction of the inimitable Slim in "The Big Parade," while Arthur is now playing a featured part in Marion Davies' "Tillie the Toiler" and is noted for his comedy bits.

Western Romance

Buck Jones and Virginia Browne Faire, in "Desert Valley."

Veteran of Variety Has Novel Plan

Probably but a few of the present generation will recall to mind Richard Pitrot, vaudeville artist, impresario, globe trotter and amusement diplomat, but the mention of Pitrot will bring a reminiscent smile to the lips of the old-timers who remember his famous "imitaciones." Pitrot had trouble with the word on his debut in America and his peculiar pronunciation remained the trade mark of the act long after he conquered the language.

Pitrot, who is an Austrian and not an Italian, as his name might suggest, brought to this country many famous headliners and was the promoter of the famous Midget Circus at Dreamland Park, Coney Island, forerunner of the Sanger Midgets and other similar shows.

And now the genial old-timer turns up with a new portable theatre device that is the last word in transportable amusement housing. A theatre seating 1,274, with room for 200 standees, provided with toilet rooms, a balcony, upholstered seats, iron truss construction and stamped metal sheathing, can be loaded upon only four wagons, which serve as dressing rooms when their contents have been discharged. Two men can handle the largest of the sectional girders, and if the show gets on the lot early in the morning, it will be complete for the evening performance. The stage, 39 feet deep by 42 feet 6 inches wide, is of the revolving type, which permits setting to be done or allows for two sets.

Wampa Star

Gladys McConnell, chosen as Wampas star, won her rating in "The Wedding Ring," for Fox.

"An Affair of The Follies"

IT appears to be quite an affair. These are scenes from First National's feature, "An Affair of the Follies" with Billie Dove, Lloyd Hughes and Lewis Stone. Billie's pose on the left seems to indicate that there must be more charm in the movies than before the footlights or she would be playing "Little Old Broadway."

Mona Palma Cast With Gilda Gray

Mona Palma, one of the Paramount Junior Stars, who had her first role as leading woman opposite Thomas Meighan in "The Canadian," has been cast for an important part in Gilda Gray's second starring picture for Paramount, "Cabaret."

Browning About To Start Work

Tod Browning, who recently completed the direction of John Gilbert's new picture, "The Show," a vivid melodrama of the Hungarian underworld, will start direction soon on "Alonzo the Armless."

This is an original by Browning starring Lon Chaney, who is now scoring a great success in "Tell It to the Marines," which is playing to capacity business at the Embassy Theatre, Manhattan. Browning has already directed Chaney in three originals, "The Unholy Three," "The Blackbird," and "The Road to Mandalay."

Tom Moore Leads in New Picture

Tom Moore is to have one of the principal roles in support of Gilda Gray in her second starring picture for Paramount, "Cabaret," which is to be started at the long Island studio on January 10. Associate Producer William LeBaron completed negotiations with Moore early this week.

"Notorious Lady," New Rork Drama, Nearing Completion

SAM E. RORK'S latest production, "The Notorious Lady," with Lewis Stone, Barbara Bedford and Ann Rork, will be completed, according to present schedule, about the middle of January for First National release early this Spring.

First scenes, interiors at the First National Studios in Burbank, Cal., and on the river bottom back of the studios, were taken early in December. Then the Rork unit moved to Balboa, near Laguna, Cal. After the first of the year, the company moved to location, twenty-eight miles from Needles, Arizona. The exteriors are along the Colorado River with the mountains and desert plateau for background.

"The Notorious Lady" was adapted from the stage success, "The River," by Patrick Hastings. Jane Murfin, co-author with Jane Cowl of "Smilin' Through," "Lilac Time," and other stage and screen successes, adapted "The River" and prepared the continuity for "The Notorious Lady." King Baggot is directing. Tony Gaudio, who photographed "The Temptress" and "The Blonde Saint" is in charge of the camera.

Donald Crisp Is Signed to New Contract

As one of the first steps in the preparation for the coming season's program, the De Mille Studio has signed Donald Crisp to a new long-term contract.

Crisp has just completed "Nobody's Widow," Leatrice Joy's latest starring feature for De Mille, and his first picture under his new contract has not yet been decided upon.

Donald Crisp is one of the pioneers of the film industry and holds the double prestige of actor and director. Formerly an assistant to D. W. Griffith, he achieved early screen fame.

Aside from his studio activities, Crisp is president of the Writers' Club of Hollywood, having recently been re-elected for a second term.

Another Winner

Sally Phipps, one of the 1927 Baby Wampas stars, now has the lead in "Love Makes 'Em Wild," for Fox.

Mayer Talks of Plans For 1927 Product

(Continued from page 195)

"Katherine Newlin Burt's great novel of the Swiss Alps, 'The Branding Iron,' is to go into into immediate production with Reginald Barker as director and at the same time William Beaudine will begin the direction of 'Frisco Sally Levy,' an original story by Al Cohn and Lew Lipton, the latter of whom has completed another original, 'Red Pants,' which is to be directed by Edward Sedgwick.

"John S. Robertson, who has just completed the direction of Miss Lillian Gish in 'Annie Laurie,' is next to direct 'Captain Salvation,' a sea story from the pen of Frederick William Wallace, a story depicting a flaming canvas of life in places both high and low.

"Tod Browning, who has directed Lon Chaney in many big box office successes, and who recently completed the direction of John Gilbert in 'The Show,' has written another original for Chaney, which is to be directed by Browning and released under the title, 'Alonzo the Armless.'

"We have secured the rights to many famous plays, books and a number of originals from famous authors, which are to be announced in the early future and which are to help make the new year the greatest production season our organization has ever known."

English Comedian Off To Coast

His role in Robert Kane's latest picture completed, Jack Ackroyd has returned to California.

The little English comedian is also cast in "The Song of the Dragon," which was finished at the Cosmopolitan Studio the day the new picture went into production under the direction of James Ashmore Creelman. Robert Kane will release both pictures through First National after the new year.

Fox Plans Special

Olive Borden, Margaret Livingston and Earle Foxe are preparing to start immediately on "The Secret Studio," a Hazel Livingston story which Harry Beaumont will direct for Fox Films from a script by Randall H. Faye.

He's the Only Knight of Royalty in Motion Picture Work Today

Andres de Segurola

WITH the inherited right to a title and the distinction of having been knighted by the rulers of four nations, Andres de Segurola is the only player of the screen so signally honored. He is playing one of the leading roles opposite Gloria Swanson in "Sunya," for United Artists.

Yet Senior de Segurola makes light of his distinction and with a characteristic shrug remarks that he prefers to "honor his name with his art rather than to embellish his art with a title."

He was born in Spain forty-eight years ago, the son of the Countess of Alza, a name which figured in Spanish history back to the reign of King Phillip IV in the seventeenth century. At the age of twenty-one, Senor de Segurola devoted himself to grand opera. Since then he has sung in Madrid, Rome, London, Milan, Lisbon, Paris, Buenos Ayres and New York. He came to the Metropolitan Opera Company in 1909 to sing the leading bass-baritone roles opposite Geraldine Farrar and the late Enrico Caruso.

As impressario for the "Artistic Morning" series at the Plaza Hotel in New York, Senor de Segurola met Gloria Swanson and through her director, Albert Parker, was offered a role which he accepted.

Senor de Segurola is a knight-commander of Alphonse XII, of Spain; a knight-commander of the crown of Italy; an officer of instruction publique, of France, and commander of Madjedie, of Turkey. He has sung before crowned heads on numerous occasions.

Fox Films, in London, Puts Stunt Across

Fox Films, tying up with the Murray, the English escape expert, put on a stunt that made London literally look up and take notice.

In no less a conspicuous spot than Piccadilly Circus, comparable to Broadway and 42nd St., Murray worked himself out of a straight jacket while suspended above the roof-tops from a crane cable set up on a new building being constructed by Swan and Edgars.

Motion picture cameras ground during the stunt and a huge canvas sign announced:

MURRAY ESCAPE EXPERT
making a film for
FOX
THE FIRM THAT MADE
LONDON LOOK UP

The film will be shown in theatres throughout England.

Norma Talmadge With Bobbed Hair

Norma Talmadge is wearing bobbed hair in her modern version of "Camille," now being produced by Joseph M. Schenck for First National in Hollywood. Fred Niblo is directing. The supporting cast includes Gilbert Roland as leading man; Lillyan Tashman, Rose Dione and Oscar Beregi. Oliver Marsha, who photographed Norma Talmadge in "Kiki," is chief cinematographer for "Camille."

Jack Mulhall Lead in "Road to Romance'

Jack Mulhall will play the lead in Charles R. Rogers production for First National Pictures, tentatively titled, "The Road to Romance," as announced by John McCormick, general manager of West Coast Production.

Mulhall has just completed the role opposite Colleen Moore in the latter's starring picture, "Orchids and Ermine."

Jack Mulhall has been seen recently in such popular First National offerings as "Subway Sadie," with Dorothy Mackaill, and "Just Another Blonde," also with Miss Mackaill.

Marcus Plays His 41st Role For Fox

James Marcus, one of the best known character men on the screen, is playing his forty-first role in a Fox production in "The Wedding Ring," the film version of H. G. Wells' novel, "Marriage."

Rowland Lee Has Contract With Famous

Rowland V. Lee this week won the reward for making a great picture when he affixed his signature to a long term contract as a Paramount director. He won his spurs with Paramount through his masterly direction of "Barbed Wire," Pola Negri's most recent vehicle.

"Soundings" Next

Lee's first assignment under the new contract will be "Soundings," A. Hamilton Gibbs' best seller. Lois Moran, James Hall and Douglas Gilmore will play the leading roles. Production will begin February 1.

Miss Ralston Leading Lady For Ed. Cantor

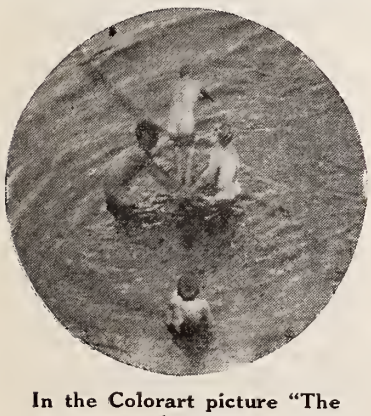
Jobyna Ralston, and not Sally Blane, is playing leading woman opposite Eddie Cantor in his second Paramount starring picture, "Special Delivery."

Miss Blane has been assigned to the "Looie Fourteenth" unit to play opposite Wallace Beery.

W. C. Fields Leaves For Mexico Tour

After completing some retakes at the Paramount Long Island Studio for his latest starring comedy, "The Potters," W. C. Fields will leave next week on a motor tour to Mexico. Although his next Paramount picture has not been announced, it will probably be written by Owen Davis, who, since joining the Paramount forces only a few weeks ago, has written the story for Thomas Meighan's next picture and for Gilda Gray's "Cabaret."

A Round of Fun



In the Colorart picture "The Barefoot Boy."

Beauty in the Boudoir

Lya de Putti, as she appears in Griffith's Paramount, "Sorrows of Satan."

"The Long Loop" Gives Leo Maloney His Real Chance

LEO MALONEY'S next big outdoor feature under the Pathe banner is entitled, "The Long Loop on the Pecos." This action picture, based upon the magazine story by W. D. Hoffman and scenario by Ford I. Beebe, was produced and directed by Maloney himself. January 9 is the release date of this attraction.

Maloney portrays one of his typical two-gun men characters who thwarts the activities of an unidentified group of cattle rustlers known as "The Long Loop." The role of Jim Rutledge gives Maloney full opportunity to display his riding ability, as well as histrionic talents which have won him a large following.

"The Long Loop on the Pecos" was produced at a number of diverse locations. Scenes were not confined to Maloney's Skyland studios atop the San Bernardino Mountains, as in the case of some previous features wherein the locale called for western village scenes only.

Some scenes were taken at the studio city, but a large number were taken at the huge Borchard Ranch about 125 miles north of the Maloney city and at the La-Salle Ranch, some distance to the southeast.

Buys Short Story

Contracts have been closed by First National Pictures covering the purchase of the world motion picture rights in a short story by Elliott White Springs, entitled "Belated Evidence," which appeared in Liberty.

M.-G.-M. Gives Miss Olmsted New Contract

Gertrude Olmsted, who is playing the role of "Hilda Gregory" in "Mr. Wu," Lon Chaney's latest starring vehicle, has been given a new contract with Metro-Goldwyn-Mayer, Irving G. Thalberg, associate studio executive, announced last week.

Miss Olmsted, who has been under contract to M-G-M as a featured player during the last two years, has appeared in a number of big film productions and is one of the most popular of the younger screen actresses.

Is Popular Star

Six years ago she won a beauty prize and a screen contract offered by the Elks in Chicago. Since her arrival in Hollywood she has steadily forged to the front as a screen player.

In private life she is the wife of Robert Z. Leonard, Metro-Goldwyn-Mayer director.

Wampas Elect Miss Kingston As "Baby Star"

Natalie Kingston, brown-haired and brown-eyed, is the latest girl to be elected a Wampas Baby Star.

Miss Kingston, a native daughter of California, is under a long term contract to First National Pictures, Inc., having made her debut with this organization in "Don Juan's Three Nights." More recently she played the lead opposite Milton Sills in "The Silent Lover."

Her first screen work was in support of Harry Langdon when that famous comedian was making two-reel comedies for Mack Sennett. She appeared in several productions with Famous Players-Lasky before joining First National.

The King Dines

Rudolph Schildkraut in "Young April," the DeMille feature released by P. D. C.

Paramount Appoints Two New Chief Scenario Editors

E. Lloyd Sheldon Handles Road Show and Long Run Specials, with Daniels' Unit; Lighton Has Remainder

IN A REALIGNMENT MOVE which provides a most comprehensive recognition of the supreme importance of story values, B. P. Schulberg, Paramount associate producer, announces a reorganization and strengthening of the executive personnel of the West Coast scenario department of Famous Players-Lasky.

Under the new alignment, two editors-in-chief have been established, each assigned to a definite type of duty. E. Lloyd Sheldon, who has heretofore been in sole charge of the editorial work, will in the future confine himself to roadshow productions and long run specials and the Bebe Daniels unit.

Louis D. Lighton, for seven years teamed with his wife, Hope Loring, in the screen writing combination of Loring and Lighton, has been promoted to the other executive editorial post and will be in charge of all other feature productions, with the exception of the Bebe Daniels' pictures, which Sheldon will retain because of his long and successful connection with that unit.

Fanny Franks, present head of the reading department, will become business manager for both editors-in-chief.

Want Good Stories

"A motion picture producing organization can never be stronger than its story department," Mr. Schulberg explained. "A good story may sometimes be told badly on the screen, but a poor story can never be made into a successful picture, no matter how excellent the facilities for production.

"Paramount has given recognition of this fact within the past several months, during which it has organized the largest and most brilliant writing staff in the history of motion pictures. We have more than fifty scenarist and fiction writers from all parts of the world, including many of the best authors living today, under contract.

"The step we have just taken in strengthening the executive personnel of the editorial department is in direct line with the assembling of that staff. It will mean better coordination and better story product. With a heavy production schedule ahead and an extraordinarily large writing staff, it is a humanly impossibility for one person to do justice to the editorial requirements that will insure every production contemplated will have a good story."

The promotion of Lighton indicates the permanent severance of the noted Loring and Lighton scenario team, which has made a brilliant record during the seven years of its existence. Miss Loring is now working on her first assignment alone, the screen adaptation of Pola Negri's as yet unnamed picture, adapted from one of Ernest Vajda's plays.

May Robson in De Mille Opus

Playing the Mother of the Bad Thief at the foot of the Cross, May Robson has won one of the most coveted parts in Cecil B. De Mille's production, "The King of Kings."

Miss Robson, for years the beloved stage star of "The Rejuvenation of Aunt Mary," and many other productions of equal fame, joined the Cecil De Mille film stock company six months ago.

She has played in "Pals in Paradise" and "Rubber Tires," but her part in the Biblical story written by Jeanie Macpherson is her greatest so far for the screen.

She's a Star Now

May McAvoy soon to star in "Matinee Ladies" for Warner Bros.

May McAvoy Signs Up As Warner Star

May McAvoy, one of the biggest box office stars in the industry, has been signed to a long term contract by Warner Bros. Her first picture will be "Matinee Ladies," which is already in course of production at the Hollywood studios of the company.

Miss McAvoy came into prominence through her interpretation of Grizel in "Sentimental Tommy," and appeared in two Warner Bros. pictures before joining the organization permanently. They were "Three Women" and "Lady Windermere's Fan," both directed by Ernst Lubitsch.

Seen From the Observation Car

Sam Spring, Mrs. Rowland, Richard Rowland, Ruth Barr and Ned Marin of First National, with Hollywood the prospective goal

Star Trio in Sterling Film, "Red Signals"

Sterling Productions, Inc., has engaged for the three leads in its screen version of William Wallace Cook's novel of railroad adventure, "Red Signals," three of the most popular leading players of the day. Eva Novak, who appeared with Herbert Rawlinson in another Sterling release, "The Millionaire Policeman," has the feminine lead. There are two men's roles of almost equal importance. They will be acted by Wallace MacDonald, who had the lead in "The Checkered Flag," one of Sterling's last season's pictures, and Earle Williams, who has been featured and starred in many important productions.

John P. McGowan will direct "Red Signals," which will be put into work as soon as the remaining roles have been cast.

Anzacs Want Newest Beery Comedy Film

"We're in the Navy Now," the Paramount comedy classic which has just completed an extended engagement at the Rialto Theatre in New York, promises to duplicate its enormous popularity throughout the world, if reports received by E. E. Shauer, general manager of the foreign department of Famous Players-Lasky Corporation, are any criterion.

The Paramount Australasian organization, one of the first to complete its plans for a great sales and exploitation campaign, has reported through Managing Director John W. Hicks, Jr., that it has completed arrangements to release the picture day and date in thirteen prominent cities in Australia and New Zealand in March.

Final "Shots" on "The Rough Riders"

The picturization of "The Rough Riders" ended this week when the camera ground out the final shots.

The picture has a distinguished cast to carry out the absorbing drama with Frank Hopper portraying "Tedd." Charles Farrell and Charles Emmett Mack are the leading men opposite Mary Astor. The important character roles are held by Noah Beery, George Bancroft, Fred Kohler and Col. Fred Lindsay.

The film was made under the direct supervision of B. P. Schulberg.

Johnny Hines Is Completing "All Aboard"

From Hollywood comes the dispatch that camera work on Johnny Hines' forthcoming First National picture, "All Aboard," is more than half complete, with four reels cut and edited, and the filming of the remaining comedy sequences humming rapidly down the home stretch.

The production is being made under the personal supervision of C. C. Burr, with Charles Hines directing and Tenny Wright assisting.

According to reports, the comedian has surrounded himself with the greatest aggregation of fun-makers available on the Pacific Coast. Among recent additions to the cast are Bull Montana, Fred Kelsey and Henry Barrows. Edna Murphy plays the leading feminine role in the picture and the roster of players boasts of such names an Anna May Wong, Dot Farley, Babe London, Sojin, Frank Hagney, James Leonard and George Reed.

Sally O'Neil to Do Title Role in Big Special

Sally O'Neil will play the title role in the Cosmopolitan production of "Becky," Rayner Seelig's newspaper serial story, to be filmed at the Metro-Goldwyn-Mayer studios, according to an annuncement made yesterday by Hunt Stromberg, associate producer.

As Becky, Miss O'Neil will play the part of a little shop girl who nurses the secret ambition to become an opera singer. It will be her first appearance in a Cosmopolitan production.

The picture will be directed by John P. McCarthy, from a scenario written by Marion Blackton.

"The Mona Lisa" In the Paramount

"The Mona Lisa," third Romance Production to be released by Educational Film Exchanges, Inc., has been booked to play the new Paramount Theatre, New York City, the week of February 5. This short feature, which is in two reels, is finished in technicolor and, in telling the romance of Mona Lisa's life, gives a plausible explanation for the famous smile in the immortal masterpiece, "Mona Lisa," by Leonardo da Vinci.

"The Peaceful City," a Life Cartoon Comedy, just released, will play the Paramount Theatre, the week of January 8.

Olive Borden

She's playing in F. W. Murnan's picture, "The Monkey Talks," by Fox.

Announce Cast of Rayart Feature

W. Ray Johnston, executive head of Rayart Pictures Corporation, is in receipt of a telegram from Trem Carr, one of Rayart's West Coast producers, to the effect that the cast of "The Midnight Watch," a forthcoming Trem Carr Production for Rayart release, includes Roy Stewart, David Torrence, Mary McAllister, Ernest Hilliard and Marcella Arnold.

Miss McAllister, by the way, has just been selected by the "Wampas" as a baby star, while Miss Arnold emerged triumphantly from a recent beauty contest.

Schildkraut Cast

Rudolph Schildkraut has been selected to play one of the leading roles in "Turkish Delight," the Irvin S. Cobb story that Paul Sloane will direct at the De Mille studio.

Julius Singer Outlines Schedule For Universal's Serial Plans

New Chapter Plays to Be Made on Jewel Basis, With Stories From Famous Authors; Other "Shorts" Reviewed

IN THE SERIAL FIELD, Universal Pictures Corporation has undertaken a schedule far outdistancing all past efforts Julius Singer, sales manager of short product for Universal, has this to say:

"Our new serials are being made on a Jewel basis; that is, each one of them will cost as much as the average Jewel production. You can't do better than that for the serial public.

"The new year's supply of serials will consist of one twelve-chapter serial and four ten-chapter serials. The twelve-chapter serial will be the lead-off picture. It will be 'Keith of Scotland Yard,' from a popular detective story written by George Bronson Howard, and will be the best screen crook and detective drama ever made. "The other four will be 'The Trail of the Tiger,' a circus serial from the pen of Courtney Ryley Cooper, which was published in the Short Story Magazine; 'The Vanishing Rider,' from an original by William Lord Wright, a writer and executive without a peer in the serial production field; 'The Scarlet Rider' from an original by Frank H. Clark, and 'The Phantom Raider,' from the story 'Pleasure Island,' by Frank R. Adams, published in the Blue Book Magazine.

"This line-up gives us fifty-two weeks of serial product of a quality unsurpassed in past or current moving picture history. The fact that William Lord Wright, in addition to supervising other Universal short product, will devote the greatest possible amount of time to the serials, assures a quintet of unbeatable chapter-plays.

"Novelties are being introduced in our two-reel western release schedule which promise to make that weekly release one of the most sought for short subjects on the market. The line-up now includes thirteen Northwest Mounted Police dramas, thirteen Texas Ranger dramas, thirteen stunt westerns made by the flashiest and most daring cowboys in the West, and thirteen variety dramas featuring a boy and Indian and a dog. These last will strike a very responsive chord.

"In the one-reel comedy field Universal is planning several innovations of proved worth. In addition to a series of 26 Bluebird Comedies made with popular comedies, there will be a series of thirteen one-reel cartoon comedies, and a series of thirteen one-reel novelties, the exact nature of which Universal is not yet ready to make public.

Newsreel Planned

"Added to all this array of super short product, Universal will release 104 issues (two a week) of the popular International Newsreel, a newsreel without peer, backed by the great news-gathering organization of William Randolph Hearst, and exploited to the advantage of all International Newsreel users, in every Hearst newspaper throughout the country. The International organization has just moved into new big quarters where its many activities are concentrated under one roof, making for far greater efficiency in the assembling, editing and distribution of the newsreel and consequently in speedier service to exhibitors.

"There is no question but that Universal will dominate the short product field next year. The making of good short product requires experience and co-ordination as well as expenditure. Universal has the experience and a co-ordination of effort without equal in the industry and now Mr. Laemmle is putting big money behind the product. If any exhibitor is worried about next year's short product situation, he can forget it right now and enjoy Laugh Month. Universal will produce the goods."

William Beaudine and family. He is under contract with M-G-M and his first direction will be "Frisco Sally Levy."

Garden Theatre, Portsmouth, O., Puts One Over

A novel form of newspaper display ad was introduced by the Garden Theatre, Portsmouth, Ohio, in announcing its engagement of Douglas Fairbanks in "The Black Pirate."

In order to obtain an eight-column streamer headline across the top of the page, which was not a theatrical page, The Garden used a quarter page display ad from the United Artists pressbook at the top of the page, and beside it ran a two-column notice in regular body type with a two-column display sub-head.

All of this material was part of the advertisement and was tied together by the streamer head.

The remainder of the page was made up of regular news and feature material and smaller ads from commercial accounts.

Tiffany Pictures Discovers Beauty

Jean Arthur, who appears in one of the leading feminine roles in the Tiffany production, "Husband Hunters," is considered a "screen find."

In line with selecting new faces for the screen, Tiffany has brought to the front Marceline Day and Duane Thompson.

Miss Arthur, a young girl, will, it is said, prove a sensation when she is seen in the "Husband Hunters" and in "The Broken Gate."

Cullen Landis, star of the Pathe serial "On Guard," recruiting for the reserve in New York.

Around the World on Cushions

Agnes Christine Johnston and her husband, M-G-M scenarists, with their baby in the touring crib they used through Europe.

Six Fox Features Completed; Six in Work; Others Are Set

PRODUCTION activities at Fox Films' Western and Eastern studios are maintaining an even pace as is evidenced by the announcement by Winfield R. Sheehan, vice-president and general manager, who is supervising all work of this kind, to the effect that six feature productions were finished this week, six more are in work and another half dozen are past the scenario stage and ready for filming.

Among the pictures just finished are: "The Music Master," "The Last Trail," "Upstream," "Stage Madness," "The Monkey Talks" and "The Wedding Ring."

Those in work include: "Sunrise," "Ankles Preferred," "The Broncho Twister," "The Secret Studio," "A. W. O. L." and "The Whispering Sage."

Ready to start before the camera are: "Seventh Heaven," "Cradle Snatchers," "Is Zat So," "The Heart of Salome," "Rich, But Honest" and "The Joy Girl."

Dolores Costello Starts Work on "A Million Bid"

THE SECOND WEEK of the New Year finds seven productions in course of filming at the Warner Bros. studios in Hollywood. Five are well under way, while two new pictures were just started.

"Matinee Ladies" got going this week with May McAvoy in the leading role. Others in the cast to date include Malcolm McGregor, Hedda Hopper, Lincoln Plummer and Charles Lane. Harry Dittmar is adapting the story, while Byron Haskins will direct.

Dolores Costello in "A Million Bid" also got off to a flying start this week. A cast in support of Miss Costello is being assembled, which includes Warner Oland, Sojin, Josef Swickard, Anders Randolf and John Miljan. The production is based on the play by George Cameron. Alan Crosland, the directorial genius of "Don Juan," is wielding the megaphone.

Rin Tin Tin and "Hills of Kentucky" company are on location at Kern River country, shooting exteriors for the production.

"What Every Girl Should Know," Patsy Ruth Miller's initial starring vehicle, is in the second week of production.

"The Gay Old Bird," starring Louise Fazenda, is nearing completion.

Del Lord To Do New Film "Bayo--Nuts"

The engagement of Del Lord to direct a war-time comedy, tentatively titled "Bayo-Nuts," is announced by John McCormick, general manager of West Coast production for First National Pictures.

This picture will be produced for First National by Frank Griffin, who also wrote the original story. In it will be featured Charlie Murray and George Sidney.

Del Lord is a well known comedy director and for the last year or two has been engaged in making Mack Sennett comedies. He was awarded the diamond studded belt by Sennett in recognition of his work as the most consistent director of real box-office comedy hits.

Tree from Palestine in "King of Kings"

A cypress tree, brought from Jerusalem twenty-two years ago, formed an interesting touch of direct realism in the Calvary scenes of "The King of Kings," Cecil B. De Mille's film story of the Christ.

The tree came to California as part of a shipment to introduce the Palestine cypress in America. It is a pivotal point in the story scenes after the death of the Christ; a refuge for the crowds fleeing the blasts.

Frank De Weese, of the University of Kansas, is making good. He's played in "The Quarterback," "The Music Master" and other hits.

Edna Marion To Continue In Her Comedies

Edna Marion, formerly leading lady in Christie and other two-reel comedies, has been signed by Jack White to play the leading feminine role in a new Educational-Mermaid Comedy which will go into production at the Educational Studios shortly.

Miss Marion's recent success in a featured comedienne role in "Busy Lizzie," another Mermaid Comedy, and her popularity as leading lady for Neal Burns in Educational-Christie Comedies won her this new honor in fast two-reel comedies.

Chaplin Signs George Davis; "Circus" Role

Charles Chaplin has chosen George Davis, featured in Educational-Mermaid Comedies, for an important role in his current production, "The Circus."

The Mermaid comic, who has appeared on the stage in nearly every country on the globe and who made a name for himself while clowning at the New York Hippodrome, will star on his contract with the famous ranster as soon as he completes work on his present Mermaid Comedy.

Comedy Completed

Fred Guiol has completed the latest Hal Roach Star Comedy for Pathe, featuring Mae Busch, in which the cast includes Jimmy Finlayson, Vivien Oakland, Stan Laurel, Oliver Hardy, Charlotte Mineau and others. H. M. Walker is titling the picture, which has no name yet.

Lewis Signed

Hal Roach has signed Mitchell Lewis to support Charley Chase in a new domestic comedy, with Shirley Palmer and Anita Garvin also in the cast. The picture is now in production, with James Parrott at the megaphone.

Banks' Release

Pathe announces that it will release Monty Banks' second feature starring comedy vehicle under the rooster trademark entitled "Play Safe," on January 30.

Famous Diver Seen

Annette Kellerman, the noted diver, swimmer and dancer, appears as the star of "Sylph of the Sea," a process camera novelty feature of Pathe Review No. 1, 1927 series.

"U" Sets Production Wheels Turning on 1927-28 Shorts

Carl Laemmle Announces $5,000,000 Budget; New Series and Novelties Added to Short Product List

UNDER THE PERSONAL supervision of Carl Laemmle, president of the Universal Pictures Corporation, who now is at Universal City, that company's short production for the 1927-1928 season has just been inaugurated and the full scope of its plans announced.

These plans embrace the most ambitious schedule of one and two-reel pictures ever attempted by Universal and will represent a total of more than $5,000,000 in production costs.

"We will take our hats off to no one when it comes to making short product," states Mr. Laemmle. "In our short product department we have the pick of the industry—men who have proven over a period of years that they know the one and two-reel end of the game from the ground up. With a long experience and training in making this type of screen entertainment, plus our enlarged and more ambitious plans, all backed by a production budget far greater than ever before devoted to short product in any one year by any one company, Universal's outlook on the short product future is exceptionally bright. Universal exhibitors have a rosy season ahead."

Cohen Has Shorts

Outstanding among the innovations to be found on Universal's short product schedule for next year is a series of 10 two-reel comedies written by Octavus Roy Cohen especially for Charles Puffy and dealing with the comic side of "reducing." This will be Cohen's first break onto the Lead All Short Subjects—"U"—screen. Harry Sweet, a veteran in the screen comedy field, is the director, and the supporting cast includes such popular players as Gloria Gray, Arthur Rankin, Lydia Titus, James Bradbury and Bud Jamison.

Universal made another coup in acquiring the screen rights to all of Cohen's negro stories of Saturday Evening Post and other fame. These stories will be used as the basis for a series of two-reeler comedies, also for the 1927-1928 market. Work on them will begin in a few days. Such familiar magazine figures as Florian Slappey and the Sons and Daughters of I Will Arise soon will be cavorting on the screen.

Julius and Abe Stern, comedy veterans behind the Stern Film Corporation, have acquired the screen rights to "Mike and Ike, They Look Alike," the famous

(Continued on page 204)

Monkey Shines

Eugenie Gilbert, Pathe comedienne, wears a costume of gray satin trimmed with Simian skin.

"Snub Pollard" in "The Bum's Rush"

"The Bum's Rush," Snub Pollard's latest two reeler for Art-class release, has been received in New York.

It was directed by James Davis and Les Goodwin, produced by R. E. Christiansen, and offers a cast including Mavis Clare, Otto Friese, Dick Gilbert. Max Ascher and the juvenile, Bobby Nelson, who has been seen with Pollard in "The Doughboy," first of the new Art-class series.

Monkey Plot

Bobby, a trained monkey, not only is a member of the cast of "Wild and Woozy," the Educational-Jimmie Adams Comedy released for Laugh Month, but he also is the main reason for the plot of this fun picture. Bobby, as the sacred monkey sough by a scientist, draws a party of white explorers to a cannibal island.

Cullen Landis Heads Cast of Pathe Serial

Cullen Landis has been signed to head the cast of "Crimson Flash," a serial story by George Gray, being placed in production under the direction of Arch Heath and supervised by E. Oswald Brooks, Pathe serial production manager in the East.

Landis has just completed his role of Bob Adams in the military mystery serial, "On Guard," written by Major Robert Glassburn, U. S. A.

In "Crimson Flash" Landis will essay the role of Jimmy Langwell, ostensibly an American importer, but in reality a secret service operative.

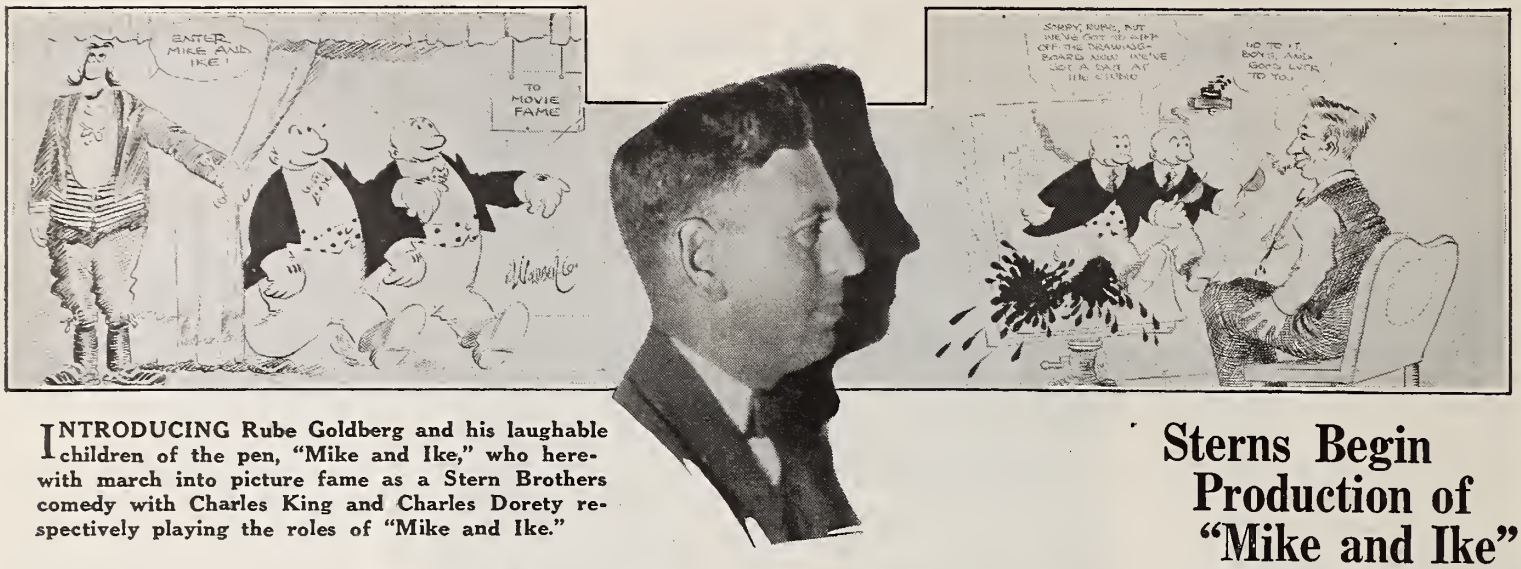
Bobby Vernon Comedy

Production work has been completed on "Duck Soup," the new Educational-Bobby Vernon Comedy which stars Bobby Vernon in his typical country boy character. Bobby is his usual self only more so, as a boy who knows crops, but lacks information about night clubs.

Rin-Tin Sees a Wild Cat

Rin-Tin of Warner's "Hills of Kentucky," thinks he sees a mountain wild cat.

Mike And Ike—And The Man Who Made Them


ENTER MIKE AND IKE!
TO MOVIE FAME
SAPPY, RUBE, BUT WE'VE GOT TO KEEP OFF THE DRAWING-BOARD AND GIVE A DATE AT THE STERNS
GO TO IT, BOYS, AND GOOD LUCK TO YOU

INTRODUCING Rube Goldberg and his laughable children of the pen, "Mike and Ike," who herewith march into picture fame as a Stern Brothers comedy with Charles King and Charles Dorety respectively playing the roles of "Mike and Ike."

Ripping Comedies Listed in Pathe's Program, Jan. 23

A HAL ROACH film with Glenn Tryon and a Mack Sennett all-star cast production, both in two reels, bring a full share of good fun to the Pathe short feature program for the fourth week of "Laugh Month," January 23.

Other releases of the week are, "The Sporting Knack," one of the Grantland Rice Sportlight series; "The Plow Boy's Revenge," one of Aesop's Film Fables; Pathe Review Number 4; the tenth chapter of the Patheserial, "The House Without a Key"; Topics of the Day Number 4 and issues Numbers 10 and 11 of Pathe News.

"Should Sleep Walkers Marry?" the Sennett comedy with Thelma Parr, Barbara Tennant, Billy Bevan and Vernon Dent, was directed by Del Lord.

"Two Time Mama" is Hal Roach's contribution to the week's laughter. This funfilm stars Glenn Tryon with a capable cast including Vivien Oakland, Tyler Brooke, Anita Garvin and Gale Henry under the direction of Fred Guiol, supervised by F. Richard Jones.

"The Sporting Knack" emphasizes the quickness of brain and muscle on the field of sport. Boxing, football, log-rolling and skating figure in a production teeming with the action that the world of sport-lovers fancy.

"The Plow Boy's Revenge" is the current animated cartoon comedy of the Aesop Film Fables Series.

Pathe Review Number 4 offers: "Japanese Joys"; Cherry Blossom festival day in Japan, with the "Coney Island" of the Orient; "Paul Puss in 'Pussy Poses'": Impersonations by a noted master of quick change; "Making Uncle Sam's Loud Speakers": A peep behind the scenes where the giant naval guns are made.

"The House Without a Key" reaches its final episode, the tenth chapter of which is entitled, "The Culprit," starring Alene Ray and Walter Miller. Spencer Bennet directed.

"Broken Gate" Cast

The players engaged for the cast in the Tiffany production, "The Broken Gate," suggested by the novel of the same name by Emerson Hough, includes Dorothy Phillips, William Collier, Jr., Jean Arthur, Gibson Gowland, Florence Turner, Charles A. Post, Caroline Rankin and William R. Walling.

Canine Adopts Brace of Pigs, and White Rat

Of all the strange odds and ends which come through the prop room of a motion picture studio, about the strangest is the dog, "Sooner," of Christie Comedies, and the two guinea pigs and a white rat which she adopted as a mother.

Sooner is the property of Jack Hallett, property man at Christies, and the new animals were rented for a comedy in which Billy Dooley, the sailor, is trying to deliver a guinea pig ashore. It was up to the property room to take care of the guinea pigs and the white rat while they were "working" in the picture. But the property man didn't need to bother. As soon as Sooner saw them she took them in.

"U" Starts on 1927-28 Shorts

(Continued from page 203

cartoon comic strip by Rube Goldberg, and "Keeping Up With the Joneses," the nationally popular comic strip from the pen of Arthur (Pop) Momand.

These comic strips will blossom forth next season as two series of 13 two-reel comedies each, made with popular comedians and by the best directors available.

The Sterns also will repeat their success with "The Newlyweds and Their Baby" by a second series of twelve, to be released as Universal Junior Jewels. There will be another series of Buster Brown Comedies and a second series of the popular "Let George Do It" two-reelers.

The beginning of the new season will see a follow-up of "The Collegians" series written by Carl Laemmle, Jr. Wesley Ruggles was engaged to make them and such screen favorites as George Lewis, Hayden Stevenson, Dorothy Gulliver, Eddie Phillips, and Churchill Ross engaged to play in them, as well as scores of the prettiest girls in Hollywood. The immediate success of this series prompted Universal to project a second series, which is now going into production, under the guidance of Nat Ross.

A new series of twelve Gumps Comedies is announced for Universal release next year. Joe Murphy, Fay Tincher and Jackie Morgan, seen as Andy, Min and Little Chester in the earlier series of Gump Comedies, will continue in these roles.

Sterns Begin Production of "Mike and Ike"

Production has begun in the Stern Brothers Hollywood studio on "Mike and Ike," a series of two-reel comedies adapted from the famous newspaper cartoon strips by Rube Goldberg.

This marks the beginning of production by the Sterns for the 1927-28 season and the importance of the series as well as the prospect of its exceptional value is a strong indication of the extent to which the Stern Brothers are going in for quality product for next year.

A Popular Cartoon

"Mike and Ike" is one of the most popular cartoons ever printed. Running in the New York Evening Mail as its parent paper and taken up by newspapers all over the world, this humorous chronicle of the adventures and escapes of two men who look alike has won an enviable prestige for Rube Goldberg and has done much to put him at the pinnacle of cartoon fame.

McKee in Cast

Lafe McKee, well-known character actor of the screen, enacts the role of Henry Morton, the banker in "The Bandit Buster," a new Pathe Western feature production starring Buddy Roosevelt, the popular young outdoor hero.

"Noah's Ark"

Bess Meredyth will write the screen lay of "Noah's Ark" for Warner Bros. The story will be translated into film by Michael Curtiz, who recently directed Dolores Costello in "The Third Degree."

In Feature Role

Madeline Hurlock is featured in a Mack Sennett comedy called "A Small Town Princess," currently released by Pathe.

Bray Studios "Laugh Month" Line-Up Here

Bray Studios have been concentrating upon making Laugh Month mean something exceptional in every one of their recent productions. The latest two-reel comedy productions have been chosen and made with just one object in view, the greatest percentage of laughter to a reel.

Among the two-reelers scheduled for release this month are: "So's Your Monk," "Monkey Hula," and "Nize Monkey," of the Sunkist series; "Blue Black," "Even Up" and "Look Out Below," of the Fistical Culture series and "At the Beach," "On the Farm," and "Luke Warm Daze" of the McDougall Alley series.

Besides these the Cartoon Specials include "Pete's Party," "Dog Gonnit," "Tail of the Monkey," and "The Cat's Nine Lives."

Walter Lantz Completes His New Cartoon

Walter Lantz, artist-animator of the Bray Cartoons, has just finished his latest Unnatural History Cartoon "The Hyena's Laugh." This gem was inspired by Laugh Month, aimed at Laugh Month, and completed in Laugh Month; and its hero, the Hyena, rises to the most extreme heights of risibility. The plot contains a poignant story, and the drawing and animation is the best that the Bray Studios have produced. "The Hyena's Laugh" is a Laugh Month special.

Thelma Pair, of Mack Sennett's Pathe comedies, tries a pair of "Harold Lloyds" on her dog.

He Sees a Bird, All Right!

Mary Eaton, of Pathe, "shoots" her Sealyham with an automatic movie camera.

Fox Short Subject Productions Now Rushed Up to Schedule

THE FOX SHORT SUBJECT schedule is whirling right along, as shown by the offerings announced for early release.

Of the O. Henry Comedies, "Roses and Romance," released February 13, has been completed and "A Man About Town," listed for March 27, is now in production. "Roses and Romance" boasts a genuinely excellent cast. Leslie Fenton, last seen in "What Price Glory," plays the male lead and Carol Lincoln is cast opposite him. There will be three more O. Henry Comedies during the season.

Earle Foxe and Florence Gilbert will be seen in two Van Bibber Comedies, "The Motor Boat Demon," ready January 2, and "A Society Architect," released February 13. Ralph Sipperly performs his chucklesome antics in "The Motor Boat Demon," appearing as an inventor of a speedboat radio control apparatus. There will be three additional Van Bibbers for the current season.

Of the Helen and Warren series, Fox Films will release five more, the titles to be announced soon. There are four more Fox Animal Comedies in production, which are still to be given the titles under which they will be released.

In January there will be two Imperial Comedies, "The Bathing Suitor," on the 9th, and "Hello, Lafayette," on the 23rd. Georgie Harris and Barbara Luddy will play the lead in the first.

"Come on, Remorse!"—A thrilling moment in Pathe's "Hesitating Horses.

Fox Varieties Are Rich in Entertainment

Fox Varieties hold forth a wide diversity in one reel entertainment. "My Lady's Stockings," Jan. 9th, offers a piquant divertissement in silken raiment.

"Constantinople," on the 23rd, reveals the splendor of the minarets, and on Feb. 6th "The Sky Sentinel" unveils the grandeur of Mount Robson in Alaska, which abounds in exceptional photography. "Portugal Today," for Feb. 20th, yields novel shots of that picturesque country.

"Hello Girl" Film

For March 6th, "Everybody's Servant," an intriguing dissertation of things electrical, presents one of the cutest telephone girls who ever got the right number first shot.

"Rock Ribbed Maine," on March 20th, shows a canoe and fishing trip on the swirling waters and swift running rivers of that tree clad state.

For April 3rd, "Below the Equator" includes a mountain climbing expedition, one of the scenes presenting a mountain known as the "Fingers of God" and another showing the city of Rio de Janeiro as viewed from a seaplane.

Christies Send Christmas Gifts

The home office of Producers Distributing Corporation, and every one of the thirty-one P. D. C. branches, received Christmas gifts from Al and Charles Christie in the form of boxes of California fruits and nuts. The supply was plentiful, enough so that practically everybody received a box.

Toy Gallagher, one of the charmers in Educational-Mermaid comedies.

Timely Reviews of Short Subject Productions

By C. S. Sewell

"Many Scrappy Returns"

(Pathe—Two Reels)

As has gotten to be the habit with Hal Roach comedies starring Charlie Chase, this is a good one that should mean a host of laughs for any type of audience. It has a real plot built around a clever farcical idea and a cast of feature players including Eugenie Gilbert, Eugene Pallette, Bull Montana and Valentine Zimina, and the gags and situations are fast and thoroughly amusing. Charlie and his wife seek to cure another couple of fighting by means of an example, so that they start quarreling with each other. A French maid arouses the wife's jealousy and soon the fight is real. There is a general mix-up between Charlie pictured here, and the chef he takes home, the chef's wife and another maid, neither couple knowing the other is in the house. Wife of course suspects Charlie even more but finally his innocence is proven. The manner in which the four players continue to just miss each other in wandering around creates many laughs.

"Why Women Pay"

(Educational—One Reel)

WITH A TITLE THAT does not appear to bear any definite relations to the "plot," this Life Cartoon is a burlesque melodrama with Harold cheating Mike out of his mine in a crooked gambling game, however, with the aid of Harold's dog retrieving a time bomb causing Harold to get caught in an explosion which blows the map back to Mike, our hero wins out. An imaginative and fairly amusing cartoon.

"Pathe Review 49"

(Pathe—One Reel)

OPENING with striking views of the native quarters and slums of Shanghai varied by views of the little rice farms and a beautiful royal park, this interesting issue of the Review offers magnificent views in color of Yosemite National Park and the famous falls. The third section shows the hardy Laplanders herding their great droves of reindeer ending with a striking shot showing them swimming a river.

"A Movie Medley"

(Educational—One Reel)

A PICTORIAL MEDLEY of scenes selected for contrasts, largely comprise this Hodge Podge, as for instance water carrying in Holland and by means of the Roman aqueduct in Spain, diving alligators in Florida and their human counterparts at Coney Island. Ducks padding in Korea and long haired feminine "paddlers" at a camp in Maine. Up to the standard of this series with touches of humor in the amusing cartoons sandwiched in between the scenic views.

"The Tennis Wizard"

(Fox—Two Reels)

Earle Foxe, in the newest issue of the Van Bibber series of comedies tackles tennis. As usual, although he knows nothing about the game he finds himself forced to play against a champion and of course he wins. No one ever saw a game like that one, by accident he makes wonderful shots and before he is through has batted everything that looks like a ball, from ice cream cones to croquet balls and hornets nests, and by using springs in his shoes leaps up and makes some wonderful returns. The gags are clever, amusing, and most of them are new, and while the contest is not as spectacular as some of the others, there is plenty of action and a lot of laughs. Florence Gilbert is the girl in the case.

"When Friendship Ceases"

(Pathe—One Reel)

HERE IS ONE OF THE fastest, most imaginative and most hilariously amusing of all the Paul Terry Aesop Fable cartoons. It concerns an army of mice that simply run riot over the place. They outwit the cat and torment Farmer Al. He chases them everywhere, in and out of water pipes, holes, etc., and finally they tie yarn to his foot, wind it all around the house, attach it to an auto and then drive away dragging him after them. It must be seen to be appreciated and should keep any kind of an audience in chuckles.

"Pathe Review 52"

(Pathe—One Reel)

THE FIRST INSTALLMENT of a new series "Voyaging with MacMillan to Greenland," opens this review. The start of the explorers' expedition, the voyage to the North and landing in Greenland with several views of the Eskimos are included. Another section in Pathecolor shows the picturesque country in Kent, England. The final section, the growing of rice in China.

"Sure Fire"

(Educational—Two Reels)

Frances' father, in this Bobby Vernon Comedy, takes her abroad to escape Bobby, but he hides on the same boat and keeps papa busy trying to keep him away from daughter. The same thing occurs in France and in Italy and finally in the latter country Bobby is captured by bandits, who dress him as their chief, planning to surrender him and claim the reward. In the meantime they capture Frances and her father and fate plays into Bobby's hands and the gendarmes rush up when Bobby has imprisoned the chief in the auto, and Bobby gets both the reward and Frances. This picture is mounted on a regular feature scale and there are a number of amusing gags. It should prove popular with the majority. The cast includes Frances Lee, pictured here.

"Smith's Pets"

(Pathe—Two Reels)

Someone sends the Smith baby a little pig in this number of the "Jimmy Smith" series produced by Mack Sennett. The landlord objects, the family starts to return it to a farm, and between the pig and their enormous dog there is a succession of amusing accidents, mishaps, etc., that keep the entire family in hot water, with mischievous little Mary Ann Jackson, the baby, doing her share to mix things up. An amusing number, with plenty of smiles and action Ruth Hiatt, pictured here, is attractive as the wife.

"Up Against It"

(Universal—Two Reels)

This Gump comedy brings Joe Murphy, Fay Tincher and Jackie Morgan back again after an absence of a week or so (you see, we miss 'em!), and there's many a laugh in Gump's day off to go fishing. Min goes to her Ma's, with Andy and Chester, and right away Andy has to beat a carpet, paper a room, etc., and all the while somewhere the fish are nibbling, but not on Andy's bait. Gump actually papers himself into a room, leaving no window or door visible. Then the fun gets funnier. A monkey causes certain climatic developments, but it would spoil everything to betray more of the story.

"The Relay"

(Universal—Two Reels)

Differing from the others in "The Collegians" series, this installment, number seven, is built around a contest in which hero and villain do not figure. It is a relay race for girls, with Dorothy Gulliver's team, the Freshman, winning. As a result, the Fresh for twenty-four hours can make the Sophs obey them and here is where the boys figure. Most of the fun takes place at a dance in a roadhouse with each class trying to put it over on the other one, ending with the Sophs being ducked in a pool after their having framed the Fresh in a fake booze raid. There is a general fracas in which all of the boys get mussed up considerably. A bright and amusing installment, George Lewis, pictured here, is excellent as the hero.

"Overnight from Paris"

(Fox—One Reel)

ILLUSTRATING THE WIDE variety of scenic beauty that can be found in France at no greater distance than an overnight journey from Paris, William Fox in this Variety presents an interesting reel which certainly lives up to the title of the series, for the spectator s taken to the rugged coasts and fishing villages on the channel, the picturesque farms of Normandy and the mountainous country of the Pyrenees.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Jan. 13.

REPORTS are now current that United Artists have purchased a site for a new theatre in Minneapolis. The property said to have been bought by U. A. is now occupied by an oil filling station on the corner of Ninth and Lasalle. The U. A. deal has not been officially confirmed as yet, but a prominent realtor of Minneapolis intimated that the transaction had been closed.

William Ronning has been appointed booker at the Minneapolis branch of F. B. O. Ronning was formerly at the Sioux Falls branch.

George Levine, who has been with the Minneapolis branch of Warner Brothers for two years, has been appointed manager to succeed Louis Blumberg, who recently resigned to go to California for a vacation.

A Christmas party was given by Pathe employees at Oklahoma City on Christmas Eve and many gifts were distributed and exchanged by the happy people present.

Lew Thompson has been appointed branch manager of the Minneapolis office of United Artists to succeed H. O. Martin, who resigned. Thompson has been serving as branch manager for U. A. in Indianapolis.

The principal speakers at the annual meeting of the Minneapolis Film Board of Trade at the Radisson Hotel were: W. A. Steffes, president of the Northwest M. P. T. O.; H. L. Nicholas, proprietor of the Strand Theatre at Fairmont, Minn., and Theodore Hays, general manager for Finkelstein & Ruben. Other speakers included Tom Tucker and A. B. Leak, Famous Players-Lasky; Ralph Branton, Educational; R. W. Liebmann, Pathe; Max Weisfeldt, F. B. O.; Ed Lipson, P. D. C.; Bob Workman, M. G. M., and H. O. Marton, U. A.

Finkelstein & Ruben will sponsor a special University of Minnesota program at the State Theatre in Minneapolis, Wednesday night, January 12. Members of 36 fraternities and 23 sororities will attend this program, as well as various members of the university faculty.

Lake Norden, S. D.

The Town Hall Theatre at Lake Norden, S. D., has been purchased from Miller & Horten by N. E. Lindstrom, who will show pictures there twice a week.

Baudette

Al Peterson is remodeling the Casino dance hall at Baudette, Minn., to accommodate the showing of motion pictures. Peterson was operating the Grand Theatre at Baudette, but this was recently burned.

Redwood Falls

Manager R. H. Byram of the New Dream Theatre, Redwood Falls, Minn., recently played the first chapter of the outdoor Pathe serial "Snowed In." Byram put on a special children's matinee which produced lots of interest in the picture. The children all wanted to see the next chapter and, of course, had to ask Mr. Byram.

Maxbass, N. D.

A special show and entertainment marked the opening of the New Allona Theatre at Maxbass, N. D., during the holidays.

Mt. Vernon, Iowa

If L. D. Hendrix, manager of the Strand Theatre in Mount Vernon, Iowa, can't run his theatre seven days a week, he won't run it at all. He delivered this ultimatum to the city council recently, after his theatre had been closed on Sunday following an altercation with a marshal and his deputies.

Delightful Dolores Costello in "The Third Degree," for Warner Bros.

White Bear

Mrs. H. V. Jensen, owner of the Rex Theatre in White Bear, Minn., is planning to erect a new $65,000 theatre there in the spring. Plans have already been drawn for the house by a Minneapolis architect. The theatre will seat 400, and the building will include two stores, two offices and an apartment.

Houston

The State Theatre at Houston, Minn., was burned recently, according to reports from David Comstock, manager. This building was one of the oldest landmarks in the city.

Sebeka

J. B. Shearer has sold his motion picture theatre at Sebeka, Minn., to Bill Young, owner of the Photoplay Theatre at Menagha.

Newton, Iowa

The Rex Theatre, now being constructed at Newton, Iowa, will be ready for business Christmas week, Manager Ross C. Ewing announces.

Watkins Valley

A projector has been purchased from Joe Steinke of Eden Valley, Minn., by business men of Watkins and a theatre will be operated by these men during the winter months in Watkins.

Nebraska

Moving Picture World Bureau, Omaha, Neb., Jan. 13.

AMONG the out-of-town exhibitors in Omaha recently visiting film row were: H. A. Larson, Oakland, Neb.; Herbert Englebrecht, Snyder, Neb.; Clyde Sullivan of Sargent, Neb.; E. H. Robertson, Scribner, Neb.; W. A. Bowker, Onawa, Ia.; Oscar Gross, Verdigre, Neb.

Mt. Vernon, Ia.

Miss Clara Hendrix, operating the Strand Theatre at Mount Vernon, Ia., has brought suit against the mayor of the city and the town marshal and his deputies for $10,000 damages, charging them with illegal entry and destruction of property. She recently operated her show on a Sunday, when the town marshal and several deputies entered and tried to stop the show. Miss Hendrix alleges that they smashed things up a bit and destroyed a lot of property in their over-zealous efforts to stop the Sunday show.

Waterloo, Ia.

The Frank Amusement Co. and the Orpheum Circuit in conjunction are to open a new 2,500 capacity picture and vaudeville house at Waterloo, Ia., soon.

Hastings

Charles Viner, who has shown pictures in the K. P. Hall at Hastings, Neb., for some time, has sold the equipment to Verne Clark.

Exline, Ia.

Cleo & Davis has bought the Star Theatre at Exline, Ia., from L. C. McDonald.

Virginia

The Virginia Theatre at Virginia, Neb., and movie theatre at Auburn, Ia., are temporarily closed.

L. O. Hendrix has sold the Strand Theatre at Mount Vernon, Ia., to Mr. Rompt.

The Burt County Center Hall at Bertha, Neb., has recently started showing pictures. It is managed by M. Southwell.

Superintendent G. G. Bellamy of the high school at Nichols, Ia., is showing pictures at the high school now.

The Colonial Theatre at Dorchester, Neb., reopened for business the latter part of December.

The Star Theatre at Arnolds Park, Ia., has closed for the winter.

Springfield Fight For Sunday

Springfield, Mo., exhibitors will aim another blow at the Sunday closing law of that city next Monday when the first legal test of the law, which has been in effect five years, will be heard before Judge Warren L. White in the Greene County Criminal Court. The case was appealed from the Municipal to the Criminal Court by W. W. Smith, Springfield exhibitor, following his conviction in the lower court. Two efforts to repeal the ordinance, which was voted at a special election held under the initiative petition plan, have failed. In each instance the majority of votes has been against the repeal, despite the fact that the Springfield Republican, one of the strongest newspapers in the city, has fought hard for a repeal of the ordinance.

Live News About Live Wires is Always Welcome. Keep Our Nearest Correspondent Posted.

New York

Moving Picture World Bureau, Albany, N. Y., Jan. 13.

THERE was a big shake-up at the local F. B. O. exchange during the past week. Bert Gibbons resigned as one of the salesmen, and an entirely new office force, with one or two exceptions, was installed. A representative was in Albany from the home office seeking new quarters for the exchange which will move about May 1, when the present lease expires.

Abe VanDusen, head booker at the F. B. O. exchange in Albany, is thanking his lucky stars these days that he is alive, even though every breath he draws hurts him. Mr. VanDusen's car was struck by an Albany trolley the other day and smashed to bits. Mr. VanDusen had presence of mind to shove a girl friend, who was riding with him, out of the car, and she escaped practically uninjured. This is about the third accident that has happened along Film Row, and in which automobiles have figured, but fortunately, none has been fatal.

Edward Hayes, local manager for Pathe, was hobnobbing with Governor Smith and his family one night last week. It came about when Mr. Hayes took the film showing the inaugural scenes to the Mansion, where they were shown to the Governor and a party of sixteen persons. The Governor presented Mr. Hayes with a big fat cigar and all in all it was quite a pleasant evening.

Hudson

Walter Suckno has resigned as manager of the Frieder and Grossman houses in Hudson, and no one has yet been named to succeed him. Mr. Suckno has had considerable experience as a theatre manager and is the son of one of the pioneer theatre owners of central New York, Samuel Suckno, who died two or three years ago.

Watertown

Sol Manheimer is to remain in Watertown as manager of the Avcn, Olympic and Palace Theatres, which have just been acquired by the Schine brothers. Myer Schine paid a visit to Watertown last week and at the conclusion of a conference with Mr. Manheimer, announced that from now on there would be three changes to the week at the Olympic and that all three theatres would shortly be redecorated and renovated.

Rensselaer

In Rensselaer, the Columbia Theatre had a close call the other morning when a patrolman discovered flames eating their way through the ticket office. The front of the theatre is protected with iron gates and it was necessary to first locate the janitor in order that these could be opened, permitting the fire to be fought by a chemical apparatus.

Port Henry

The Empire in Port Henry, operated by C. D. Dery, will no longer be run in conjunction with the Rialto of Witherbee, but both theatres will operate independently of each other. Both houses are located in the iron region of the state and for a time, while the mines were practically closed, they had tough sledding.

Schenectady

There is a battle in Schenectady for patronage between the Strand Theatre, a Farash house, and the new Proctor Theatre, resulting in the Strand dropping its admission prices last week. The Albany Theatre, also a Farash house, closed this week, in order to divert more business to the Barcli, State and Strand theatres.

Utica

S. P. Slotnick and B. N. Perlman of Utica were warmly complimented this past week by the hundreds who attended the opening of their new theatre, known as The James. Handsome invitations to the opening were received by all of the exchange managers in Albany, and several were present for the occasion. The Colonial, in Utica, a Robbins house which did not figure in the recent deal with the Schine brothers, will shortly be transformed into a store, according to all reports.

There was a big deal in Ilion last week by which the two theatres owned and operated by Whitney, Young and Pierce, were taken over by the Kallet brothers, of Rome and Oneida. The Kallets are rapidly expanding their chain, and according to one report, the Comerford interests of Pennsylvania are associated with them.

Canton

The Papayanakos brothers, with theatres in Canton, Potsdam and Gouverneur, and the real old-timers of northern New York, are negotiating for three theatres in one of the western states. Alec Papayanakos recently cleaned up a fortune in the stock market, although his theatres had long before put him on easy street.

Smalley to Gum Up Albany After He Gets His "Biters"

Albany, N. Y., Jan. 13.—William Smalley of Cooperstown was along Film Row last week, and for the first time in many a month he was at the mercy of the film boys. Mr. Smalley had his upper teeth extracted a few days before and some of the boys were unkind enough to say that they did not recognize him. And when it came to the usual wrangle over prices, they declared one and all that they could not understand a single word that Mr. Smalley uttered. During the coming week, Mr. Smalley will have his lower teeth removed and as soon as store teeth are installed, he will be in and wreak vengeance on his tormentors.

Oklahoma

Moving Picture World Bureau, Oklahoma City, Okla., Jan. 12.

OKLAHOMA'S Film Board of Trade made awards as follows: Famous Players-Lasky vs. Victory Theatre, Alex, Okla., $20 for additional rental for holdover prints. Famous Players-Lasky vs. Foster McSwain Theatre, Ada, Okla., claim allowed for play dates.

The Criterion Theatre at Oklahoma City was robbed of $350 in currency at 9.30 P. M., January 3, by an unmasked man who forced the assistant manager to give up the money in the lobby and near the box office and in the presence of a large number of patrons who were entering the theatre. The robber entered an automobile parked nearby and made his escape.

McAlester

The safe of the Palace Theatre at McAlester, Okla., was cracked and nearly $1,500 in currency taken Monday night, January 3, the robbers leaving no clew as to either their identity or present whereabouts.

Manager Heffner of Paramount gave a Christmas party in the local exchange offices at Oklahoma City, Christmas Eve. In addition to the gifts, a bonus check from the home office was given to each employee present.

Perry

The Lyric Theatre at Perry, Okla., has been purchased by J. D. McCollum.

Cherokee

Tom Lewis purchased the Majestic Theatre at Cherokee from Creighton and Williams.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Jan. 13.

MIDNIGHT shows were featured at all four houses of Publix Theatres, San Francisco, on New Year's Eve, with the schedules arranged so that the stage offerings fell at the big hour in the houses featuring attractions of this kind. The Granada Theatre showed "Hotel Imperial" and a record was established on the opening day, when every seat in the house was filled within an hour after the picture opened. The California Theatre showed "Rex the Devil Horse," the St. Francis presented "Sorrows of Satan" and the Imperial showed "Michael Strogoff."

Ackerman & Harris, who conduct a chain of moving picture theatres in San Francisco, have taken out a permit for the erection of a one-story theatre on San Bruno avenue, near Burrows street, the cost of which will be about $80,000.

Accompanied by his bride, the former Alice Calhoun, film star, Max Chotiner, a popular moving picture exhibitor of Los Angeles, recently motored into San Francisco to enjoy the New Year's festivities. The couple were married at Ventura, on their way to the Pacific Coast metropolis. They may sail shortly for Honolulu to spend the rest of their honeymoon.

The Curran Theatre, San Francisco, will be given over to moving pictures for a few weeks, commencing late in January, the attraction to be "What Price Glory."

Sacramento

Frank Parker, of the Rialto Theatre, Sacramento, has been confined for some time in a San Francisco hospital and missed many of the holiday festivities.

Harry Schmidt, for some time booker for the Pathe exchange, San Francisco, is now filling a like position with F. B. O., across the street, succeeding Ed. Rowden, who is now with the Golden State interests.

Max Blumenfeld, who conducts a chain of moving picture houses in Northern and Central California, with headquarters at San Francisco, is now a resident of this city, having purchased a fine home in a leading residential section. He formerly commuted from San Rafael.

Maurice F. Lowery, smiling film ambassador with United Artists, San Francisco, left early in the year on a trip through Northern California and that section of Southern Oregon served by the San Francisco exchange.

The San Francisco supply trade recently had visits from H. A. R. Dutton, president of the National Theatre Supply Company, and Walter Green, vice-president of the International Projector Company.

Clovis

Fred Conley has purchased the old Mystic Theatre at Clovis, Cal., and has renamed it the Rex. It was formerly conducted by Joe Kenneaster.

Sacramento

Commencing February 1 the State Theatre will become an exclusive moving picture house and the Hippodrome Theatre will be used for road shows. At present the State is used for stage productions and the Hippodrome as a combination vaudeville and moving picture house. John W. Di Stasio, the Sacramento representative of the T. & D. Jr. Enterprises, states that a new organ will be installed in the State Theatre and the interior redecorated.

McCloud

The McCloud River Lumber Company is erecting a handsome moving picture theatre at a cost of about $35,000 and will open this early in February.

Detroit Arbitration Disputes Ironed Out

Canada

Moving Picture World Bureau, Ottawa, Canada, Jan. 6.

RECENTLY, when Louis Rosenfeld, Toronto, general manager of Columbia Pictures of Canada, Limited, had occasion to secure a copy of his birth certificate, he found that he had been registered as "Louise Rosenfeld, female," in the Canadian Registry. He immediately entered a distinct protest with the result that he is now recorded "as is."

W. D. Ross, a director of Famous Players Canadian Corp., Toronto, will be sworn in as Lieutenant-Governor of Ontario early in February, having received the appointment of the Provincial governorship from Rt. Hon. W. L. Mackenzie King, Prime Minister of Canada, Ottawa.

George Lester, proprietor of the King Theatre, Toronto, won the exhibitors' letter contest in Canada conducted by First National Pictures on the subject, "Why I Book First National Pictures." He was awarded the $50 cash prize, while second prize of $25 went to R. F. Little, owner of the Roseland Theatre, East Angus, Quebec. The judges were Roy O'Connor, manager of the Prince of Wales Theatre, Toronto; C. J. Appel of Toronto First National office, and Miss Ray Lewis, Toronto.

The Uptown Theatre, Toronto, parent house of 100 Famous Players theatres in the Dominion, has at last succumbed to the policy of changing programmes on Saturdays instead of Mondays.

Moving picture theatres at Toronto, Ontario, took in $13,450 at special midnight performances on New Year's Eve, according to statistics that have been divulged. Manager N. K. Miller of the Pantages Theatre, had receipts totalling $5,000 from a crowd of 3,500 at $2 and $1, according to the figures revealed. Thos. Daley, manager of the Tivoli Theatre, took in $1,500 from 1,500 persons at a dollar a throw, while Manager Jules Bernstein of Loew's had 2,200 at 75 cents each, totalling $1,650. At the Hippodrome, Manager Culley had a patronage of 2,300 and the box office returns were $2,900, while Manager Glaser of the Victoria Theatre took in $800 from 500 customers. At the Gayety there were 1,000 persons who paid a total of $1,600. The total attendance at the midnight shows in Toronto was 11,100.

Montreal

Appointment of a special constable to examine all posters and window cards for theatres in Montreal, Quebec, is recommended to the Chief of Police by Martin Singher, Montreal poster censor, in a report which was presented January 8. The censor believed that if such a constable were appointed, very few posters would escape examination. A diminution of nearly 50 per cent. in the number of posters rejected as obscene or suggestive was noted in the annual report of Mr. Singher, as compared with last year.

Vancouver

A unique feature of the lobby and main entrance of the new Orpheum Theatre, Vancouver, B. C., is that there is to be a driveway which will circle through an outer distance through which patrons may be driven in their automobiles.

Winnipeg

The Winnipeg, Manitoba, Allied Trades and Labor Association has adopted a resolution which advocates the abolishment of the amusement tax of the Manitoba Provincial Government. This move was sponsored by the moving picture operators. The matter will be brought before the Manitoba Government with the opening of the Provincial Legislature for 1927. The argument is advanced that it is the laboring class that pay the big bulk of the ticket tax.

Exhibitor Praises Film Salesman--Honest Injun!

Kansas City, Mo., Jan. 13.—Here's one that's straight goods even if you don't believe there's any Santa Claus! An exhibitor sings the praises of a film salesman. R. M. Shelton, Warrenburg, Missouri, has this to say of A. J. Simmons of the Kansas City Paramount branch: "He never visits us without having some helpful idea and is sincere in trying to put over all houses with which he is associated—not alone in respect to his own pictures, but pictures of other companies, as well, on occasion. It certainly is appreciated, as he gives us helpful hints he has picked up in the territory." Mr. Missouri Mule wags his ears and reflects—"If all salesmen were like that Simmons gentleman and all exhibitors were as just as Mr. Shelton I'd be the only kicker left in the world."

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Jan. 13.

SEVERAL fire companies responded to an alarm from the Gillis Theatre, Kansas City, Monday. Only a comparatively few feet of the feature film had been run. There were only six persons in the audience. The firemen found a film ablaze in the projection room, it having started when a film was placed too close to an electric bulb. The fire was extinguished and the six patrons sat through it all, unaware that there had been a fire.

Six hundred orphans from Kansas City institutions were entertained by a free show at the Newman Theatre, Kansas City, through Bruce Fowler, manager, Monday afternoon. The Kansas City Public Service Company furnished six special street cars to transport the children and the event was a front page story for newspapers the following day.

Among the out-of-town exhibitors in the Kansas City market this week were: Mr. and Mrs. Hugh Gardner, Neosho, Mo.; Frank Weary, Farris Theatre, Richmond, Mo.; W. H. Weber, Great Bend, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.; G. L. Hopper, Topeka, Kas.

Kansas City film row was busy getting rid of its Christmas visitors this week. John Nolan of the Fox branch, won the traveling honors among the native sons, having gone to New York to spend the holidays. Ed Solig, booker at the Warner Bros. branch, asserts with confidence that the Kansas City exchange will finish "right up there" in the date drive now being conducted by Warner Bros. W. C. Haynes, Universal representative, who has been doing special work in the St. Louis territory, has returned to Kansas City to take up his duties as key town representative. "Red" Jones, Educational branch manager, has a rather dubious explanation of that red tinge on his face these days. "Red" swears by all that is truthful that the crimson hue was acquired from laughing at an Educational comedy so long that the blush became permanent. W. G. Bishop, Metro-Goldwyn-Mayer district exploiteer, returned to Kansas City after conducting campaigns in St. Louis and Omaha.

Michigan

Moving Picture World Bureau, Detroit, Mich., Jan. 12.

AFTER a conference between David Palfreyman, manager of the Film Board of Trade, and James C. Ritter and H. M. Richey, representing the Motion Picture Theatre Owners of Michigan, the differences that have kept arbitration in this state at a standstill for several months, were patched up and the two representative units have already started to renew their arbitration relations.

Two girl bandits, both with blond bobbed hair, robbed Mrs. Mary Foley, ticket seller for the Universal Theatre of $80. They walked into the foyer of the theatre and entered the glassed-in cage through the rear door. One of the girls pulled a gun, pressed it against the ticket seller's back and demanded the money.

The Lincoln Square Theatre, on Fort street, passed into the management of John H. Kunsky New Year's Day with speeches by the president of the West End Development Bureau and other leaders of community life in that vicinity.

Only three firms still remain in the old Film Building, and within the next two weeks all organizations plying the trade in this territory will be established in the new and modern building provided for them at Montcalm and Cass avenues.

Rex Minkley, who formerly managed the State Theatre for John H. Kunsky, has been transferred to Chicago, where he has taken over the management of the Tivoli Theatre for Balaban and Katz.

The Colonial Theatre, a first run picture house which has been using vaudeville as a side attraction for several years past, has ousted that form of entertainment and hereafter will stick to first run pictures and a musical comedy stock company. The Fox-Washington, the outlet for Fox films in the downtown district, also has changed its policy, shifting bills completely twice weekly instead of running one full week.

The Capitol Theatre this week celebrated its fifth anniversary with a special program, which included a banquet table production on the stage with many fitting vaudeville features. The picture was "Flesh and the Devil," featuring John Gilbert.

John Upson, a projectionist for the Globe Theatre, fainted in the booth during the running of a program and was severely cut when his head jammed against a sharp corner of the projector as he fell to the floor. When the picture ran off into a blank screen attendants rushed to the booth and found him lying in a pool of blood.

Indiana

Moving Picture World Bureau, Indianapolis, Ind., Jan. 12.

MOVING picture films in Indiana will be censored and perhaps barred from exhibition on Sunday if a bill being framed by Senator Earle Payne, of Bloomington, gets by the state legislature, now in session. Senator Payne said he was drafting a bill which would provide for creation of a state board of censorship and might include a measure to prohibit Sunday picture shows. However, it is generally believed that such a bill would not be passed.

Bedford

Bedford has a new theatre, erected at a cost of $250,000.

Illinois

Moving Picture World Bureau, Chicago, Ill., Jan. 13.

THE annual meeting of the stockholders of the Balaban and Katz circuit will be held January 18th at 171 North State street and directors for 1927 will be elected and other important matters will be brought before the meeting.

Paul Donaldson has been named as manager of the new Avalon Theatre of the Cooney Circuit which is expected to open next month.

The Woodland Amusement Company, of which Andrew Karzas is the head, will start work soon on the new de luxe Woodlawn Theatre that is to be erected at 63rd and Drexel streets, on the site of the old Woodlawn Theatre.

The Ascher circuit will celebrate their eighteenth anniversary with the opening of the new Sheridan Theatre at Sheridan road and Irving Park boulevard, under the personal management of Harry Ascher.

William J. Klein and Alexander Levy are drawing the plans for the 2,800-seat theatre that is to be erected at 47th street and South Parkway by the Englestein circuit. The building will also house a large ballroom, an arcade of shops and offices and will cost in excess of a million and a half dollars.

Two new theatres were opened in the Chicago district last week, the Drake Theatre, seating 1,700 at 3546 Montrose avenue, by the Ambassador Theatre circuit. H. C. Miller is managing director of the house. The other theatre was the Varsity opened at Evanston by the Clyde Elliott circuit of that city. The new Avalon Theatre of the Cooney National Playhouses circuit is being rushed to completion for opening early in March. Paul Donaldson will be manager of this house for the Cooney circuit.

Stanley Neskey has leased the Rosette Theatre at 2150 West 22nd street from Max Cooper for ten years. The house seats 650 people.

Albert Fuchs has taken over the Chateau Theatre property at Broadway and Grace street and the hotel and apartment building adjacent. This will not affect the movement of the theatre by Eddie Trinz.

Lawrenceville

The Palace Theatre at Lawrenceville, Ill., has been taken over by the Hurley B. Gould Theatre Company, who will make some improvements in the house which was formerly under the management of Calvert Borden.

E. St. Louis

Fienstein and Koplitz will build the new State Theatre, to be erected at 1501 State street, East St. Louis, Ill., and work will start at once.

Gilman

John Parbs has opened the Danforth Theatre at Gilman, Ill., and will show an exclusive moving picture policy at the house this winter.

Aurora

A. M. Hirsh is planning to build a de luxe moving picture theatre at Aurora, Ill., that will seat at least 2,500 people and cost about one million dollars. It is reported that the Great States circuit will lease the new house when it is finished.

Waukegan

Peterson and Weeks will build the new 1,700-seat movie theatre at Waukegan, Ill., that is to go up on the site on the old Y. M. C. A. building in that city. It is expected to be ready for opening October 1, 1927.

Decatur

Percy W. Gebhart, owner of the Alhambra and Crescent Theatres at Decatur, Ill., is planning to lease the houses to a Chicago syndicate next month, he says, and he plans to engage in other lines of business.

Harold Horne Hits Hard; Snares New Seattle Sheckels

Seattle, Wash., Jan. 12.—When Harry C. Arthur, Jr., who wears the cloak of authority over Northwest Theatre Company's new Fifth Avenue Theatre in Seattle, placed Harold Horne in the capacity of managing director, publicity director and other high-power jobs, he showed that he could pick a man for a place. Harold Horne had something to do, and no mistake, because he had to put over the pride of the circuit—and that means the Fifth Avenue is "some theatre—but he had to do it without diverting patronage from the company's other Seattle houses. No use taking money from one pocket to put in the other. So Mr. Horne got the right slant, decided to awaken former movie attenders into a new interest, to educate a new set of patrons, to get the folks from a radius of a hundred miles—in short, to put across the Fifth Avenue without putting a crimp in the other Northwest houses. He did it, too. Had the Chamber of Commerce and all the merchants boosting with him, the whole town talking, the outlying districts filling the gas tanks so their cars would be ready to get them to Seattle—then came the big night, crowds for blocks. Those who couldn't get in were made happy just the same: Kleigs and the full light equipment of a Tacoma studio were used to make their way light; four bands and amplifiers gave music to all, community singing was made to play its part—the Fifth Avenue was jammed, the merchants were patronized, every other theatre in town did a capacity business and—even Harold Horne was happy.

Lake Forest

Stanley D. Anderson and James H. Ticknor are drawing plans for the fine new theatre that is to be erected at Lake Forest, Ill., by the estate of James Anderson. The house will be known as the Deerpath Theatre and will be of an English type of architecture.

Rochelle

W. P. Landon will build a new movie theatre at Rochelle, Ill., and it will be financed by local capital.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., Jan. 13.

C A. DIETRICH, member of Operators' Union 171 and newly-elected State Senator from the Pittsburgh district, was accompanied to Harrisburg the past week by a crowd of exhibitors and projectionists. The party included: Harry Handel, Finkel Brothers, Aleck Moore, Harry Spang, A. Criswell, John and Louis Indo, P. J. Oyer, M. Bailey, Charles Haviland, James Sipe, Joseph Dean, Ralph Freeman, Roger McKelvy, Daniel Flask, J. Blackmore, J. Paulick, Walter Clair, Jack Ewing and Fred J. Herrington.

The entire industry is glad to learn that the condition of Harry Davis, pioneer Pittsburgh exhibitor, who suffered a paralytic stroke two weeks ago, is much improved.

Edward F. Wick has resigned as manager of Rowland and Clark's Strand Theatre, Pittsburgh, to accept a similar post at Publix's Temple Theatre, Lewiston, Maine. Wick is succeeded in Pittsburgh by A. J. Simon, who returns to the theatre business after an absence of a year. Mr. Simon was formerly with the R. & C. organization.

The S. & S. Film & Supply Company has acquired the two-reel "Black Bottom" subject. Exhibitors are evincing much interest in the film, and it is already booked for the entire Harris chain. Harry Davis' Olympic is playing its first run during the week of January 17.

A. H. Toffler, formerly a Universal salesman here, then absent a year, has returned to the fold and is working the main line territory.

Sharon

John S. Fisher, manager of the Columbia Theatre, Sharon, is making plans to journey to Harrisburg to witness the inauguration of his uncle, John C. Fisher, as Governor of Pennsylvania.

Robert Cobe, home office representative of Tiffany, was a recent Pittsburgh visitor.

Exhibitor visitors the past few days: "Andy" Battiston, Yukon; Walter Silverberg, Greenville; Harry Petz, Youngwood.

Bernard Levy has sold his Lawrence Theatre in the Lawrenceville district to Aime Paulin. The new owner has renamed the house, and it is now known as the Pastime.

LeWitt Exhibitor Again

New Britain, Conn., Jan. 13.—George LeWitt, a New Britain lawyer and former owner of the Lyceum Theatre of New Britain and the Liberty Theatre of Hartford, has leased for a long term of years a theatre being constructed by the Sequassen Corporation of Plainville. The theatre will cost $100,000, fully equipped, and will be one of the finest and most beautifully decorated small theatres in the State. The theatre is a part of a building containing several stores, offices and apartments, and is located in the very center of the town.

Battleship in Calgary

Manager John Hazza built a battleship in the lobby of the Capitol Theatre, Calgary, Alberta, for the presentation of "We're in the Navy Now." The replica was equipped with radio spark, red and green signal lights and ship's bell, all of which were worked continuously on a flasher.

Col. Butterfield Back

Col. W. S. Butterfield, president of the Bijou Theatrical Enterprises, returned this week from a tour of the cities where his theatres are situated, now numbering more than 20. Mr. Butterfield says he will make an announcement shortly relative to further expansions of the Butterfield Circuit.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

All-Comedy Carnival in New York Saves Moss Theatre From Pre-Christmas Slump

ALTHOUGH the motion picture does not suffer as much from the pre-Christmas slump as the dramatic houses, the week before the holiday is generally recognized as one of the worst of the year. In theatrical contracts provision is made for half salaries this week and Holy Week, but film rentals are not reduced for the week preceding Christmas, and the manager who wants to hold his receipts up must have recourse to some business booster. This season B. S. Moss' Broadway theatre found the answer very satisfactorily in a Komedy Karnival.

There is nothing new in the Comedy Carnival or circus idea. It has been urged in this department repeatedly and managers all over the country have made big additions to their receipts whenever they have put over the idea with showmanship. The only new angle to the Moss campaign is the idea of using the life saver at a time when some box office stimulant is most urgently needed.

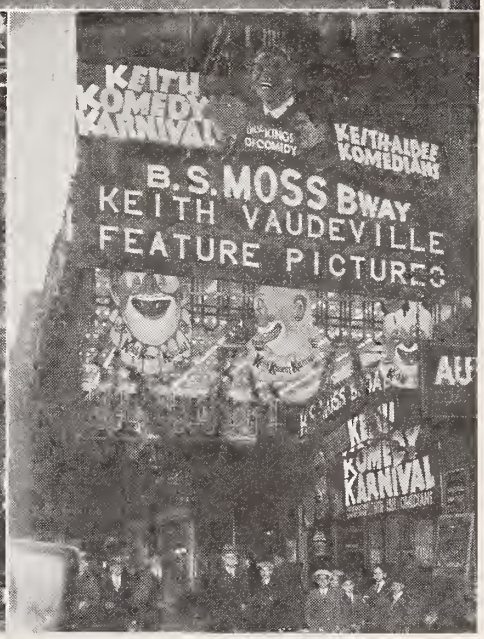
Although the bill was divided between films and vaudeville, Mr. Harrington gave almost his entire attention to the film players, finding no equivalent in his vaudeville bookings for such a combination as Chaplin, Lloyd and Langdon. These comedians were all seen in Pathe reissues, A Dog's Life for Chaplin's, Lloyd's Among Those Present and His Marriage Wow, a comparatively recent Langdon comedy. In addition, an Aesop's Fable, School Days, was booked and with the current Pathe News constituted the film progress.

The drive was made entirely on the names plus the comedy idea, and one of the best advertisements was a float used in the Coney Island Mardi Gras last September and brought up from Steeplechase Park. This was a gigantic figure built over a truck in such a manner that the hands seemed to be guiding the progress of the float. It was brilliantly lighted and brightly colored, one of the most insistent attraction getters we have noted on Broadway in a long time.

Carnival floats are not within the easy reach of the average exhibitor, but most costumers carry huge heads which can be worked up with cheap drapes into something almost as good as this.

On the marquise were three huge clown heads facing each way, with a larger cut-out above and a plentiful drapery of ground pine and red Christmas bells.

The underside of the lobby carried a banner repeating the appeal of the three names,



HOW MOSS' BROADWAY THEATRE KILLED THE PRE-CHRISTMAS SLUMP WITH COMEDY

The upper cut shows the under side of the marquise with practically all of the advertising given Chaplin, Lloyd and Langdon with a minor line for the vaudeville. Below are two views of the carnival float used for a perambulator, one of the wall signs and the details of the marquise dress. The float was one obtained from Coney Island's Mardi Gras.

Larmour's Ticket Books Last For Years

coupled as usual to the Keith vaudeville idea. As the Broadway is largely a transient house, only a block from Times Square, the house front appeal was important.

The result was a large business on a usually dull week, and the same result can be had on any dead season and each well planned program will make it easier to get a still larger crowd for the next event, if they are not spaced too far apart.

This is going to be a comedy year. See that your patrons get their share of the comedies.

Larmour's Coupons Last Seven Years

M. W. Larmour, of the National Theatre, Graham, Texas, sends in a coupon book that is very neat, explaining that he puts them out in books of 5, 10, 20, 30, 40 and 50 coupons. The five coupon book sells at face value, but the discount starts on the ten trip books and the greater the number, the more advantageous the price.

For Christmas he uses a four-color cover, but he had them printed in quantity and the job did not cost very much when he lays the price over seven years and he expects that this will be the case as he has enough left for three more years and already has used them four.

The coupons are printed up as "good for one admission where the price is—" with a blank for the price to be rubber stamped in. This provides for any increase in admission.

Making one job of printing and binding for seven years is a cost saver and yet the book stays alive. He also has books without the Christmas greeting which is sold at other seasons.

Mr. Larmour writes that he has been designated by Rotary to handle its entertainments at the weekly luncheons for the next six months and between that and participation in the usual seasonal charity work he has been too busy to report lately.

Just as a side line, Mr. Larmour has been helping the film salesmen with their Christmas cards and other personal advertising; reversing the usual order.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

The first program of the New Year had one big stage attraction in addition to the feature film and 3 additional incidents to balance it up. The complete show ran 13 minutes over 2 hours, of which time 1 hour and 15 minutes was devoted to the Universal picture, Reginald Denny in "The Cheerful Fraud." The other film subject was the Topical Review, 8 minutes long, in which was incorporated a specially made New Year greeting. The 3 musical incidents ran 50 minutes.

"The Overture of the Four Seasons" opened the show, running 7 minutes. and is best described as a descriptive musical anticipation of 1927, expressed in atmospheric passages depicting the varying moods of the Seasonal Gods. It started with Spring, then Summer, Fall and finally Winter. At the same time appropriate atmospheric motion pictures chosen specially for the occasion were thrown upon the screen to run with the music. Lights for this presentation were as follows: blue borders and green stars; bridges and dome purple; bridge No. 2 dimming out as curtains open for film.

Incident No. 2 was programmed as "Divertissements." It opened with Jacques Pintel, solo pianist, playing Liszt's "Eleventh Hungarian Rhapsody," the soloist playing in the orchestra pit. He was spotted from the dome by a white light, with blue borders.

Next came Helene Gaubis, soprano, making her debut, singing "Caro Nome" from "Rigoletto" and using as an encore, "I'm Falling in Love." She appeared on the apron of the orchestra stage, covered by a white spot from the dome; blue borders; bridges orange floods.

The Ten Original London Palace Girls then appeared on the production stage in the routine that has become known in this country as the Tiller. The Divertissements took up 15 minutes.

Following the Topical Review, Waring's Pennsylvanians were presented on the production stage, taking up 28 minutes in a routine which included special arrangements of the most popular selections now being played. Lights used on this were as follows: open with 8 blue box lamps; blue borders and blue foots. On second number, "Moonlight on the Ganges"—magenta floods from bridges and dome; stage blue full; magenta borders; "Bolsheviki"—red borders; red box lamps stage; red light floods from dome; white spot on drummer; "Me Too"—amber floods from dome and bridges; amber foots and borders on production stage. At finish orchestra bows and then bridges, dome and stage black out.

Just the Title

Charlie Morrison, of the Imperial Theatre, Jacksonville, put out throwaway cards for You'd Be Surprised, printing only the title in railroad gothic. Fifteen boy scouts distributed them to pedestrians. A large number of persons came to the box office to ask for more to hand out to friends.

Baggage tags with the same copy, but with house and date added were tied to automobiles and public telephones.

Cheered Miami

C. Stanleigh Malotte, organist of the Olympia Theatre, Miami, one of the Publix houses wrote a paraphrase of Say It Again with the refrain "Build it, build it again."

It literally brought down the house the week it was played, with the words on the screen, and the Miami City National Bank reprinted the words, with proper credit, in one of its advertisements.

It made a splendid goodwill stunt.

THE GENERAL LOBBY EFFECT AND A DETAIL FROM THE RIALTO THEATRE, MACON, GA.

Montagu Salmon used Spanish moss very effectively in his lobby display on Paradise to convey the suggestion of a South Seas atmosphere. The small display occupied a corner of the lobby on the right and may barely be discerned in the full picture. The centerpiece is an electric fountain with two dolls standing in the basin.

Took the Cats Out For a Drink on Him

A SIMPLE AND YET EFFECTIVE FRONT ON SPANGLES

A display such as this is within the reach of even the smaller houses and works just as well in the large cities. It was devised by the Liberty Theatre, Kansas City, for the Universal circus picture from the Revelle story.

Treated the Cats

Dressing cats in pajamas for The Cat's Pajamas is not altogether new, but Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., got a new angle when, after judging the winner on the stage of the theatre, he took the twenty-five cat owners down to a drug store for a soda. The cats were ta'en along because they were in on the treat, too. Each was given a saucer of milk. The idea got attention all out of proportion to the small trouble it gave.

Made Elaborate Use of Boheme Exploits

Clark Munson, who is a live wire even though he may be located in a small town, lists 30 items on La Boheme when it played the Robey Theatre, Spencer, W. Va.

He hooked the savings bank to a distribution of $1,000 in checks for one dollar each good with an initial deposit of $9 toward a savings account. It's old stuff, but it sounded like a million dollars down in Spencer and gave him a nice window in the bank.

He tied the bakery to the distribution of enclosures. He also enclosed some passes. It costs him ten tickets to get out 2,000 enclosures on a five day run.

He put on a prologue and got a daily story on the rehearsals of the amateur cast, displayed wires from John Gilbert and Miss Gish, painted the sidewalks, tied 300 auto tags, used the quill pen stunt and in connection with the bank stunt displayed $1,000 in the lobby of the theatre. The bags were filled with sand, but they looked all right.

The M-G-M New York office collaborated with him on the telegram and quill pen stunts, and helped him to put over a record.

Mr. Munson reports that his corn husking bee was a fine October stunt; almost as good as his cow calling idea, which he developed from the original hog yodel.

M.-G.-M. HAS A HECTIC WEEK ON BROADWAY LAUNCHING TWO ROADSHOW FEATURES

The upper row shows the Central Theatre spotlighted for the opening of The Fire Brigade, and the Fire Department Band giving a concert across the street. Below are the Marine Guard for the opening of Tell It to the Marines, a Navy A board and a distribution of tin hats to small boys who gathered for the opening at the Embassy, the same week.

Scales a Rope Ladder for The Pirate

Visual Million on the America's Pram

Because the story of Take It From Me hinges on the distribution of a million dollars, the America Theatre, Denver, got the Post to offer prizes for the best suggestions on how to get rid of the million in thirty days without either giving or throwing it away.

To visualize the idea, the American perambulated a truck loaded with bags, each stenciled with the dollar sign and with large cutout dollar marks on either side. The bags were supposed to contain a million dollars, but the only real coin on the truck, outside the chauffeur's lunch money was a bag of new pennies which a girl threw out at intervals to the children racing alongside. The kids made a brass band unnecessary, and yet only 500 pennies were required.

The stunt was worked about the time of the World Series, and the truck parked by the Post's main scoreboard during the games, getting a standing room only audience for two days.

This is the first money truck we have recorded in months. They used to be almost as numerous as red ink extras.

The America overlooked one bet. It did not provide the usual armed guard.

Shinned Up Ladder For Black Pirate

Here's a new one from Montagu Salmon, of the Rialto Theatre, Macon, Ga. He worked it on The Black Pirate.

The cutout of a pirate ship was hung from the front of a building and from this dropped a rope ladder. Apparently it was hooked to the rail of the flimsy cutout, but in reality it was tied off to a window back of the ship.

A sailor climbed the ladder at frequent intervals to megaphone a spiel to the crowd waiting to see him fall from his precarious position. The sailor did not fall, but the crowd fell heavily—at the box office.

In working the stunt, conceal as far as possible the real mooring of the ladder. That's more than half the trick.

Make it look risky and the kind hearted crowd will gape around to see the stunt man fall to his doom.

AN EFFECTIVE DISPLAY ON THE GORILLA HUNT

This is from the Castle Theatre, Chicago, but is not unlike the New York display at the Cameo Theatre on this F. B. O. novelty. The gorilla cutout atop the marquise does not show up as clearly but it shows on marquise.

Made Black Pirate Break All Records

Frank H. Burns broke a complete set of records at the Beacham Theatre, Orlando, Fla., with The Black Pirate.

It didn't just happen. Hard work did it.

The campaign started with a shadow box in the foyer which later was moved to the lobby. This showed the pirate ship sailing the Spanish Main.

Then he posted much more than the usual paper and put out 3,000 cards with the buccaneer poem from the press book.

A bannered truck was kept going, and a treasure hunt arranged with the local paper. Thirty-two words gave the location of a key which would open a treasure chest in the lobby. Each day the paper gave the definitions of eight of the words, giving the number of letters in the words as "Toward the rising sun (4 letter word)," which probably was "east." The essential words were held back until the last day. From these words a sentence had to be constructed telling where the key was to be found. The prize was $25. The second day Burns put out a throwaway repeating the first set of definitions, which helped to interest non-readers.

As soon as the chest was cleared he put another $10 in and scattered 300 tagged keys. About 80 per cent of the keys were tried.

Boy Scouts were given a special showing, and on another day there was a pirate costume contest for the most piratical looking youngster.

TWO OF THE STUNTS THAT HELPED FRANK H. BURNS CLEAN UP IN ORLANDO, FLA.

The lobby shadow box was used in the foyer earlier, and moved front just before the playing date. The two pirates worked the lobby, went with the float and did a plain street perambulation. A treasure chest was made the basis of a couple of stunts, and there were black flags all over the front. The house broke every record on this engagement.

Larmour Gives An Object Lesson in Cut Trimming

Long, Even Lines Are Utterly Lost

Here is an extreme example of poor composition from Chelsea, Mass. It is taken from a locality paper, which probably accounts for the use of eight inch lines in six point gothic. In the reproduction it does not show much, but in the original it really is a task to read from one end of a line to the other, and a lack of leading makes the job even more difficult.

EIGHT INCH SIXES

In Roman this would not be as bad, though it would be hard going even then. At least the eye would have an uneven line, but here the letters are all of even height, practically all capitals, and there is nothing to hang to.

It would take at least twelve point to be readable in that width, and to set in half that size, and all capitals to boot, is simply wasting the advertiser's money.

Larmour Crops a Cut To Get What He Wants

When M. W. Larmour, of the National theatre, Graham, Texas, bought We Moderns, he ordered a certain style cut, because he figures his advertising layout when he orders a cut instead of taking a cut and then figuring the layout.

Instead of getting what he ordered, the exchange sent him this mat.

This was not at all what he wanted, but instead of tearing his hair, he tore over to the newspaper office, where he and his printer coadjutor went into executive session.

The obscure stript title was amputated with a saw and a file, the First National trade mark was dissected out, and the script title done over in legible type with the result that Mr. Larmour's newspaper space looked like something to be read.

THE PLAN BOOK MAT

Mon.--Tues.
Aug.--30--31—
The Cool NATIONAL
Tickle-toe, Twinkle-toe,
When she charlestons, oh! oh! OH!
COLLEEN Moore
IN
"We Moderns"
O!—O!—o!—o!—oh! what a party
WEDNESDAY and THURSDAY, SEPTEMBER 1-2
BLANCHE SWEET, Robert Frazer, Charles Murray in
"WHY WOMEN LOVE"
A thrilling drama of the Rum Runners. Life, love and adventure on the high seas.
FRIDAY and SATURDAY, SEPTEMBER 3-4
The Years Greatest Comedy Novelty—
"THE SAVAGE"
Tropic nights when every island breeze sounds a love call—when every rustle of the palms sets the heart a throb—when the purple of the night crowns all in nature's glory.—
HE—THE SAVAGE
BEN LYON
SHE—THE TAMER
MAY McAVOY

MR. LARMOUR'S SPACE

John McCormick was divorced from the space and even Zangwill went out, because Zangwill means nothing to Graham and Colleen Moore is Mr. Larmour's best box office bet. The director and editorial director also fell overboard, but it is not recorded that their loss hurt the box office in the least.

Mr. Larmour does not believe in weeping just because someone slips him the wrong mat. He knows that he can juggle the mat to get something he can use, no matter how hopeless it may appear to be, and he uses a saw instead of a handkerchief.

He got a display that would make much more of an appeal to his particular clientele and he got it with less work than you would imagine if you never tried to edit a cut out to your way of thinking. Probably Mr. Larmour would have liked a cut that gave him the star name in better display, but he figured that the face would carry the title if only he could get a lot of interfering material away.

Get a hacksaw, a fine file and a small cold chisel and you'll be able to work wonders with the most stubborn of mats. Mats are made to suit a general demand and not your particular need. You have to make it over to suit your own requirements.

Crossed Letters Are Bad in This Reverse

Small reverse cuts are always ticklish things, but the Randolph theatre, Chicago, adds to the hazard by crossing the letters in the title of The Flaming Frontier. They get a better result than was to be expected, but the experiment is not to be commended.

A STREAKED REVERSE

Apart from this the Randolph does nicely in a drop of 60 lines, this cut being the actual size of the original. Using Roman between the cut and the bold face below gives additional prominence to both. This is a good example of a single space that gets over—outside the streaks.

Frank Burns Frames Buster's Big Battle

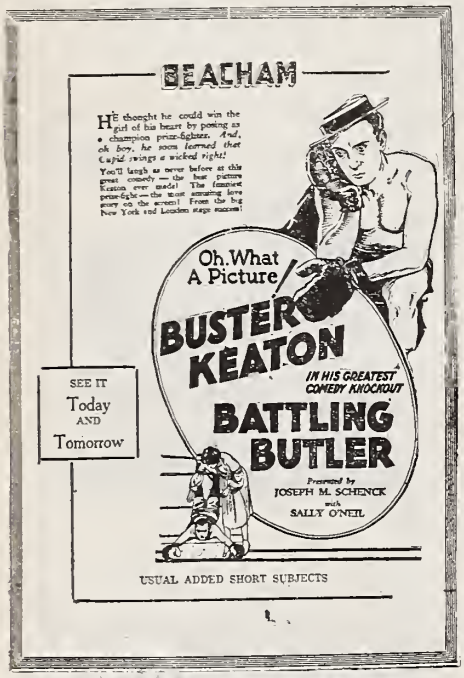
Frank Burns, of the Beacham theatre, Orlando, Fla., makes his usual nice display for Buster Keaton in Battling Butler. This time he shoves the cut over to the right and runs his inner frame on three sides only, which gives a better effect than had the frame been continued up and down on the right to meet the cut.

This is one of the things which make Burns' displays always interesting. He does not work on a fixed rule. He does not say

A Single Line Often Does the Most Selling

that a two column cut shall be centered in a three column space. He handles each cut as a new problem. He has a general style for a majority of his displays, but they all show variation in treatment.

Had this cut been centered the bank of talk below the house name would either have run too close to the cut or would have been pushed so far to the left that it would have lost some of its prominence. Putting the cut to the right gives both the type bank and the cut oval a better chance to catch and hold the eye. Slightly away from the center, it becomes more prominent and therefore more attractive.


BEACHAM
He thought he could win the girl of his heart by posing as a champion prize-fighter. And, oh boy, he soon learned that Cupid swings a wicked right!
You'll laugh as never before at this great comedy — the best picture Keaton ever made! The funniest prize-fight on the most amazing love story on the screen! From the big New York and London stage success!
Oh, What A Picture!
BUSTER KEATON
IN HIS GREATEST COMEDY KNOCKOUT
BATTLING BUTLER
Presented by JOSEPH M. SCHENCK
with SALLY O'NEIL
SEE IT Today AND Tomorrow
USUAL ADDED SHORT SUBJECTS

AN ATTRACTIVE SPACE

Make each layout the subject of experiment in cut placement and often you will be surprised to find that you can make an advertisement look very different through what seems to be a minor change in placing the cuts and text. Don't merely paste the cut down and write the copy around it. Don't place the cut until you know just where you are going to put the copy, then you can put it where it will do the most good.

Ample Cut Area to Help Midnight Sun

Working a three column cut in a four column space, the Plaza theatre, Waterloo, Ia., gets a better effect than would be given in the space for which it was intended. This is because the cut is without edge lines and can ride anywhere in the space without looking misplaced.

The cut gives dominance to a space larger than usual, a four thirteens, due to the presence in town of a Cattle Congress, and presumably the house selected The Midnight Sun because it felt that this would appeal to the visitors.

But having taken a large space, the area was not packed full of type. There is plenty of white space to invite the eye, and as a result the entire appeal will probably be read because it is made so easy for the reader.

The cut lends itself to this layout for the pendant circle helps to divide the text and makes it possible to set narrow, easily read, banks without making them appear meagre.

This entire space has been laid out with a nice sense of balance. The temptation has been resisted to tuck in an added line here and there, just because there was a

Tonight 10-30-50c
Last Time Today
Bessie Love In "Lovey Mary"
Vaudeville · Orchestra · Organ
CATTLE CONGRESS VISITORS!
You Haven't Been Waterloo Unless You Visit The Plaza, Waterloo's Largest and Finest Theatre
Starting TOMORROW For One Week
PLAZA
DIRECTION OF ALEXANDER FRANK
MIDNIGHT SUN
A Gala Show for Cattle Congress Week
Only at the Plaza a Show Like This
SEE
With Laura La Plante Pat O'Malley
The Season's Finest Entertainment
OLLIENNE TERRY
and Her Superb Dance Revue
EDDIE STEWART
Don't Let the Crowds Keep You Away
Good Seats Without Waiting At All Matinees
Also at 6:30 and 9
COMPARE

little white space, and the result is that the display looks as though it were the herald of a worthwhile attraction and not a desperate attempt to sell a second-rater with a lot of words.

This does not mean that there is no sales argument, for there is plenty to talk about, and all of the points are touched upon. It is good copy as well as good layout.

Makes a Display With Little Work

This two threes from the Capitol theatre, Nashville, Tenn., is little more than a plan book cut with four added lines of text. Probably more work was done to put the picture over so that the run was carried by the momentum already gained.

Now CAPITOL Now
RICHARD BARTHELMESS
IN
THE AMATEUR GENTLEMAN
The most brilliant character the screen's most lovable actor has ever made for a full evening of delightful entertainment— a story that vibrates with drama, laughter and tears as only a Barthelmess picture can!

EASILY MADE

For a reverse this comes through very nicely for even the "in" which is only about four points high, can be distinctly read. If this will sell, it is foolish to do more, but in most towns a larger space could do more selling.

Most of Selling Is Single Snappy Line

This is an averagely good display from the Rivoli theatre, Baltimore, on Ladies at Play except for the kick line at the left below the house title. That should sell most of the tickets. It reads: "She was old enough to know better—but young enough to learn." There is a wealth of appeal in that line, particularly when backed by the title.

RIVOLI
A Hurricane of Hilarity!
She Was Old Enough To Know Better— But Young Enough To Learn!
Adapted from Sam Janney's Stage Play, "The Desperate Women"
Ladies at Play
6,000,000
A Mint of Mirth
with
DORIS KENYON
LOUISE FAZENDA
VIRGINIA LEE CORBIN
When the men are away the ladies will play — and Oh! Oh! how they DO play!
It's the Greatest Comedy of the Year!
STAGE PRESENTATION
The Popular Victor Recording Artist
GENE AUSTIN
In a Delightful and Irresistible Song Offering
RIVOLI SYMPHONY ORCHESTRA, FELICE IULA Conducting

AN ATTRACTICE SPACE

The cut makes a good attractor and there are some other lines that help along, but that kicker is the backbone of the appeal, and it is put where it can be seen.

In a three nines it is not necessary to overload a space with type, and the Rivoli wisely keeps away from too much talk, putting its faith in what it does say rather than in what it could.

It dots the space with lines, but it does not overtax the reader and permits him to get away from the space without feeling that the play cannot be worth much since they have to try so hard to sell it.

Very often a play could be sold to double advantage with half the copy. Baltimore, as a whole, runs to good proportioning and the result is that newspaper selling pays. Very often too much copy is responsible for the belief that newspaer spaces do not sell. The spaces sell when the filler is properly handled, but the overstuffed ad never does sell because it cannot get the appeal over.

Build a scrap book of good advertising examples and get more for what you pay the paper.

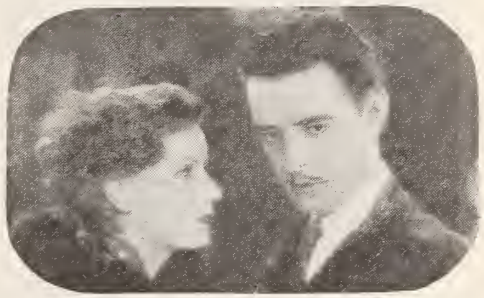
Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"Flesh and the Devil"

Clarence Brown Achieves a Directorial Triumph In an Intense Story Based on a Sudermann Novel



Metro-Goldwyn-Mayer present
"Flesh and the Devil"
Starring John Gilbert
With Greta Garbo and Lars Hanson
Based on novel "The Undying Past"
by Hermann Sudermann
A Clarence Brown Production

CAST:

Lee Von Sellenthin.....John Gilbert
Felicitas Von Kletzinck.....Greta Garbo
Ulrich Von Kletzinck.....Lars Hanson
Hertha .....Barbara Kent
Pastor .....George Fawcett
Leo's Mother.....Eugenie Besserer
Count .....Marc McDermott

Length—8,759 Feet

Leo and Ulrich pledge blood-brotherhood in their childhood days and grows up inseparable companions until Felicitas comes between them. Her death removed the spell she cast upon their lives and soul triumphs over flesh. Gripping dramatic character study.

HAD THERE BEEN NO name attached the production of "Flesh and the Devil," the probabilities are that a majority of persons would have believed it to be the product of some imported director, for Clarence Brown has produced a play that for smoothness of continuity, correctness of coloring and restraint in action will compare most favorably with the best of the highly-admired European product. The realism is slightly marred by undue use of painted sets for the snow scenes. The foregrounds are well done, but the backings are not always convincing.

Based on a novel by Sudermann, "The Undying Past," the story deals with the affection between two young Germans of noble birth who are alike made the dupes of a self-centered voluptuary. She has a love affair with Leo which leads to a duel in which he kills the husband; of whose existence he was not aware. For the ensuing scandal he is sent on foreign duty in Africa and he commends the woman to the care of his friend. He comes back from exile to find that she has married Ulrich, and he vainly seeks to escape the wiles by which she endeavors again to entrap him, but the flesh is weak and the devil potent, and the two men face each other, each unable to fire the shot that will put his friend out of existence.

Hurrying to the scene of the duel, Felicitas falls through the ice, her death mysteriously breaks the thrall and the friends are reunited.

Much of the mysticism has been lost in the translation to the screen, but enough remains to interest, and in place of the missing factor there is offered a keen study of the psychology of Felicitas, who is willing to sacrifice her own honor and that of her beloved to retain the worldly comforts which her husband's wealth confers. This is not hammered home in labored sub-titles, but is more delicately conveyed by the progress of the story, wherein lies the chief charm of the production.

The love between the two men has been splendidly drawn, without overaction or false sentiment, and John Gilbert, as Leo, plays with admirable restraint a role which might easily be made objectionable. Even stronger is Lars Hanson's work as Ulrich. He plays with absolute certainty.

Greta Garbo, as the temptress, is appealing and convincing, in her moments of abandonment she fully motivates Leo's actions, but she fails to rise to her greatest scene wherein she is moved to the one decent impulse of her crimson career through the prayers of the innocent Hertha.

The Hertha of Barbara Kent is a charming and convincing bit of work. She is acceptable as the unformed girl and equally charming in her more mature passages at the close; her one big chance.

Marc McDermott has a briefly effective bit and another small chance falls to George Fawcett.

"Blonde or Brunette"

Adolphe Menjou and Greta Nissen Are Brilliant In a Glittering Little Comedy of Parisian Love

GRETA NISSEN ANSWERS very satisfactorily the question as to why gentlemen prefer blondes in Richard Rosson's presentation of a play based on a French comedy.

Henri Martel marries a country flower, disgusted with the crowd he finds about him in his Paris home. It is a great shock to Blanche, who wants him for her brunette self, but fate plays into her hands. Henri is called to Africa on diplomatic business before he can enjoy his honeymoon, and he leaves Fanny with Blanche. When he returns Fanny is everything he does not want her to be, so he obtains a divorce and marries Blanche. Regret is prompt, for Blanche keeps him cooped in the house, to avoid losing her handily acquired spouse.

But the country grandmother does not know of the divorce, and for her sake, when they visit her, Henri pretends he still is married to Fanny. The persistent old lady has a terrible time keeping him in Fanny's room and there is a wealth of plausible and innocent complication, at the end of which the grandmother calmly admits that she knows the facts and has merely sought to find out which Henri loves. Blanche gracefully admits defeat and Henri, turned out into the hall, curls up before Fanny's door while she, not to be outdone, sleeps on the other side of the closed portal. The ever-handy divorce court will be invoked again.

This may not be stern morality, but the story is so charmingly played that no offense is given, and the action is nicely timed to rise gradually to the heights of farce.

Mr. Menjou has a role thoroughly within his compass. It is precisely the sort of part in which his suave sophistication is given fullest play, and he does not overlook a single glance or gesture.

As the changeling, Greta Nissen plays brilliantly. She is charmingly demure in her brief opening scenes and dazzling as the sophisticated young wife, with an undercurrent of tenderness that shines through the shallow social veneer.

Arlette Marchal has the thankless part of the evil genius, who turns drab once she has won the man she wants. She provides a fine foil to the brilliant blonde, and keeps well within character.

But it is Mrs. Mary Carr whose work comes as the greatest surprise. After years as a sugary and rather tiresome old lady, she shines as a farceur, and plays the apparently doddering, but really shrewd old diplomat with fine sincerity.

Adolph Zukor and Jesse L. Lasky present
Adolphe Menjou in
"Blonde or Brunette"

With Greta Nisson and Arlette Marchal
Based on play "An Angel Passes" by
Jacques Bousquet and Henri Falk
Directed by Richard Rosson
A Paramount Picture

CAST:

Henri Martel.....Adolphe Menjou
Fanny .....Greta Nissen
Blanche .....Arlette Marchal
Grandmother .....Mary Carr

Length—5,872 Feet

French society man, Henri, marries old-fashioned girl who succumbs to jazz. He divorces her and marries brunette with same result. Complications arise in which both wives figure but it all turns out right in the end. Amusing farce comedy.

"One Increasing Purpose"

William Fox Offers Well-Selected Cast in New Novel by Author of "If Winter Comes"

ADAPTED FROM A NEW novel by A. S. M. Hutchison, author of the unusual and phenomenally successful story "If Winter Comes" William Fox is offering "One Increasing Purpose" with Edmund Lowe at the head of a large cast of well-known players.

The story is built around the idea of an Englishman who returns from war with the feeling that he has been saved from death for some useful purpose. His two married brothers, his sweetheart's father, and his other friends and acquaintances are all immersed in their own affairs each looking and striving selfishly for his or her own advantage. From a poor war-buddy's contented family, the hero learns the lesson of unselfishness or as they call it "Kingdom of Heaven" kindness, brings home its force to his own family after tragedy has triply visited it, and then goes on tour proclaiming it to others.

The author has concentrated on putting over his message of kindness and unselfishness and the director has followed along this line. In pointing the evil of "smallness" and selfishness, there is introduced a multiplicity of characters with their own troubles which has the effect of dividing the interest. Each of these episodes is worked out in detail and at such length that due to the absence of any powerful motivating character or strong drama, the interest wavers.

Lowe does not seem entirely at ease in a role of this kind and although the large cast give creditable performances the story at all times seems builded in accordance with the author's plan rather than developing naturally from the sequence of events.

William Fox presents
"One Increasing Purpose"
With Edmund Lowe
Based on novel by A. S. M. Hutchinson
Directed by Harry Beaumont

CAST:

Sim Paris	**Edmund Lowe**
Elizabeth	**Lila Lee**
Charles Paris	**Holmes Herbert**
Linda	**May Allison**
Andrew Paris	**Huntley Gordon**
Doctor	**Lawford Davidson**
Miss Andiron	**Emily Fitzroy**
Alice	**Jane Novak**

Length—7,677 Feet

Returning from the war with an idea that he has a mission in life, Sim learns from a buddy's family the value of kindness and unselfishness and finally brings peace to the warring factions of his own family and others. Drama of war and its after effects.

"A Little Journey"

Harry Carey---Without Chaps---Does Fine Work in Support of Claire Windsor and William Haines

Metro-Goldwyn-Mayer presents
"A Little Journey"
Based on play by Rachael Crothers
A Robert Z. Leonard Production

CAST:

Julia Rutherford	**Claire Windsor**
George Manning	**William Haines**
Alexander Smith	**Harry Carey**
Aunt Louise	**Claire McDowell**
Alfred Demis	**Lawford Davidson**

Length—6,088 Feet

Julie is en route to San Francisco to marry Alexander Smith from a sense of gratitude. On the train she meets and loves George Manning. Smith boards the train to surprise his fiancee, discovers the situation and leaves the sweethearts to their newly found bliss. Charming comedy drama.

THERE are no battle scenes, fist fights, railroad wrecks or marine disasters to bolster up the story of "A Little Journey." None are needed. This cinema version of Rachel Crother's play is a pleasant little interlude, the story of a girl who goes West to marry from a sense of duty and finds the right man on the way. The plot is rather bald, but the story gains charm from its manner of telling, and both the players and the director, Robert Z. Leonard, have fallen into the mood of the story. It makes a very charming little play and the only fault is that both deserving men cannot marry the same girl.

Claire Windsor is just the type of player for her role. She both looks and acts the part. William Haines has another of those adult Peck's Bad Boy roles and plays agreeably, but the acting surprise is Harry Carey, who hitherto has been identified with wild western heroes. As the self-sacrificing middle aged man who gives up the girl for the

sake of her happiness, he almost pulls the play apart through gaining too much sympathy for himself. His scenes with Haines in the smoking room of the sleeping car; scenes which less carefully done would seem far too long, are gems. Carey is so exuberant in his joy that he simply cannot be rebuffed by the moody Haines, facing defeat. It is a triumph of acting and directing.

The staging is capital and there are some night scenes around western railroad stations that are landscape gems.

"A Little Journay" is a charming play.

"The Long Loop"

Exciting Western Starring Leo Maloney Has Good Story and Exceptionally Fine Suspense

FROM THE OPENING SCENE right to the finish there is exceptionally well-sustained dramatic tension in Leo Maloney's newest western of his series for Pathe "The Long Loop" and it offers virile and stirring entertainment for western fans and all who like the kind of melodramatic action and suspense that keeps them on the edge of their seats.

Maloney has the role of a two-gun man, of the type that made William S. Hart famous, where everything depended on his being "quicker on the draw" than anybody else, and very effective and exciting use has been made of this, in fact it furnishes the keynote of the action and keeps the story pepped up at all times. There is a corking situation where the hero turns the tables on his enemies when they have set a trap to get him in the range of cross-fire, and an exceptionally exciting climax in which by sheer bluff after being shot through both arms, he uses his reputation to force the armed villains to "hands up" by giving them until the count of three.

The plot holds the interest and moves at a good pace and there is enough mystery in the real identity of the rustlers and casting of suspicion on first one side and the other to keep up the excitement at high pitch. Woven through the story is a romance in which hatred on the girl's part turns to love eventually.

Pathe presents
Leo Maloney in
"The Long Loop"
Directed by Leo D. Maloney

CAST:

Jim Rutledge	**Leo Maloney**
Rose Arnold	**Eugenie Gilbert**
Arnold	**Frederick Dana**
Vining	**Albert Hart**
Laird	**Tom London**

Length—5,977 Feet

Hired by one faction to expose and clean up cattle rustlers supposed to be led by a neighboring rancher, Rutledge finally proves that a gang is victimizing both sides. He brings peace between them and wins the girl after beating the gang. Punch western with excellent suspense.

"Nobody's Widow"

A Husband Courting His Own "Widow" Provides Capital Material for Enjoyable Farce Comedy

ADAPTED FROM A STAGE farce by Avery Hopwood the prolific author of successful plays of this type, Producers Distributing Corporation is offering Leatrice Joy in "Nobody's Widow" a product of the DeMille studios, directed by Donald Crisp.

The idea of the story is that a bride discovers her husband in another woman's arms and leaves him posing as his widow. He follows her and insists on courting her again promising to stay "dead" if she refuses him. She does, but when complications arise due to her running away with another man to teach hubby a lesson, she is very glad to be rescued and take her recalcitrant spouse back.

Mr. Hopwood has skillfully devised amusing situations which have been expertly transferred to the screen and elaborated upon by Director Crisp with the result that the picture is amusing light entertainment. An unsually amusing set of subtitles add considerably to the humor. Miss Joy is capital in the leading role and Charles Ray reveals himself as a talented farceur, his mannerisms exactly suiting the action. Phyllis Haver scores in the role of a designing friend who tries to win the "husband" for herself by staging a private party which is beginning to get hilarious when the supposed "widow" appears and demands an explanation. Not only is this scene played up for a lot of laughs but the idea cleverly used by the other woman to justify herself. The way she tells her side, is screened, and proves to be a screamingly funny burlesque of heavy melo and "Three Weeks" type of romantic situations.

"Nobody's Widow" should prove thoroughly enjoyable entertainment in the majority of theatres, for it has a full quota of laughs. Like all good farces the comedy continues to accelerate up to the hilarious climax.

De Mille Pictures Corp. Presents
Leatrice Joy in
"Nobody's Widow"
Based on play by Avery Hopwood
Directed by Donald Crisp
A Producers' Distributing Corp. Picture

CAST:

Roxanna Smith	**Leatrice Joy**
John Clayton	**Charles Ray**
Betty Jackson	**Phyllis Haver**
Ned Stevens	**David Butler**
Maid	**Dot Farley**

Length—6,421 Feet

Roxanna, just married, discovers her husband with another woman and leaves. Later she meets him and they plan a new courtship and marriage which is almost upset by another man, but everything comes out all right. An amusing farce comedy.

"Redheads Preferred"

Raymond Hitchcock Scores in Farce Comedy in Type of Role That Made Him Famous on Stage

Tiffany Productions, Inc., Presents
"Redheads Preferred"
With Raymond Hitchcock
Directed by Allan Dale

CAST:

Henry Carter	**Raymond Hitchcock**
Angela Morgan	**Marjorie Daw**
John Morgan	**Theodore Von Eltz**
Mrs. Carter	**Cissy Fitzgerald**
Mrs. Williams	**Vivian Oakland**
Williams	**Charles A. Post**

Length—5,300 Feet

John Morgan, model husband, to promote a sale to Carter, a rounder, drinks heavily and goes to a ball with a redheaded girl, who proves to be his own wife. Learning the truth, she aids the scheme, but keeps her secret. Amusing farce comedy.

IN A ROLE IN WHICH THE director has apparently given him free rein for the use of the type of comedy which made him famous on the stage, Raymond Hitchcock proves the actual as well as the nominal star of the Tiffany production "Redheads Preferred."

The picture is a hilarious farce comedy centering around a young chap who in order to put over a big sale, falls from the water wagon and wants to take a redheaded girl to a fancy ball. In the way such things are worked out in farces, his wife gets wind of the scheme and deciding to teach him a lesson, puts on a red wig and goes as his companion. Of course when she learns the reason she manages affairs so that he lands the order, but takes care that hubby does not find out the truth.

There are complications of an amusing nature involving this trio, a blonde woman and her big jealous husband and also the aggressive jealous wife of the philanderer. Hitchcock's role is that of the out-of-town buyer in search of a good time and between the blonde, her jealous husband and his own wife who unexpectedly bobs up he has an exciting if not altogether enjoyable one. He holds the interest and keeps the spectator amused the whole time he is on the screen.

Theodore Von Eltz gives a good performance as the erring husband scoring especially in the scenes where he has taken too much and Marjorie Daw is delightful as the wife. The supporting cast capably handle their roles and add to the general hilarity.

"Redheads Preferred" should prove enjoyable for all who like fast-moving farce, for there are plenty of situations that are genuinely amusing.

"Cactus Trails"

Fight Over Oil Property Furnishes Theme of Newest Western Picture Starring Bob Custer

STORIES IN WHICH THE familiar squabbles over water rights and rustled cattle are replaced by fights over property on which oil has been discovered are proving popular with the producers of westerns at the present time, and such as a vehicle has been provided Bob Custer in "Cactus Trails" his newest F. B. O. release.

As usual, the villain is an oil speculator who knowing of the oil deposit seeks to keep it secret and secure the property. Bob appears as a cowboy who turned his attention to oil when the ranch failed and succeeds in thwarting the crooks and winning the girl. In this instance he is aided by the fact that due to an injury to the sheriff he is temporarily given the job.

The plot involves crooked business to hold back the gusher, a raid on a crooked gambling hall, the robbery of the bank with the chase and capture of the crooks who kidnap the girl, plenty of horsemanship and fighting and in fact the full quota of action of a familiar type that is calculated to appeal to western fans. It is an average offering of its class.

Custer makes a vigorous and likeable hero with Marjorie Zier, a newcomer, attractively handling the role of the girl.

Joseph P. Kennedy presents
"Cactus Trails"
Starring Bob Custer
Directed by Percy Pembroke
An F. B. O. Picture

CAST:

Ross Fenton	**Bob Custer**
Sally Crater	**Marjorie Zier**
Angel	**Lee Mehan**
Sheriff	**Roy Watson**
Aunt Crater	**Inez Gomez**
Eagan	**Bud Osborne**

Length—4,889 Feet

Ross, a stranger, is appointed temporary sheriff of boom oil town and falls in love with Sally Crater. He succeeds in exposing Angel's scheme to defraud Sally's aunt, proves her well is a gusher, and rescues and wins Sally. Fast-moving melodramatic.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

"It is my utmost desire to serve my fellow man." That is our slogan, we exhibitors who send unbiased reports on pictures we have played.

"Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.

OUR GANG.

F. B. O.

NIGHT PATROL. (5,605 feet). Star, Richard Talmadge. A very good program picture but not quite as good as his other ones that I have had. Pleased the majority of my patrons. Didn't quite make expenses on this one. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

TOUGH GUY. (5,645 feet). Fred Thomson is one of our best bets. Best western star out-of-doors. Everybody likes him—and Silver King. His pictures are always good entertainment. Let's have more like this one. James Macdonald, Wiley Theatre, Wiley, Colorado.

TWO GUN MAN. Star, Fred Thomson. Somewhat similar to the rest of Thomson's westerns though showing evidence of more care in preparation than his earlier releases. The entertainment value, so far as our patronage is concerned, is there—with Silver King taking up his share of the starring honors. Tone O. K. Appeal general. Sunday, special no. Draw rural class, town 300. Admission reguglar 15-30. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

WHITE THUNDER. Star, Yakima Canutt. Just an ordinary western picture. Tone O. K. Appeal fair. Sunday, special no. Draw town, rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

First National

HIGH STEPPERS. Stars, Mary Astor, Lloyd Hughes. A fairly good drama but failed to please here. I think this was caused by several different reasons. The paper, press ads. and so forth, lead one to believe that this is a snappy jazz picture. Also it is a story of London. So my bunch were disappointed in that they did not get to see what they expected and do not like pictures of a foreign locale. Tone O. K. Appeal poor. Sunday yes, special no. Draw all classes, town 3,000. M. W. Larmour, National Theatre, Graham, Texas.

IT MUST BE LOVE. (6,843 feet). Star, Colleen Moore. Did a good business, but not what Miss Moore usually does. I think the title was not the best for the picture. A fairly good Moore picture. Draw working class. Admission 15. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

KNOCKOUT. (7,452 feet). Star, Milton Sills. Very good picture. Attendance was not record breaking but it is hard to get them in in this town at this time of the year with any picture. Comedy touches help to put this over successfully. Tone O. K. Appeal 80 per cent. Sunday, special no. Draw townspeople, farmers, town 850. Admission usually 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

LIVE WIRE. (7 reels). Star, Johnny Hines. A dandy comedy that pleased all. You can't go wrong on this one if the print's good. Tone O. K. Appeal 100 per cent. Sunday yes, special no. Draw mixed class, town 3,000. Admission 10-20. J. R. Long, Opera House (300 seats), Fort Payne, Alabama.

LIVE WIRE. (7 reels). Star, Johnny Hines. This is our first Hines picture and a very good one and think that everyone was well pleased. Book it for it is good entertainment. Made just a little above expenses. Tone good, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

MEN OF STEEL. (9,143 feet). Stars, Milton Sills, Doris Kenyon. Some show! Very good acting by all players. Good photography. Tone O. K. Appeal good. Sunday, special yes. Draw town, rural, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

MISS NOBODY. (6,869 feet). Star, Anna Q. Nilsson. Miss Nilsson is very popular here and this picture is one of the best she has made, as it proved to be one of the best audience pictures I have shown. My crowd and I want more pictures like it. We don't want highbrow stuff or enlightenment, or advanced thought, we, the dear public, want entertainment!—and in Miss Nobody we received just what we want. Tone, Sunday O. K. Good appeal. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

PUPPETS. This is real entertainment. Many favorable comments on this one. Fine mid-week picture. Made us money. One of Milton Sills' best. Good print. Draw rural, town 800. James Macdonald, Wiley Theatre, Wiley, Colorado.

RAINBOW RILEY. Star, Johnny Hines. This is a mighty good little picture and will please almost everyone. Johnny Hines always brings them in for me. The Denver First National exchange is all right too. James Macdonald, Wiley Theatre, Wiley, Colorado.

SPORTING LOVER. Star, Conway Tearle. A right nicely produced little program picture. Nothing startling about it and nothing to condemn, but just about average business and no one kicked. The race track scenes seemed to please and deliver the necessary suspense and excitement. Tone, Sunday O. K. Special no. Appeal fair. Draw all classes, town 3,000. Admission 10-25. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

TOO MUCH MONEY. (7,000 feet). Star, Anna Q. Nilsson. A dandy program picture and went over very well. Think it pleased most every one. Weather rather disagreeable and just about made expenses. Book this, as it should go good most anywhere. Tone good. Appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Fox

AS NO MAN HAS LOVED. (7,959 feet). Star cast. The story of a Romance which never died. It surely is heart gripping. It was considered simply "wonderful." Tone good, appeal great. Sunday, special yes. Town 570. Admission 10-25. J. W. Ryder, Jewel Theatre, Verndale, Minnesota.

FAMILY UPSTAIRS. Star, Virginia Valli. A good modern comedy a little above the program variety. Buy it right and go after it and you are going to get some cash, the word of mouth advertising will take care of that after your opening. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

JOHNSTOWN FLOOD. (6,295 feet). Star cast. Flooding the towns, love and adventure. Has tone and good appeal. Sunday, special yes. Town 570. Admission 10-25. J. W. Ryder, Jewel Theatre, Verndale, Minnesota.

SILVER TREASURE. Star, George O'Brien. This is a nice picture and one that people enjoyed. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

HER BIG NIGHT. (7,603 feet). Star, Laura LaPlante. This is one of Universal's "Big Hits." Laura at her best. Audience well pleased. Draw all classes, town 746. W. F. Cooper, Palace Theatre, Jonesboro, Louisiana.

THUNDER MOUNTAIN. A very mediocre picture you buy Fox special to run Mix and Jones. It takes all my profit on Mix and Jones to pay for special. Tone, not so good. Appeal 35 per cent. Sunday, special no. Draw town, rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

MIDNIGHT KISS. Not much. Just a weak little picture. Hope this is not a specimen of the new Fox lineup. Tone good, appeal poor. Sunday yes, special no. Draw miner, railroad class, town 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

RUSTLING FOR CUPID. Stars, George O'Brien, Anita Stewart. A pretty good western show. It is a little different from most westerns in theme. Tone O. K. Good appeal. Sunday yes if you want westerns. Special no. Draw rural and town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

SIBERIA. Very good. Well acted and directed and a good story. Tone and appeal good. Sunday yes. Draw miner, railroad class, town 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

WAGES FOR WIVES. (6,600 feet). Star cast. A good story—plenty of comedy and interesting all through, but failed to get business somehow. Pleased fair crowds. Tone good, appeal 95 per cent. Sunday yes, Special yes governed by above report. Draw general class, city 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

Metro-Goldwyn

AUCTION BLOCK. (6,230 feet). Stars, Charles Ray, Eleanor Boardman. Good comedy drama. The best work Charles Ray has done lately. Picture pleased a fair crowd. Can't arouse any enthusiasm over Miss Boardman. Tone O. K. Appeal 75 per cent. Sunday yes, special no. Draw townspeople, farmers, town 850. Admission 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

BLARNEY. Nothing extra. Fight scenes realistic, but too much of that. Tone no. appeal fair. Sunday, special no. Draw farm class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium, Benoit, Mississippi.

GAY DECEIVER. Star, Lew Cody. Very poor. The theme of this is rather suggestive. Appeal fair. Sunday, special no. Draw all classes, town 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (560 seats), Jewett City, Connecticut.

MASKED BRIDE. Star, Mae Murray. A very good picture. Good story. Some elaborate sets. Tone, appeal good Sunday yes, and is just above program schedule, not special. Draw farm, merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

METRO-GOLDWYN PRODUCT. Product here was away off this season. Let's hope it improves—otherwise it must be bye-bye Metro for me. Finn's Theatre, Jewett City, Connecticut.

NEVER THE TWAIN SHALL MEET. (8 reels). Star, Anita Stewart. Not as good as I expected to find it. The print was in terrible shape, badly cut, and dirty. Poor service! Spoiled the picture, as it was too disconnected. Tone fair, appeal 75 per cent. Sunday, special, no—not with print here. Draw townspeople, farmers, town 850. Admission usually 10-25. Guy C. Sawyer, Town Hall, Chester, Vermont.

SUN UP. (5,819 feet). Stars, Pauline Starke, Conrad Nagel. A very good program picture. Although old, the print was in fine shape. Guy C. Sawyer, Town Hall, Chester, Vermont.

TIN HATS. (6,568 feet). Stars, Conrad Nagel, Bert Roach, Claire Windsor. A great comedy. The picture deals with the adventures of a trio of doughboys in Germany after the signing of the Armistice. Don't be afraid of this one; it should make you a lot of money. Draw general class, city 300,000. Admission 20-25-40. James D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

Paramount

ALOMA OF SOUTH SEAS. (8,544 feet). Star, Gilda Grey. Came to see this in goodly numbers and apparently enjoyed it. A good picture that is not a superplay and shouldn't be bought as such. Attendance good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BEHIND THE FRONT. (5,525 feet). Stars, Hatton-Beery. A positive knockout. Played this on the night I reopened my house after remodeling it and it went over with a bang! Step on it, boys, when you advertise it. Tone O. K. Appeal good. Sunday yes, special hardly. Draw all classes, town 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (560 seats), Jewett City, Connecticut.

EVERYBODY'S ACTING. (6,139 feet). Star cast. What a cast! Well, look them over—Ford Sterling, Louise Dresser, Stuart Holmes, Lawrence Gray, Raymond Hitchcock. This is one of the best comedies of the year and it should be a good box office attraction. Draw general class, city 300,000. Admission 20-25-40. James D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

GREAT GATSBY. Star, Lois Wilson. Titles must be hard to find when they name a picture The Great Gatsby. Aside from the fact that this picture has a negative box office title, an ending that did not please, showed too many legs, baths, too much underwear, and poor advertising accessories, it proved to be surprisingly entertaining to the very few who came to see it. The cast is good and they work hard. It broke a record here—grossed the smallest of any picture in the six years this house has been running. Tone, appeal and Sunday suitability questioned. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

GREAT GATSBY. (7,796 feet). Star, Warner Baxter. Not thought much of here. A picture that just came—was shown—and next day along came another feature. The reason this is mentioned, Paramount set an important value on this effort, which was not realized at the box office. Small town patrons won't be interested at all. Fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LADY OF THE HAREM. Star cast. A very good program picture. May not pull a large crowd because it is a costume picture, but should please them. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

LADY OF THE HAREM. Stars, Greta Nissen, Torrence. Good picture, well made, but a flat failure here due to the fact that my people do not like pictures of this class at all. Tone O. K. Appeal none here. Special no. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

MANTRAP. (6,077 feet). Star, Clara Bow. Another snappy show. Some good comedy stuff in this. Clara is great in this. Tone, appeal good. Not special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

POPULAR SIN. Star, Florence Vidor. Good picture. Worth seeing but not a special. Tone good, appeal fair, Sunday yes, special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

QUARTERBACK. (7,114 feet). Star, Richard Dix. The best football story of the season. One of the most interesting pictures I ever ran and what a wonderful climax. Go after this strong: it's worth it. Tone O. K. Good appeal. Sunday yes, special hardly. Draw all classes, town 300. Admission 25-35. T. L. Barnett, Finn's Theatre (560 seats), Jewett City, Connecticut.

RAINMAKER. (6,025 feet). Star, William Collier, Jr. A very god program picture—a well balanced and well produced picture that pleased 90 per cent. Did not care so much for Georgia Hale but liked Ernest Torrence and William Collier, Jr. Tone good, Sunday maybe, special no. Draw townspeople, farmers, town 850. Admission usually 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

RUNAWAY. (6,215 feet). Star, Clara Bow. Good program picture with Miss Bow and Warner Baxter sharing the honors. Poor paper did not help to draw them in and with no particular star, business was very ordinary. Tone fair, appeal 80 per cent. Sunday, special no. Draw townspeople and farmers, town 850. Admission usually 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

SHOW-OFF. (6,196 feet). Star, Ford Sterling. One of the best liked pictures we've shown here. Didn't do such a wonderful biz, because the weather was tough, but it seems to me that with any kind of a weather break, important business can be done and your patrons satisfied. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SO'S YOUR OLD MAN. (6,347 feet). Star, W. C. Fields. Delightful nonsense: that's what they expected—that's what they got and they laughed a lot. A good comedy offering that should universally please. Good attendance. Dave Seymour, Pontiac Theatre eBautiful, Saranac Lake, New York.

VARIETY. Star, Emil Jannings. This is an interesting picture, but as with all foreign made pictures, failed to please. Second night crowd was very poor. It has a very interesting story and I enjoyed it a lot, but the people didn't go home and send their friends as they did for The Campus Flirt, which did three times the second night's business that this Variety did with considerably less forte the first night. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

WET PAINT. (5,109 feet). Played this on Saturday and it pleased, to my surprise: did not expect much from this one but it's not bad at all and will please most Saturday crowds. Small town draw. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WILD HORSE MESA. (7,154 feet). Star, Jack Holt. An excellent western production with all the elements that go to make for entertainment. Too bad that Paramount hasn't a younger looking star than Holt for the Zane Grey westerns. Tone O. K. Appeal general. Sunday no, special hardly. Draw rural class, town 300. Admission regular 15-30. Chas W. Lewis, I.O.O.F. Hall (225 seats), Grand Gorge, New York.

YOU'D BE SURPRISED. (5,904 feet). Star, Ray Griffith. You'll be surprised, too, when you run this. Murder is a joke in this one. Some people will get quite a kick out of it while others will get a shock. This Griffith guy is a comedian all right but some one is making up his stories as he goes along. Good print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

A tip in praise or a tip in warning on each picture you play, is a proof of your right to belong to the finest fraternity on earth—the exhibitors who are real exhibitors.

You can depend on the sincerity of these free-will contributions sent by real showmen. Use these tips to guide your bookings and send tips to help the other good scouts.

Pathe

INTRODUCE ME. Star, Douglas MacLean. As always, this star made good. His comedy is always the comedy of a gentleman. And his acting is quiet, yet most effective. This picture is one of his best and has plenty of action and comedy. Appeal 90 per cent. Special no. George Lodge, Green Lantern Theatre, Claymont, Delaware.

KEEP SMILING. Star, Monty Banks. A fair comedy that did not do much business. The star is no drawing card here. Tone none, appeal 50 per cent. Sunday, special no. Draw all classes, town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (480 seats), Emporium, Pennsylvania.

Producers Dist. Corp.

CLINGING VINE. (6,400 feet.) A very good picture for any day in the week, in any theatre. Had rough weather and rough roads so did not make any money on it. A. R. Thelander, Auditorium Theatre, Osmond, Nebraska.

GIGOLO. (7,295 feet). Star, Rod LaRocque. Good story. Splendid cast. Pleased a hundred per cent. Arthur J. Woods, Graham Theatre, Los Angeles, California.

MILLION DOLLAR HANDICAP. (6,095 some pathos. Tone good, appeal fair, Sunfeet). Good race story, plenty of action and

PRAIRIE PIRATE. Star, Harry Carey. Good outdoor story, plenty of action and thrills. Tone, appeal good. Sunday yes, special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

UNKNOWN SOLDIER. There are two different versions of the ending of this picture. In one the soldier, reported dead, comes back to his wife at exactly the right moment to give a happy ending. We used the logical ending, in which he does not return. The picture is uncanny: it is very entertaining and held the interest all the way through. My patrons thought it a wonderful picture and were loud in their praise. Appeal good. Tone, Sunday, special O. K. Draw all classes, town 3,000. Admission 15-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

UP IN MABEL'S ROOM. (6,345 feet). Star, Marie Prevost. A very good comedy and the name will pull them in and picture please them after they get in. Tone, appeal good. Sunday, special yes. Draw miner, railroad class, town 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

SILENCE. (7,515 feet). Star cast includes H. B. Warner. Very, good and a picture which pleased everybody. You can exploit this as a real special. Tone good, appeal excellent. Sunday yes. Draw mine, railroad class, town 3,000. Admission 10-35. Giles Master, Strand heatre (700 seats), Gallup, New Mexico.

STEEL PREFERRED. (6,717 feet). A jam-up picture. It has excellent comedy and plenty of thrills. The cast is good. Title bad. The original story title would have been a better box office bet. Tone O.K. Appeal fair. Sunday O.K. Draw general class,

town 3,000. Admission 10-30. M. W. Larmour. National Theatre (430 seats), Graham, Texas.

THREE FACES EAST. (7,419 feet). Star cast. This picture is as good as most specials but it was hard to get them out because the title did not mean anything to them. Those who did see it said it was as good a picture as they had seen this year. Made a little money. Draw town, rural class, town 800. Admission 15-30. James Macdonald, Wiley Theatre, Wiley, Colorado.

United Artists

BLACK PIRATE. (8,388 feet). Star, Douglas Fairbanks. A wonderful picture and beautifully colored. Plenty of action and should go over good in small towns. We received very good comments on this picture. Draw farming and mining class. Admission 15-25. Hayes Garbarino, Cadogan Theatre, Cadogan, Pennsylvania.

BLACK PIRATE. (8,388 feet). Star, Douglas Fairbanks. A picturesque drama done in Technicolor, which wasn't worth the rental they try and get for it. It has its merits, production values and beauty. If you wish to play the picture for prestige—do so; but as I said once before—"Try and cash prestige at the bank." Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

HILL BILLY. Star, Jack Pickford. A good picture that drew poor on account of name —title. Didn't make anything on this one but the picture pleased all who saw it. Tone good, Sunday yes. Draw oil town class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

LITTLE ANNIE ROONEY. (8,500 feet). Star, Mary Pickord. A very satisfactory picture. The children were crazy about it. Tone O.K. Good appeal. Sunday, special yes. Draw town, rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

LITLE ANNIE ROONEY. (8,500 feet). Star, Mary Pickford. This was an exceptionally good picture, maintaining interest throughout by a story that appealed to young and old—and our audience was just beginning to grow fidgety on account of the length of the picture when, in the middle of the last reel, we encountered about 200 feet of tattered and cracked film, absolutely so bad that it would not go through the projector. After a delay of about ten minutes, endeavoring to project this piece of junk, we removed the bad strip of film and went on with the show. My complaint to United Artists brought the response that the film had been "thoroughly" inspected before shipment and found to be in "fair" condition. My check for this show, was, nevertheless, in "good" condition. We have one more United Artists picture to play and that is the last, if they pay their artists so much that they cannot afford proper inspection of film. Chas. W. Lewis, I.O.O.F. Hall, Grand Gorge, New York.

ONLY WAY. A fine "lime" here, which you buy along with the rest of the product —and if you can afford it, tell 'em to leave it in the exchange and you're safer as far as loss is concerned; at least you'll save expressage and advertising. An old, old stage play that the present generation never knew—and played by a star in the lead (Martin Harvey) that don't figure at all at the box office. Attendance pitiful. Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

TESS OF THE STORM COUNTRY. Star. Mary Pickford. As good as any one could want. It's a little old but I got a good print and my people ate it up, and said it was great. Bought it right, played it at 10-25, and made some money on it. Tone good, Sunday, special yes. Draw oil town class, town 300. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

WILD JUSTICE. (6 reels). Star, Peter the Great (dog). This is a fine picture with snow scenes and starring the wonderful trained dog. Our patrons liked it. Tone O.K. Sunday yes, special no. Draw all classes, town less than 1,000. G. H. Perry, People's Theatre (240 seats), Cloverdale, California.

Mr. E. W. Collins, now President of the M.P.T.O.A., once, while a contributor to these dependable reports, formulated the ideal way to use the tips to the fullest advantage: "Follow reports sent by those whose tips have agreed with your experience on pictures you both have played"

In order to make this fully effective the tips must come in regularly from the folks you are being guided by.

SEND TIPS REGULARLY.

WILD JUSTICE. (6 reels). Star, Peter the Great (dog). Our people proclaimed this the best "dog" picture yet. Photography not so good however. Tone O.K. Appeal general. Sunday yes, special no. Draw rural class, town 300. Admission 15-30, special 15-40. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

Universal

DARING DAYS. Star, Josie Sedgwick. This star is growing to be a favorite with our people. Her acting is always good and she will become a headline favorite if her good work continues. Appeal, 85 per cent. Sunday yes, special no. George Lodge, Green Lantern Theatre, Claymont, Delaware.

LORRAINE OF THE LIONS. Stars, Patsy Ruth Miller, Norman Kerry. A picture that is full of action and enough change of scene to keep the people intently interested. Somewhat overdrawn in spots, but on the whole an attractive show. Drew large attendance. Appeal, 85 per cent. Sunday, special no. George Lodge, Green Lantern Theatre, Claymont, Delaware.

MY OLD DUTCH. (7,750 feet). Nothing to brag about—a very good program picture —good print. Appeal, 75 per cent. J. H. Robinson, West Eminence Theatre, West Eminence, Missouri.

PEACCCK FEATHERS. A good program picture and one that will please most any crowd. Print good. Appeal, 80 per cent. J H. Robinson, West Eminence Theatre, West Eminence, Missouri.

OUTLAW'S DAUGHTER. Star, Josie Sedgwick. And it's good, too. Guess you'll think I'm running Universals altogether by reports. I am running two a week and they are all good so far. If I could get good service I would stay with them as long as their pictures are as good as they are, but the service is very poor. Tone good, appeal 80 per cent. Draw oil town class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

OUTLAW'S DAUGHTER. Star, Josie Sedgwick. A good western and one that will please; good action. Did a good business and pleased the crowd. Nuf sed. J. J. Robinson, West Eminence Theatre, West Eminence, Missouri.

THE SET UP. Fair western drama, but failed to pull business. Tone fair, appeal 85 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

THE SET UP. Star, Art Acord. A weak sister—in fact I don't recall that I have gotten a good one for a long time from Consolidated. James B. Trout, Liberty Theatre, Leonard, Texas.

STORM BREAKER. Star, House Peters. Rather a disappointing picture for the average audience. The acting was good, but the picture has not much appeal. Not enough action. Too slow. Appeal, 50 per cent. Sunday yes, special no. George Lodge, Green Lantern Theatre, Claymont, Delaware.

WHERE WAS I? (6,600 feet). Star, Reginald Denny. This is the funniest Denny to date. Universal has taken Denny out of the complete service contract and is trying to sell him at a special price. My box office receipts show that he does not draw here equal to some other Universal players. (I won't say which for fear they might demote Denny and advance the others to his place). Tone good. Draw mill, farm class, town 1,000. Admission 25. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

Warner Bros.

CAVE MAN. Good comedy drama. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

DADDIES. Star cast. A picture that appeals to any audience. The acting was good all through. Plenty of comedy of a high grade. Appeal 100 per cent. Sunday yes, special no. George Lodge, Green Lantern Theatre, Claymont, Delaware.

HOW BAXTER BUTTED IN. Stars, Matt Moore, Dorothy Devore. Fair picture but not nearly as good as Narrow Street with the same stars. A fair comedy. Appeal 75 per cent. Sunday yes, special no. George Lodge, Green Lantern Theatre, Claymont, Delaware.

SEA BEAST. (9,975 feet). Star, John Barrymore, Rather old but I received a good print on it. This is one of the best pictures of the year and the work of Barrymore is marvelous. Satisfactory business on two-day run. Tone O. K. Appeal good. Sunday, special yes. Draw all classes, town 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (560 seats), Jewett City, Connecticut.

Short Subjects

ANDY'S LION TALE. (Universal-Gumps). This is a clever comedy and one that will bring out the laughs from old as well as young. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

BABY BE GOOD. (Educational-Big Boy). This little tot acts just as if he was having a good time and there is no doubt that our patrons enjoyed themselves, too. There's a great future for this little fellow and he ought to become as popular as Jackie Coogan. Tone O. K. Appeal exceptional. Sunday yes. Chas. W. Lewis, I.O.O.F. Hall (225 seats), Grand Gorge, New York.

BATTLING BREWSTER. (Serial). A good serial if you could get a good print. We could not get much sense out of it. People are quitting on that account. Wish I had not started it with such prints. Tone good, appeal was 100, now 40 per cent. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

BEAR CATS. (Educational-Big Boy). A dandy comedy with Big Boy. Had some good gags in it. The kid sure is great. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

SPORTLIGHTS. (Pathe-sport reel). Very good short subject for short shows; good, clean entertainment, and interesting. Prints always new. Good appeal, Sunday yes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

STRINGS OF STEEL. (Universal-serial). This is a poor serial. Too much corporation, and not enough heart interest in the story. They try to be educational when they should be entertaining and it has more than its share of unreasonable stuff. Town 3,200. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

WHAT'S THE WORLD COMING TO? (Pathe). I don't know what the movie world is coming to if they don't select better titles than they do. This title, for instance, has nothing to do with the picture. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHO'S MY WIFE? (Educational-Lige Conley). This was O. K. Full of laughs. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WILD WEST. (Pathe-serial). The success of Into the Net will not put this one over, I find. It is a disappointment after the former (Into the Net) serial. Guy C. Sawyer, Town Hall, Chester, Vermont.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

On the Farm	McDougall Alley	Oct. 23..	2 rls
For the Love O' Pete	Lantz cartoon	Oct. 23..	1 rl
Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl
Fighting Fool (L. Sargent)	Fistical Culture	Nov. 6..	2 rls
Transportation	Screen magazine	Nov. 27..	1 rl
Nize Monkey	Sunkist comedy	Nov. 29..	2 rls.
At the Beach	McDougall Alley	Nov. 29..	2 rls.
Trail of the Monk	Lantz' cartoon	Nov. 29..	1 rl.
Monkey Huka	Sunkist comedy	Dec. 4..	2 rls.
Luke Warm Daze	McDougall Alley	Dec. 4..	2 rls
Blue Black	Fistical Culture series	Dec. 11..	2 rls
Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000

Major Error Catchers Get 12 Bucks

YOU and other champions of Moving Picture World and its effort to give accuracy here as in all other departments that make it the paper which subscribers actually read, must be watching pretty closely, because we have had quite a few letters pointing out errors—in the majority of cases minor slips, but in twelve cases the writers earn the dollar each which we send for the trouble of writing us. The buck recipients are:

James M. Wigton, Wigton Theatre, LaGrange, Ind.; B. Freed, Plaza Theatre, Rochester, N. Y.; J. B. Copple, Strand Theatre, Rochester, N. Y.; C. E. Leonard, Pearl Theatre, Hymera, Ind.; W. F. Vogt, Metropolitan Theatre, Mitchell, S. D.; J. F. Shock, Whiting, Ind.; C. J. Hays, Longmont Theatre, Longmont, Colo; Harold Pavey, Scenic Theatre, Lake Wales, Fla.; Joseph Merck, Community Theatre, Queens Village, N. Y.; G. T. Baldy, Rosetown, Sask., Can.; B. C. Wainwright, Princess-Castle Theatres, Rushville, Ind.; M. F Harris, Strand Theatre, Evanston, Wyo.

These gentlemen have waited patiently while we checked back so as to get at the bottom of the different causes for the errors and so they could be verified. Now they get their rewards and our thanks for the help they give in keeping your Quick Reference Chart in apple pie order.

	Kind of Picture	Review	Feet
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,495

Waldorf

Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,471
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	...

EDUCATIONAL FILM CORP.

		1926	
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Pound Foolish	Comedy comedy	Nov. 6..	1 rl
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,570
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	5,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,346
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Short Subjects		1926	
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	Aug. 14..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress.	Aug. 28..	2,000
The Army	Bray cartoon	Sept. 1..	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,068
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,773
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400

FOX FILM CORP.

Features		1925	
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,61
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,23
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,97
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,51
Wages tor Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,60
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,89
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,70
Short Subjects			
Peacemakers	Helen & Warren	Nov. 7..	2,000
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
Features		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20..	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
		1926	
Short Subjects			
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl

GOTHAM PRODUCTIONS

Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900

METRO-GOLDWYN-MAYER

Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680

PARAMOUNT

		1925	
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,03[illegible]
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	5,283
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4..	
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Our Gang comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	2 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4..	2 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4..	2 rls.
Through Thick and Thin	Terry cartoon	Dec. 4..	1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4..	2 rls.
Hitting the Rails	Terry cartoon	Dec. 4..	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11..	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11..	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18..	2 rls
School Days	Terry cartoon	Dec. 18..	1 rl
Top Notchers	Sportlight	Dec. 18..	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25..	2 rls
		1927	
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1..	3 rls
Telling Whoppers	Our Gang	Jan. 1..	2 rls
Features			
Musical Parrot	Terry cartoon	Jan. 1..	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8..	2 rls
With the Wind	Sportlight	Jan. 8..	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8..	2 rls
		1926	
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6	5,470
Features		1927	
Cyclone Cowboy (Wally Wales)	Western	Jan. 8..	4,447

PREFERRED PICTURES

Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294

PRODUCERS DISTRIBUTING CORP.

		1925	
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,726
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkrant)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324

RAYART

		1925	
Snoh Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,922
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

		1926	
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartnne	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	55

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon	Marcus cartoon	May 1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1..	750
Song Car-tune	"Tramp, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	5v
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
Reelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

STERLING PICTURES CORP.

		1926	
Love Gamble (Lillian Rich)	Melodrama	July 24..	5,723
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..	5,800
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723

TIFFANY PRODUCTIONS, INC.

		Release Date	
Anna Riadel From Paris	Society comedy drama	Aug.	15
Lost At Sea	Romantic comedy drama	Sept.	1
The First Night	Farce comedy	Oct.	15
Redheads Preferred	Whimsical comedy drama	Nov.	15
One Hour of Love	Emotional drama	Dec.	15
The Enchanted Island	Romantic drama	Jan.	1
Flaming Timber	Woodland drama	Jan.	15
Squads Right	War farce comedy	Feb.	1
The Steeplechasee	Racing society drama	Feb.	15
The Tiger	Modern drama	Mar.	1
The Song of Steel	Society-business drama	Mar.	15
Husband Hunters	Domestic comedy drama	Apr.	1
Snowbound	Comedy drama of the North	Apr.	15
Wild Geese (Speoial)	Human drama	May	1
The Squared Ring	Society comedy drama	May	15
The Broken Gate	Emotional drama	Jun.	1
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11..	6,100

UNITED ARTISTS

		1925	
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..	10,157
		1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,800
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls.

UNIVERSAL

Features		1926	
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Rustler's Ranch (Acord)	Western	June 5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,256
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,633
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
		1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Short Subjects		1926	
Do or Bust (Edwards)	Comedy	July 17..	1,000
Motor Trouble (Chas. King)	Comedy	July 17..	2,000
Mixed Doubles (Puffy)	Comedy	July 17..	1,000
Fire Barrier	Short western	July 24..	2,000
Village Cut-Up (Lake)	Comedy	July 24..	1,000
Under Desert Skies	Short western	July 24..	2,000
Thirteenth Man (Puffy)	Comedy	July 24..	1,000
Op'ry House Tonight (Lake)	Comedy	July 31..	1,000
Who's Next? (Edwards)	Comedy	July 31..	1,000
Thrilling Romance (Wiley)	Comedy	July 31..	2,000
Little Warrior (Sedgwick)	Short western	July 31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7..	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14..	2,000
When East Meets West	Mustang comedy	Aug. 14..	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14..	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21..	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21..	2,000
Don't Shoot (Mower)	Short western	Aug. 21..	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28..	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28..	2,000
And George Did (Saylor)	Comedy	Sept. 4..	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept. 4..	2,000
Buster Helps Dad	Buster Brown series	Sept. 4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep. 25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep. 25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2..	1,000
The Collegians	Series of 10	Oct. 9..	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16..	....
A Man's Size Pet	Western comedy	Oct. 16..	2,000
Never Again	The Gumps	Oct. 16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16..	1,000
Lots of Grief	Gump comedy	Oct. 16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct. 16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23..	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct. 23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23..	1 rl
When Bonita Rode	Mustang western	Oct. 30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30..	1 rl
Jane's Engagement Party	What Happened to Jane	Nov. 6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6..	1 rl
Please Excuse Me	Excuse Maker com	Nov. 6..	2 rls
The Big Surprise	Gump comedy	Nov. 13..	2 rls.
Snookums' Outing	Newlyweds comedy	Nov. 13..	2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13..	1 rl.
Better Luck	Gump comedy	Nov. 20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..	1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..	2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29..	1 rl.
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29..	1 rl.
Last Lap	Collegians No. 4	Nov. 29..	2 rls.
A Close Call	Gump series	Nov. 29..	2 rls.
Snookums' Merry Christmas	Newlyweds series	Nov. 29..	2 rls.
Hen Punchers of Piperock	Mustang western com	Nov. 29..	2 rls.
Trail of Trickery (Cobb)	Northwest drama	Dec. 11..	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11..	1 rl
Around the Bases	Collegians series	Dec. 11..	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18..	1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18..	2 rls
Too Much Progress in Piperock	Tuttle western com	Dec. 18..	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18..	2 rls
Fighting Spirit	Collegians series	Dec. 25..	2 rls
Buster's Picnic	Buster Brown series	Dec. 25..	2 rls
		1927	
Lost Soul (Puffy)	Bluebird comedy	Jan. 1..	1 rl
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1..	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1..	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8..	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8..	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8..	2 rls

WARNER BROS.

		1925	
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11..	5,810
Finger Prints (Fazenda)	Comedy drama		
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by O. T. Taylor

"A Night in Spain"

A NOVEL presentation idea with Spanish atmosphere.

Spain, land of moonlit nights, filled with fragrance and romance, tingling melodies, laughter and dance, a producer's Paradise. Unlimited possibilities for scenic effects; a wealth of pleasing dances and tuneful songs makes a Spanish presentation something to conjure with.

The posibilities are so numerous that we will give but a brief outline of suggested action. The number of performers to use is optional. Two or three, or more, instrumentalists, a singer or two—one or more dancers—and as many extras as seem consistent to dress the set. When the action begins, the moon, and its reflections in the water, is not visible.

THE ROUTINE

The drapes part, revealing a Spanish garden. Stage is in rather dim, pale, green light under the trees. Strong white flood from left front, overhead, on hedge row and parallel; also striking part of right distance to suggest sunlight. Left distance and sky blue.

Musicians, playing mandolins and guitars, are grouped on platform, and are playing as drapes part. "Habanera" from Carmen, or similar number for opening, followed by modern composition such as "Marcheta." Music to "In Old Madrid" as singer is heard from off-stage.

Stage is slowly dimming from white to red, then to blue. Scrim comes down slowly, with light change, between rows C and D. The singer enters, still singing, through archway, wanders leisurely right and leans against wall, E, extreme right. The moon appears on the horizon, casting dancing reflections on the water as it rises slowly on the sky. The moon stops in mid-sky as the singer finishes his song. Magenta spot on singer during song.

Music to dance number, "La Sorella," introducing one or more girls in Spanish dance. Amber spot. Music segue to "Valencia" as couple, in white spot, dance on for Tango or Valencia finale. Magenta glint from right on musicians.

THE SETTING

Although seemingly rather elaborate it should be borne in mind that nearly all of this setting is so planned that it may be used as part of future presentation settings. The archway and walls; the hedgerow, trees, parallel and steps are all to be considered as permanent scenery; once made it is good for continued re-use. The tub plants, potted flowers and lantern can perhaps be borrowed from a local dealer.

In future presentation ideas we will show how many of these parts can be worked in effectively.

The land and water row E, one end of which is hidden behind the hill row C, shows against the deep blue skydrop A.

The hedge row, D, should be made in two or more sections, to simplify handling, as indicated by vertical dotted lines.

This row can be frame-work covered with

(Continued on next page)

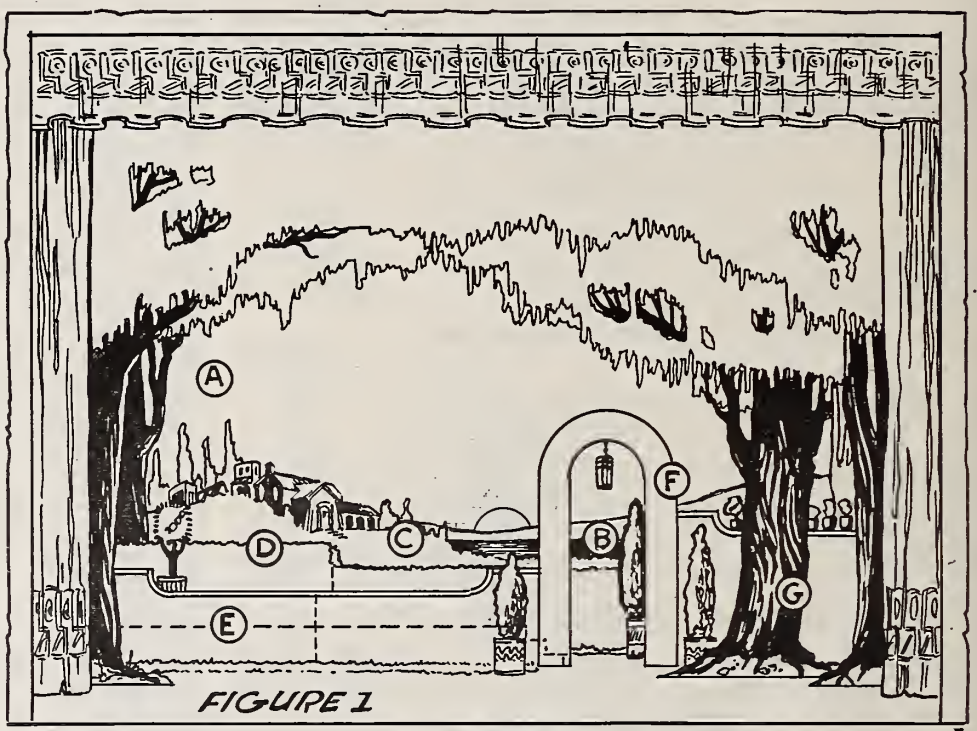


FIGURE 1

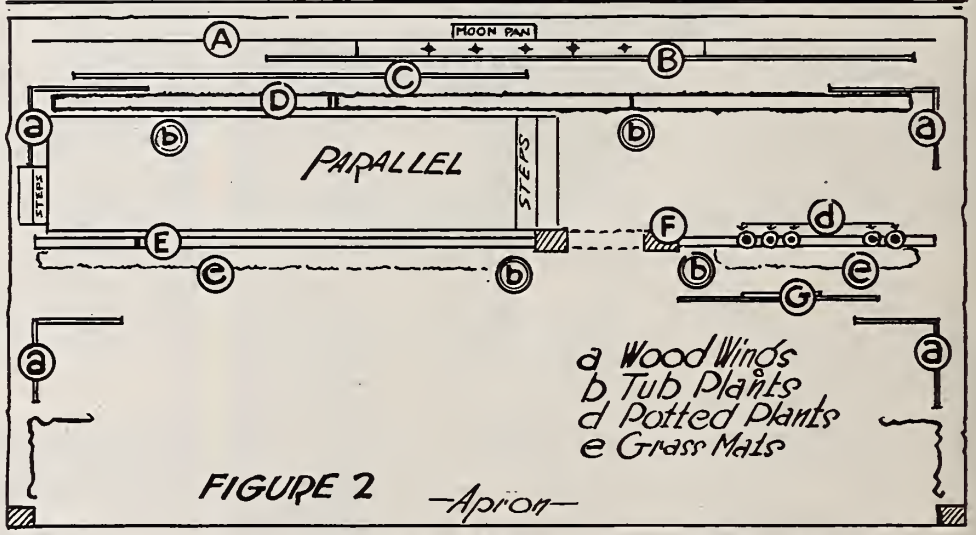


FIGURE 2

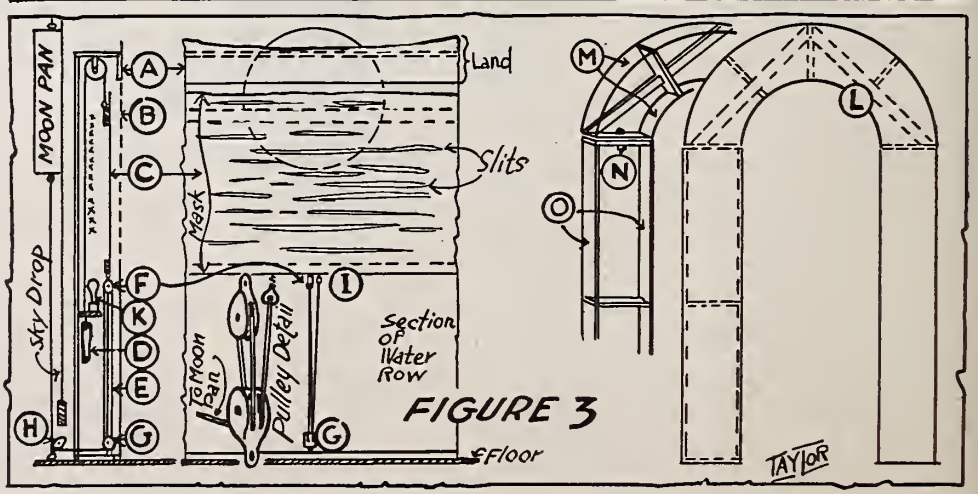


FIGURE 3

Production Tips, Kinks and Wrinkles

(Continued from preceding page)

grass mats or a painted flat with but little attention to shading or detail. The parallel, or platform, is masked in front by the stucco wall, E, the lowest part of which is about three feet from the ground. The parallel is 18 inches high with two steps leading down to the ground, dotted lines on wall E, figure 1.

Construction of the stucco wall is similar to that of the arch with the exception that the wall is but half the thickness of the arch. Make the wall in two sections as indicated by dotted vertical line. Note that the wall behind the tree is higher than the other. The tree, G, may be either a set tree or a flat profile.

CONSTRUCTION DETAILS—Figure 3

A long, narrow frame with paper, or wallboard, top and backing is built to house the trick lighting. The front land strip is cut from wallboard, to permit shaping top of distant hills, A. The part below is covered with semi-transparent paper or bleached muslin, B, and is coated a transparent blue. When dry cut irregular horizontal slits with a sharp knife (a safety razor blade is fine for this), permitting the edges to curl. The slits should be in front of where moon is to rise. Directly back of the slits, and extending about two feet past these on each end, hang the mask, C. The mask hangs on cords, one on each end of mask, which run over pulleys at top of frame and is tied to counterweights D. The combined counterweights should be just a trifle heavier than the mask.

The mask is lowered by means of the pull-cord E. This is fastened to the screen's lower edge at I, taken through the double pulley G to the single pulley F, again through pulley G to pulley H and hence to be fastened to the lower side of the moon pan. With the moon just below the horizon the mask should hang in position so that the upper edge is even with the lower edge of the land strip A. Pulling the moon up slowly will gradually reveal the reflections on the water. The pulleys are so arranged that the moon will travel more than three times the distance of the reflections. For each three feet the moon rises about one foot of reflections will appear.

The effect is enhanced by stretching tinsel strands horizontally back of mask, as indicated by crosses directly over the light K, the tinsel reflecting the light through the slits in the facing as the mask is lowered.

Framework construction of the arch is shown by dotted lines, L. Make this piece in three sections and fasten together with bolts, N. In M is shown how strips of wallboard are bent over frame to form upper and lower curve of arch. The entire assembly, walls and arch, is made from wallboard, except the thickness pieces, O, which may be wood (pine or spruce) to simplify construction.

PAINTING

Do horizon hills in purples and blues. Water in deep blue. Hill row gets dark green with dark blue shadows and light green highlights. Buildings in white, gray shading, with bright red roofs. Hedge row medium, rather bright green.

Arch and walls are done in rough stucco. There are now material on the market that are ideal for this work. One of these is called "Textone" and is mixed with water and applied with a brush. Directions and samples are obtainable at building material dealers.

Construction data on trees and other pieces, not taken under consideration here, will be found in previous issues of this magazine. Keep a scrap book file of these presentations as space will not permit repeats of the same construction data on each setting. Only details, not before explained, will be taken up in future presentations. This makes it advisable to save all general construction data for future reference.

"The Nervous Wreck"

(Continued from page 186)

tent with "Peep Flap" advertising "The Nervous Wreck," was an outstanding ballyhoo that attracted big crowds.

Mr. Hart arranged a special prologue to the picture, a man dancer from the Dorothy Magna Dancing School, who sang a short number about "The Nervous Wreck" to the dancing of a nervous twitchy step, and closed with a strong Russian Dance, showing his recovery. Special music was written by the orchestra leader of Proctor's Mt. Vernon Theatre for this prologue. This prologue ran six minutes, and proved a very attractive added number.

Leon Kelmer, manager of the Prospect, Brooklyn, realized 100 per cent. on the exploitation possibilities of "The Nervous Wreck." He did not overlook any legitimate angle, and as a result literally cleaned up.

Inside the lobby Mr. Kelmer had at least a dozen hanging signs and three lobby display frames. Outside the theatre he had a large cut-out on front of the marquee, twenty feet long by eight feet high, with two cut-outs fifteen feet long and eight feet high on each side of the marquee, and also comedy cut-outs at each corner of the marquee. On street posts, comedy faces three feet high facing street cars and sidewalks, attracted attention of passers-by.

A week in advance of the showing, Mr. Kelmer had window tie-ups with twenty different kinds of stores. One of the best features of his campaign was a miniature newspaper, the Prospect News, consisting of four pages. Twenty-five thousand of these were printed, distribution starting on New Year's Eve. Advertising in this newspaper secured from local merchants, paid the entire cost of the exploitation campaign, with a profit left over.

Another great campaign was put over by the Riviera, Brooklyn. The big feature of this ballyhoo was a shadow box eleven feet long by four feet deep and thirteen feet high, which was erected in a conspicuous part of the lobby in direct view of all people entering or leaving the theatre. The front of this shadow box was painted to represent a proscenium arch and stage of a theatre. On this stage was erected an elaborate "sick room," attractively decorated with a back drop of velvet and side portieres of brown velvet.

On one side of the "stage" was placed an invalid's chair in which was seated a man representing "The Nervous Wreck." His makeup gave him the appearance of one whose nerves had been badly shattered. One foot was bound with heavy bandages. He wore a bathrobe and a pair of glasses such as worn by Harrison Ford in the picture. A baby-spot of blue and amber, shone on the man's face. On one side of the wheel chair rested a pair of crutches. On the floor of the "stage" was a table on which was a large assortment of bottles and boxes containing various colored liquids representing medicine, and pills; also syringes, plasters, thermometers, etc.

In the center of the medical display was a large sized bottle containing castor oil, and nearby, in reach of "The Nervous Wreck" was placed a huge thermometer and a large medicine jar containing brown pills made of candy.

B. S. Moss' Franklin Theatre had tie-ups with drug stores, with window signs reading: If you're a nervous wreck we have the tonic you need to restore your health. Then to complete the cure, be sure to see Al Christie's great comedy "The Nervous Wreck," etc. There was also a tie-up with ten taxi-cabs with signs reading: "You will not be a nervous wreck if you ride in my cab to the Franklin Theatre and see the laugh tonic of the season, Al Christie's laughing hit, "The Nervous Wreck."

Keith's Fordham Theatre capitalized on a street ballyhoo of a dilapidated Ford car with eccentric wheel, placarded with catch-lines.

B. S. Moss' Regent tied up with drug stores, confectioneries, etc.

The Jefferson Theatre, 14th St., ballyhooed with an auto truck with 24 sheet pictorials; also a dillapidated Ford car, with the driver made up as a cowboy.

The Coliseum, 181st and Broadway, used 24 sheets on an advertising truck, and circularized the schools in the neighborhood.

Against The Wall

(Continued from page 187)

virtually is found money. And if the money is not important, it assuredly is important to keep the pictures alive in the small communities which may, in the fullness of time grow into the $7.50 class.

There are a lot of these old timers who are falling by the wayside simply because their resources do not permit them to wage the unequal struggle. In these days of chains of a hundred or more houses, it may seem that they are too unimportant to be given a thought, yet it was these little fellows who helped to carry the pictures to their present important position, and it might be well to make exception in the favor when it can conclusively be shown that the present minimum is oppressive.

It is difficult to sit on a swivel chair at a polished desk in a sumptuous New York office and realize that there are theatres which take in less money than is paid to a competent stenographer, and yet there are scores of these one and two day houses all over the country which have at least some claim to consideration in view of past performances.

Mr. Rattee is far from being the only old timer who is not operating this season. Why not give them a thought?

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Highbrow, Lowbrow—Make Both Repeaters

TICKETS SOLD—that's what a patron means to you. Whether he reads Harvard Classics or the Police Gazette, whether he is your friend or your landlord, professor or street cleaner—when the year's books are balanced up he simmers down to just so many tickets sold.

Your problem is to make the twice-a-year highbrow a steady buyer and to win lowbrow tolerance for what he openly sneers at as highbrow until he learns to like it and attendance becomes a habit with him, irrespective of picture type.

This may seem a hard job. It isn't. It may be a slow process, but it can be put over.

There is proof of this in the startling success among so-called highbrows of certain western pictures and the striking way in which some pictures styled highbrow have gone straight to the hearts of all classes.

Highbrow and Lowbrow Money Has Same Ring

In the cash drawer a highbrow's quarter sits as pretty as the other fellow's, and if he hasn't been donating many, he needs educating: conversely, if the lowbrows are the absentees from your seats, a little of the proper propaganda will help.

There is one thing that everybody falls for—and that is class! The highbrow appreciates it and reacts to it. The lowbrow may only sense it, but it gets him just the same.

These things don't vary in grade or in appeal as do pictures. It is up to you, therefore, to sell these things by selling your house and its community standing.

When you can capitalize the pulling power to a special type of patron, do so by all means. But at the same time, while you have him in your house, make him realize the comfort, the convenience, the tastefulness of his surroundings. Make these things do their powerful part toward bringing him back. In time the highbrow will realize that some of the pictures he hasn't thought had an appeal are really worth his viewing, and the lowbrow will learn that the human appeal that gets under his brother's skin has the same effect on him.

Stress Theatre And Its Service

Lay heavy emphasis on the community standing of your theatre. Make your community the champion of its prize theatre. It will come to reflect your own pride in this "something finer" type of theatre and that means the pleasant ring of silver on the ticket office slab to the tune of "more tickets sold per patron."

REVERE, MASS.—J. A. Di Pesa, 20 Pemberton square, Boston, Mass., is taking bids for one-story brick theatre and store building, 145 by 210 feet, to be located on Broadway. Estimated cost $250,000.

ROXBURY, MASS.—A. J. Rudnick, 333 Washington street, Boston, Mass., has plans by G. N. Jacoby, 37 Bosworth street, Boston, Mass., for two-story brick and stone-trim theatre, store and office building to be located at Humboldt avenue and Waumbeck street. Estimated cost, $200,00.

WEYMOUTH, MASS.—A. L. McGrory, 15 Central street, is taking bids for one-story brick theatre to be located on Commercial street. Estimated cost, $150,000.

DETROIT, MICH.—B. Cohen, 2615 Woodward avenue, has plans by C. N. Agree, 1133 Book Building, for four-story brick and reinforced concrete theatre and office building to be located at Fort and Ferdinand streets. Theatre will have seating capacity of 4,000. Estimated cost, $1,500,000.

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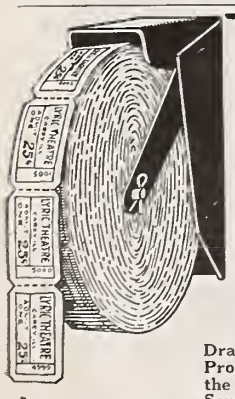
AT LIBERTY—Organist, first-class. Eleven years' experience in best theatres. Feature all music from jazz to classic. Exceptional ability cueing pictures. Play piano for vaudeville. Address—Musician, 413 North Madison, Bloomington, Illinois.

INDIANAPOLIS, IND.—Virginia Realty Company has been organized to erect two-story moving picture and vaudeville theatre at 1043-49 Virginia avenue. Plans have been completed by H. Ziegler Dietz, 506 State Savings & Trust Building. Theatre will be of brick with terra-cotta trim.

ATTLEBORO, MASS.—N. Hilfer, Hospital Trust Building, Providence, R. I., has plans by T. J. H. Pierce, City Hall, Providence, R. I., for theatre to be located on Union street. Estimated cost, $150,000.

INDIANAPOLIS, IND.—Business building and community center, including moving picture and vaudeville theatre will be erected in Fountain square at Shelby and Prospect streets, it is announced by Ben Sagalowsky, president of Peerless Realty Company, a subsidiary of the Columbia Securities Company. Construction will be fireproof, brick and stone, and seating capacity about 2,000. Estimated cost, $300,000.



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*MUSKEGON, MICH.—W. S. Butterfield, Inc., 406 East Woodbridge street, Detroit, has plans by Howard Crane, 542 Griswold street, Detroit, for two or three-story brick and reinforced concrete theatre, 113 by 154 feet, to be located on Western avenue. Estimated cost, $500,000.

BAY ST. LOUIS, MISS.—Ames & Gaspard interests are taking bids for erecting Spanish mission type theatre at Front and State streets. Estimated cost, $60,000.

NEW YORK, N. Y.—Forest Avenue Theatre Apartments, Inc., care E. Petigor, 233 West 42nd street, plans erection of brick moving picture theatre and apartment building at Jackson, Forest and Westchester avenues. Estimated cost, $500,000.

RIDGEWOOD, N. Y.—Pond Amusement Corporation, Sol Brill, president, 1560 Broadway, New York, plans erection of two-story
mated cost, $200,000.
brick theatre, 89 by 197 feet, to be located at Fresh Pond road and Grove streets. Esti-

ALLIANCE, O.—Smith Amusement Company has plans by R. S. Harsh for theatre. with seating capacity of 1,500. Estimated cost, $250,000.

WESLEYVILLE, PA.—Columbia Amusement Company, C. A. Potter, president, 12 West Eighth street, Erie, Pa., plans erection of two-story brick theatre and store building, 60 by 160 feet, to be located on Main street. Estimated cost, $100,000.

CHATTANOOGA, TENN.—J. B. Pound, Lookout Mountain, has leased property at Market and 11th street, and plans to convert into theatre. Estimated cost, $250,000.

AMARILLO, TEXAS.—F. W. Frost and associates, City National Bank Building, San Antonio, plans erection of 14-story brick and reinforced concrete theatre, bank and office building, 100 by 140 feet. Estimated cost, $1,250,000.

BIRMINGHAM, ALA.—T. C. Brasfield, 4505 Debardeleben avenue, has contract for one-story brick balcony theatre, 50 by 110 feet, to be erected at Warrior avenue and Annie street, for M. M. Marshall, 4304 11th avenue, Ensley, Ala.

*BOSTON, MASS.—L. P. Soule & Son, 80 Boylston street, have contract for four-story brick theatre to be erected on Washington street, for B. F. Keith Theatres, Broadway and Seventh street, New York.

DETROIT, MICH.—J. H. Patterson, Penniman avenue, Plymouth, Mich., has general contract for two-story brick and stone-trim theatre, store and office building, 120 by 180 feet, to be erected on Lasher avenue, near Grand River avenue, for Redford Investing Company. Estimated cost, $270,000.

ELIZABETH, N. J.—Oschwald & Schmitt, 972 Broad street, Newark, have contract for two-story brick theatre to be erected on Stuyvesant avenue for James Falls Realty Company. Estimated cost, $200,000.

GLEN COVE, N. Y.—International Construction Company, 745 Seventh avenue, New York, has general contract for one, two and five-story brick theatre, store and apartment building to be erected on Glen street, for Bestmore Corporation, Fred Benham, vice-president, 745 Seventh avenue, New York. Estimated cost, $750,000.

FAYETTEVILLE, N. C.—Reinecke Construction Company has contract for brick theatre to be erected on Hay street for Dr. R. L. Pittman. Estimated cost, $200,000.

MILWAUKEE, WIS.—S. M. Siesel Company, 160 Ogden avenue, has contract for three-story brick, terra-cotta and reinforced concrete theatre and business building, 90 by 200 feet, to be erected at 49th and Lisbon avenue, for Saxe Amusement Enterprises, 530 Grand avenue.

PORTAGE, WIS.—Fischer Paramount Theatres, Inc., 36 South State street, Chicago, Ill., has awarded contract to Foltz & Company, 510 North Dearborn street, Chicago, Ill., for three-story brick, terra-cotta and concrete theatre. Estimated cost, $150,000.

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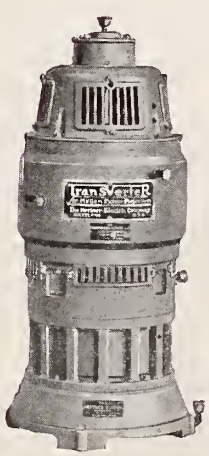

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F. H. Richardson

Better Projection Pays

Bluebook School Answer No. 549

WHEN these questions were asked I doubted there would be much response. I have been amazed. There have been so many that it has been impossible to even read them all in their entirety. There were answers from every section of the country, including five West Coast cities (three from San Francisco) and from practically every large city in the country—Denver, Minneapolis, Chicago (five), St. Louis, Boston, Philadelphia, Portland, Me., Portland, Wash., New York City (seven), Baltimore, Savannah, Davenport, Ia., Minneapolis, five Canadian cities, Galveston, New Orleans, Cleveland, Battle Creek, Jacksonville, Fla., Memphis, Tenn., etc., etc., to say nothing of the smaller towns and cities.

The answers indicate a wide interest and divergence of opinion in such matters, and that many men are thinking of them with constructive trend of thought; also that many, both union and non-union, believe unions owe a duty to the motion picture industry in the matter of making a real effort to provide projectional education for their members.

Two Union Replies

After considerable thought I have decided to select two replies, both by union men, setting forth different viewpoints. The first is by a New Hampshire projectionist; the second by the man who proposed the question. I shall not comment on either answer, except to say that New Hampshire has considered only the man, the organization and the employer, whereas the other includes the industry from and by which all live, which, it seems to me, ought therefore to be entitled to consideration; also the public, which also, I firmly believe, has a very vital interest.

Here are the replies. I offer no apology for the amount of space they consume, because there is, it seems to me, no one projection problem of greater importance than this at this time. The first answer reads:

To answer this question as a whole, just as it is put, I feel obliged to say NO. And now, Mr. Editor, don't go up in the air, but let us stop, think and be fair to the men, the organization and the employer. We all have plenty laid at our door, and a very large percentage of those involved are only too glad to shove the blame on the other fellow, and if they succeed in that stunt, feel vastly relieved. Such an action does not, however, help matters, but only tends to slow down, or even set back the advance of organized labor.

And right here let us all remember that there never yet was, and, I think, never in our time will be any great movement which cannot be tried and found wanting in some respects. It cannot be otherwise. It is life!

In attempting to answer a question so wisely contrived, let us split it into two parts. First, does or does not any organization which includes most or all of the available supply of men for projection, assume a moral obligation?

My answer to that is "yes." It does assume such an obligation to the men composing that body. Also as an organization it assumes an obligation to honestly represent any article it has to sell. Let us then consider just what this means. An organization is, in this case, a body of men which may include all or nearly all the supply of men in the territory available for projection work. These men have banded themselves together for the common good of all, thus opening up a channel through which they may help their fellow men to improve conditions. (Evidently meaning to say a channel through which the men in the organization may help each other, though not very clearly put. Ed.) Also providing a means by which they may sell their knowledge and labor at the highest possible price and to improve the general conditions under which the projectionist must work, or is by the employer asked to work. Also the organization may be used to secure recognition as a body of men with a profession, and not as common laborers.

In these respects our organization does assume a moral obligation to advance its ideals in every possible way, and the measure of success that is reached will be shared by all the men composing the body who will accept that success. Think the "Who will accept that success" over well, however. You cannot possibly take out of an organization more than you put into it, any more than you can in life. It is queer, but it works that way. But let us not stray from the main point, i.e., the obligation assumed by the organization toward its members.

The organization (union) has but one thing to sell, namely, the services of men skilled in the profession of motion picture projection. This being the case, certain rules and laws are laid down, requiring that the men composing the organization be possessed of a certain given amount of knowledge of the profession of projection before admission to membership. This is done that a minimum may be arrived at in the amount of money all the men are to receive for their services, which latter are to be sold by the organization.

Whether the line of estimate of the amount of sound knowledge be drawn high or low is not for myself or any other one man to say, but I believe local conditions play a large part in its placement. It is unfair and unjust to expect a line that is set very high in one part of the country to be set at that level in all parts of the country. (Will you pardon the remark that for towns and cities of a given general size the same oportunities for the acquisition of knowledge are available to all, hence upon what basis is your charge of unfairness based? Ed.)

Union Requires Knowledge

Before an organization (union) takes you into its fold, it insists, requires, or if it is preferred, forces you to reach a certain level in sound knowledge. This must be so because the organization must fulfil its obligation to the men already in the organization. Having done this much, and you having reached that line in knowledge, your services are placed on the market by the organization and you are placed in a position. The road is then open to you.

The organization has sold your services for a minimum, and it protects you in that minimum. (If unions put it that way—as a mere minimum—the horse would have a somewhat different color. Ed.) It protects you from competition by men having less skill in the work than yourself, who might offer their services for a sum less than the minimum. Having done this the organization has fulfilled its obligation to you.

It's Up to You

It does not prevent you from acquiring further knowledge. It does not and will not interfere with your privilege of setting a price on your services higher than the union scale, if it be possible for you to get more. As I have said, it places you at the head of an open road, with sound backing, and right there is where the individual wants to stop brooding over the obligations the organization owes him and begin to say: "What do I owe the organization? Amen! Ed.)

The road is open. The individual may go ahead or he may sit down in idleness and go no further. He may work up the road for some distance, and then stop, wander off into a side path, or he may keep right on, and in the end perhaps reach great success. If the individual sits down and settles comfortably back into a rut of laziness, he has no right to expect the organi-

Questions Omitted

The usual weekly Bluebook School questions are omitted this week because the great interest manifested in Question No. 549, replies to which are printed herewith, obliged the withholding of replies to Question No. 550 until next week. The editor of this department regrets that he is up against a serious problem of space, and cannot do otherwise.

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zation to dig him out and shove him along. If the individual does carry on, he should remember the organization which put him in the race on a decent footing, and fulfill his obligation to that organization.

As to the second half of the question, i.e., to oblige members, by force, if necessary, to equip themselves with all possible knowledge, technical and otherwise, that is another matter. The idea of using force on the individual to compel him to increase his knowledge is absurd. Take myself, for example. I have put in some few years in projection. At times, it is true, I have not done as much for myself and the organization as I should have. At other times I have done my best to increase my knowledge, technical and otherwise, and have given of my time freely to the organization, together with what little knowledge I could get hold of.

If I have not reached a very high standard, will anything be gained by punishing me for that fact? If a person makes even the most feeble effort to advance, but is slow in the process of acquiring knowledge, to penalize him and hold his faults continually up before him will not improve his knowledge in any degree. After all, the organization is doing well to protect our material interests, and the individual who lays down on the job hurts himself more than he hurts any one else.

An organization must have force and power if it is to advance and live, but that force and power is not to be used upon its own members. Save every bit of the force to use in reaching the highest possible minimum wage, and believe me that is not reached at pink teas, or by telling the employer how much you know about projection. If you have time to worry about the technical knowledge your fellow worker is or is not gathering, tackle the job of improving him, if you wish, but go at it in a spirit of good fellowship, and not by force used through the organization.

The Second Answer

I have used this answer because it seems to represent a medium of the answers from organization men who are opposed to the use of anything in the shape of "force" in obliging members to improve themselves. I now present the answer of the man who asked the question, merely asking that even the most radical read it carefully, and consider it well.

It seems to me this question must be considered from the viewpoint of the effect of poor or inefficient work by individuals upon (a) The public, which buys our product. (b) The motion picture industry, which supports us all, and is directly affected by mediocre work upon the screens of theatres. (c) The employer, who surely is entitled, in common honesty, to efficient work from any member of an organization which controls a large part of or the entire available supply of men. (d) The men themselves and, last but certainly by no manner of means least, (e) The organization itself.

Let it be understood that this answer is not the product of one man. Three of us have had a hand in it, and have spent considerable time in discussing all the various phases of the question. We are all three of us union men, and have been for many years. We are generally considered as good union men, too. We firmly believe that the open discussion of such questions as this cannot but be helpful to all concerned, including the organization, and that it is right, from every possible viewpoint, that such discussion be held. We believe you, Brother Richardson, have performed a distinct service in bringing about such discussion upon many occasions, even though they be unwelcome to the non-progressive.

For convenience we shall take up the elements of the matter in the order already named, considering item "a" first. It must be accepted as fact that the man who lacks in competency, both in practical projection and in technical knowledge, especially as applied to the optics of projection, cannot possibly get the best possible results upon the screen with the equipment and films provided him. That statement, I believe, no one will seriously question.

Is it therefore fair to the public that our organization tie up the supply of men available for projection, unless it exerts every possible effort to make every unit of that supply as thoroughly competent as it is possible to do? I ask that as a union man, who believes he has the true best interests of the organization at heart. Some may reply by saying the manager should demand competent, but that is merely engaging in the popular pastime of "passing the buck." My view is that the organization cannot be expected to perform impossibilities, and that while practical conditions compel the admittance to its ranks of many men who are not thoroughly competent, or even quite incompetent, still once they are admitted, no matter for what reason, fairness to the public demands that every effort be made to induce, or even oblige (force) them to improve their knowledge.

One Question Sure

(b) It is generally admitted, thanks very largely to the pioneer work of the editor of our projection department, that poor projection operates to lower the value of any production in the theatre where such poor projection exists. Surely no one will seriously claim that the quality of projection will not tend to improve with improved knowledge on the part of the projectionist—that a thoroughly competent projectionist will not, given the same equipment and films, produce better results than will the incompetent one.

Does it not then follow, just as the night follows day, that if an organization contains and controls a large part of, or all the available supply of projectionists, it owes a moral duty to the entire motion picture industry to do everything it reasonably can do to encourage competency, and to raise it to the highest possible level in all its members? I fail to see how that particular thing can be seriously questioned.

(c) As to the employer, looked at from one point of view he is entitled to little or no sympathy, and were he alone concerned I would have very little for him, because we do not forget that it is his willingness to use men of slight ability if he could get them cheaply enough, which has forced the organization to, in self protection, admit such men to membership, and in that I don't mean maybe either. That last is the real meat of the nut we are trying to crack. So long as the above condition obtains I do not believe the union owes the employer any moral duty of the kind this question deals with.

A Puzzling Situation

However, from another viewpoint the employer is entitled to expect high-grade, efficient service from any and every member of the organization, so I don't quite know what to say, except that he cannot very well set up a claim that he is treated unfairly by or through a situation or condition he is himself very largely or entirely responsible for.

(d) It is aptly said that any chain is only as strong as its weakest link, and certainly an organization composed entirely of men who are masters of their trade or profession, skilled in all its items and able to cope efficiently with any situation which may arise will, in the very nature of things, be decidedly stronger than one which has weak "links" in the form of incompetent, inefficient men—men not well versed in whatever trade or profession the organization covers. Is there any one who would care to seriously question or dispute that proposal?

And if that is true, then is it not also true that the organization does owe a duty, moral or otherwise, to itself to make every effort to educate its members to a high state of efficiency in their calling or profession? Is it not just plain good business to do so?

But here is a dividing of the ways, because the low-grade man may never be expected to admit that he is low grade. The man who lacks ambition or initiative to acquire knowledge of his trade, craft or profession will neither admit that he lacks in knowledge, or realize that the very act of acquiring knowledge through study operates to improve a man's mentality and to work in him an improvement.

I would not say that the organization owes a moral obligation to the individual man to oblige him to improve his knowledge of his craft, but rather that it owes a moral obligation to itself to do so, which brings us to item

(e) I do not favor the use of any sort of force, but the fact remains that some men are too shiftless to budge one single inch beyond the point they are COMPELLED to arrive at in order to get into the organization. They have been "forced" to go that far. And after all we are forced and forced and forced all through life. We might almost say life is just one ***** force after another!

I was "forced" to go to school. I am "forced" to eat. Mother forced me to wash my face, else I'm afraid I'd have been a pretty dirty kid. The union "forced" me to join it if I wanted to work at projection. It would force me to pay my dues if I did not do so willingly. It forces the employer to pay decent wages. The exhibitor is "forced" to rent films if he wants to have a show. And so it goes.

Why then should we become unduly excited when it is proposed to "force" our members to study their business? I'll say some of them need to badly enough, of which fact there is ample evidence on the screens of this city, and I am told of other cities as well.

For Self Protection

The union, as I have said, is obliged (forced) to admit men who could not pass even the most elementary examination on the optical system of a motion picture projector, or much of an examination on anything else. It is literally forced to admit them for self protection.

It seems to me that, although so forced, still the organization owes itself a moral duty to do what it can to improve the knowledge of these men, because in improving them it also improves itself. Also though the exhibitor is, for reasons already set forth, himself very largely to blame for the presence of incompetent men, still he does object to paying the union scale for them, and the trouble is that in that argument he stands justified with those who do not know all the facts.

It certainly is easier, or would be easier, for the organization to get wage increase were it a known fact that its entire membership was pretty thoroughly competent, hence on that ground alone it is good policy, whether it be a moral duty or not, for the organization to induce, or even use mild force to compel its membership to improve in knowledge of projection, to the end that they be in every way a credit to the organization they belong to.

The Affirmative Wins

The whole thing is, unfortunately, somewhat befogged by the attitude of a large majority of the exhibitors or theatre managers. There are some very fair arguments which may be put forth BOTH for and against this question, but I believe most men will agree that high-grade knowledge, skill and ability IS good—that its possession by the membership IS good, and that no possible evil effect can be intailed by its acquisition, hence I believe the preponderance of evidence is FOR, rather than against the affirmative on the question as a whole.

I have rewritten these answers, but have been very careful to preserve the exact MEANING of the text, which fortunately was quite clear. The re-writing was made necessary because of the utter impossibility of printing them as written, because they were too long. I have succeeded in reducing the length by fully one-half in all the answers. I believe that if these replies are read and considered with an open mind by managers, and by both union projectionists and projectionsts who are not members of the union, good will come of it. I have tried to pick out from the very great number of answers those which went to no extremes, but dealt with the questions in a spirit of fairness, without rancor or prejudice.

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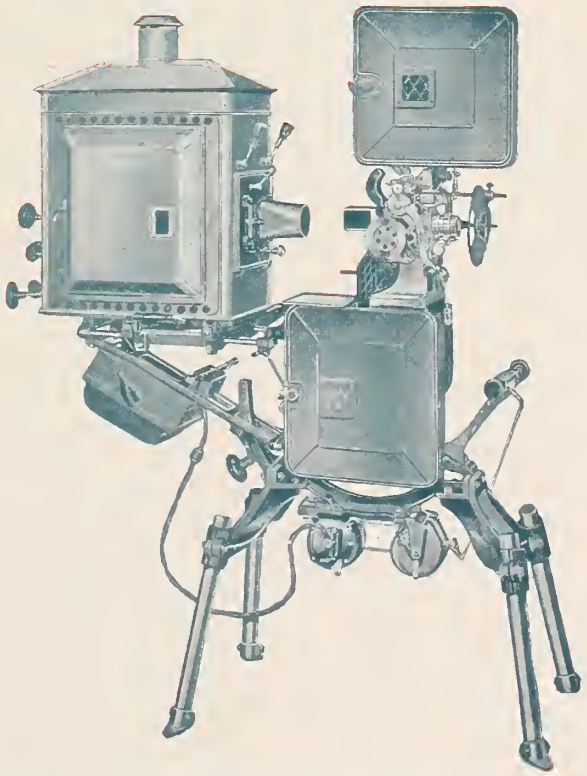

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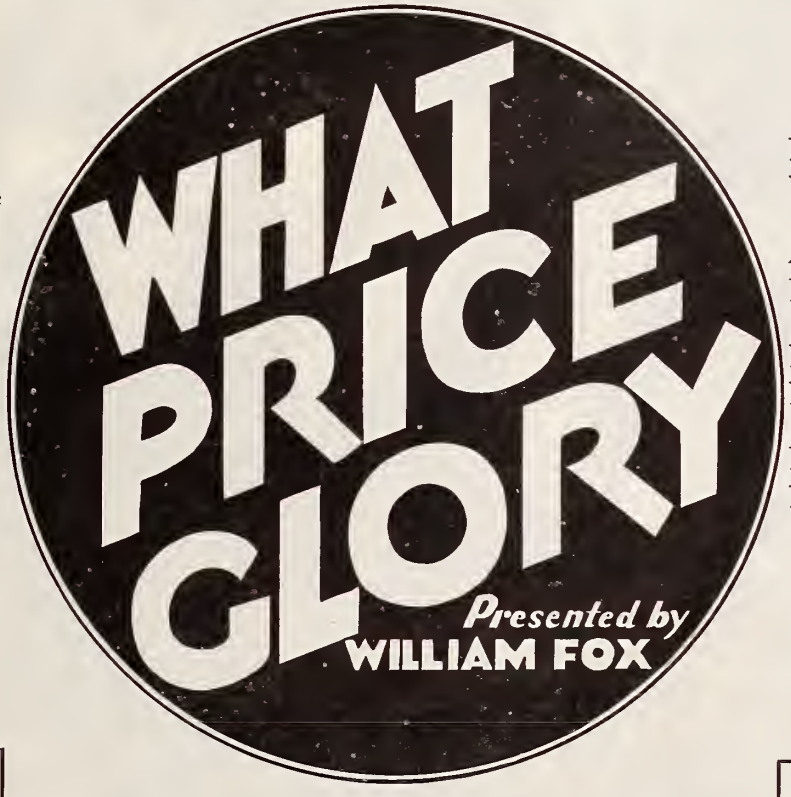

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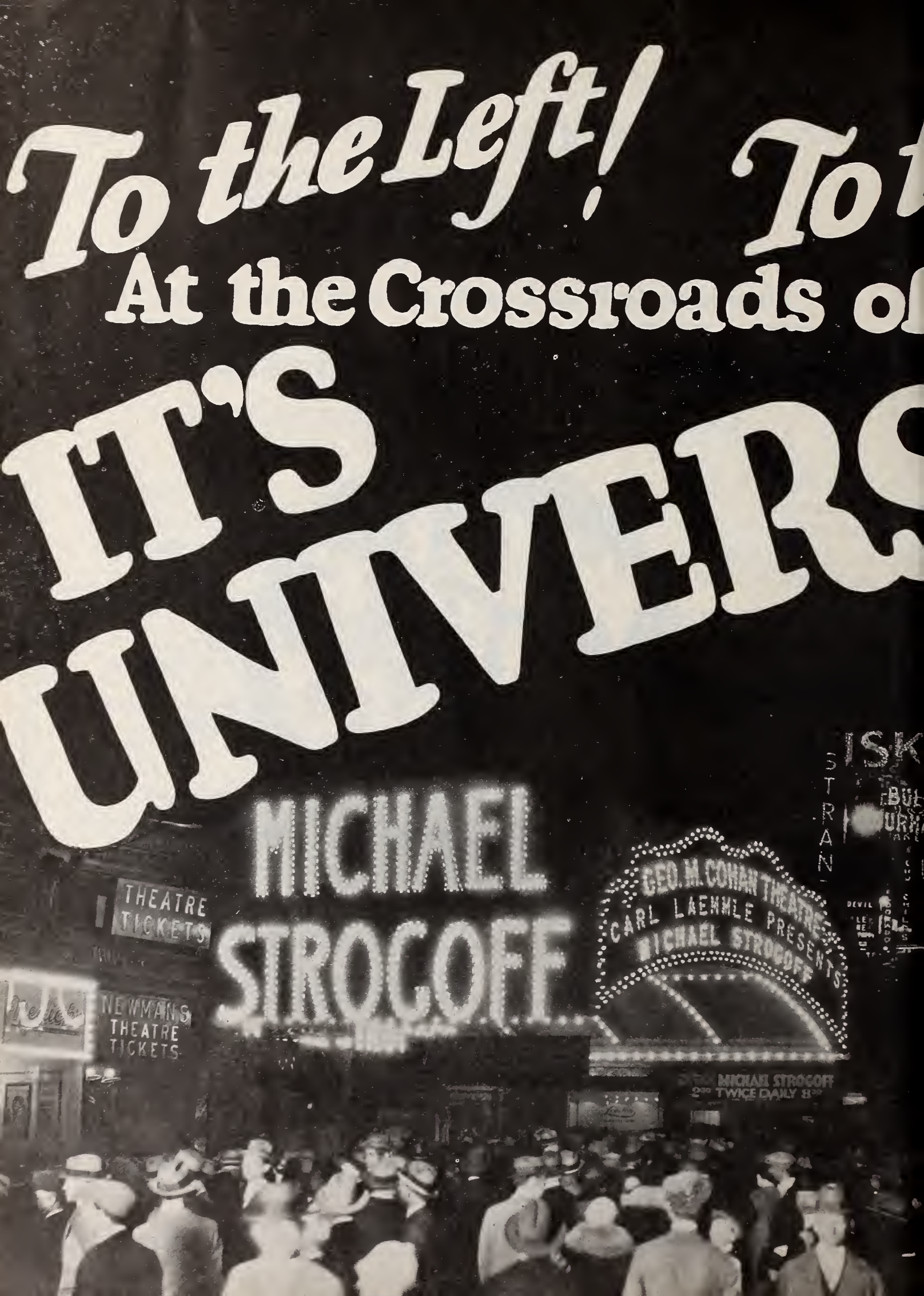
To the Left!
At the Crossroads of
IT'S
UNIVERS
MICHAEL
STROGOFF
THEATRE
TICKETS
NEWMANS
THEATRE
TICKETS
GEO. M. COHAN THEATRE
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MIGHTY MICHAEL STROGOFF—with Ivan Moskine, Europe's greatest screen idol, in Jules Verne's greatest melodrama (a Universal Film de France Triumph), now in its 6th BIG WEEK at the famous Geo. M. Cohan Theatre at Broadway and Times Square East, and REGINALD DENNY in THE CHEERFUL FRAUD—the WILLIAM A. SEITER Production, and Universal Super-Comedy with Gertrude Olmstead, Otis Harlan, Emily Fitzroy, Charles Gerrard, Gertrude Astor—adapted by Rex Taylor from the story by K. R. G. Browne—breaking all box-office records at the magnificent new Paramount Theatre, Broadway and Times Square West.

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CORINNE
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"LADY in ERMINE"
the toast of the
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GISE
First National Pictures
Members of Motion Picture Producers and
FIRST NATIONAL FIRST

Last Minute News From Everywhere

MOVING PICTURE WORLD

Vol. 84 New York, January 22, 1927 No. 4

NOT IMPORTANT

Canon Chase says: "Movies bring America into disrepute abroad." Hymie Glotz says: "Not half as much as you do, Canon, and you don't sell any U. S. goods." Who's right?

MERGER NOTE

Trade paper merger, recently reported, seems mainly due to efforts of one w.k. editor to kid his partner into spending more jack. Times are hard, boys!

Geo. Young Still Unsigned to Any Picture Contract

Aquatic Hero Considers Half Dozen Offers

By TOM WALLER

(*Wired from Hollywood Office of* MOVING PICTURE WORLD, 12:28 *a.m., Jan.* 20.)

Tonight George Young had not officially accepted any of the half dozen or more film contracts which have been extended him since this 17-year-old Canadian youth last Saturday outswam 125 veterans to cop the $25,000 Wrigley prize at the end of the twenty-two mile grind from Catalina Island to the mainland.

At this writing Young had signed one contract and that for $1,000 per night for appearances at Grauman's Egyptian. The boy made his stage debut there last night. Grauman reports as the result a record crowd which flocked not only into the theatre but lined the Hollywood Boulevard for several blocks. At this particular affair were many official representatives from Canada.

Director Fred Niblo acted as Master of Ceremonies. He presented Young with a silver loving cup. Another cup was also given the aquatic marvel by the City of Toronto.

Young is daily visiting studios. It is reported that he has undergone several screen tests and has received various offers. One of these, which it is said he will likely accept is a vaudeville engagement for a long tour through the extreme West and a part of Canada.

Europe Likes De Mille

Cecil B. De Mille's "The Volga Boatman" opened January 1 at the Palace, Copenhagen, Denmark. It was very well received by both the press and the people. This picture is now in its twelfth week in Oslo, Norway, where it holds all box-office records.

Two Millions

"Columbia Pictures Corporation has written contracts with exhibitors for its 1926-27 product in excess of $2,000,000. The figures are quoted as of December 15, with considerably more business in sight," says a statement from Treasurer Jack Cohn.

Late Chicago News

The projectionists have signed with the Chicago exhibitors for another year at the old terms. Frank Ranger has joined the Ascher circuit as director of presentations. Walter Blaufuss is named musical director of the new Sheridan Theatre.

Distributors are holding back on Chaplin films. Levin leases the Randolph from Jones, Linick & Schaefer at the expiration of the Universal lease. The Auditorium will show films again, beginning with "Beau Geste." Samuel Insull plans a twenty-story theatre structure for Madison and Market streets.

Theatre Quits "Legitimate"

The Fifty-second Street Theatre, New York, will adopt a new policy of showing pictures on Saturday night with the opening of "The Tales of 1,001 Nights," a film handled by Ferdinand H. Adam.

Rothacker Better

Douglas D. Rothacker is rapidly regaining his strength after a serious illness of more than four months. To complete the convalescence now well under way, he has left Chicago for two months' complete rest in Southern California.

"Beau Geste" Goes Strong

On Wednesday afternoon of this week "Beau Geste" reached its 300th consecutive presentation at the Criterion, New York.

Film Folk Pay Tribute to Laemmle on 60th Birthday

Mary Pickford, Hostess of Honor, Heads List of Scores Owing Fame to "Uncle Carl"

By Epes Winthrop Sargent

SECOND only to the unique Welcome Home with which Carl Laemmle was greeted on his return from Europe last fall, was the banquet tendered him at the Hotel Biltmore, Los Angeles, on the occasion of his sixtieth birthday January 17.

As on the occasion of his homecoming, in which Los Angeles had only a long-distance part, was the underlying thought of the grave illness which threatened him in London last summer, but this was a rejoicing rather than a thanksgiving, and the guest of honor, hale and vigorous, was surrounded by scores of those who owed their fame to him and to whom, in turn, he owed a debt since it was partly through their efforts that he was able to bring his ambitious and daring plans to so early a fruition.

The Hostess of Honor was Mary Pickford, earliest of stars of the old Imp company, who until that time had been merely "Little Mary" or "Biograph's Mary" to the legions of film fan admirers.

Hers was the outstanding name in the lengthy list of those film notables who either owe their start or at least their first real opportunity to the little giant of the industry who first had the courage and the generalship to engage the Patents Company in a battle in which he was so signally victorious.

First to fight for freedom, Carl Laemmle in his triumphant progress has brought to fame hundreds of those who now constitute the backbone of the industry, both in the studio and the business office, and all who were able were present in the Biltmore to testify their love and appreciation. It was a wonderful demonstration.

Douglas Fairbanks supported his wife at the speaker's table, and Rupert Hughes, as Master of Ceremonies, ably filled his role, paying a glowing tribute to "Uncle Carl" and sounding the keynote which was followed by Will H. Hays, Marcus Loew, Jesse L. Lasky and Donald Ogden Stewart.

(*Continued on next page*)

London Cable

Moving Picture World Bureau, London

January 18.

The Astoria, claimed as England's most modern cinema, was opened last Wednesday. "The Road to Mandalay," "Hotel Imperial" and "The General" appeared with success at the Capitol, Plaza and the New Gallery, respectively.

Telephoto picture of Carl Laemmle's 60th Birthday Dinner celebrating his birthday, the twenty-first anniversary of his entry into the motion picture business and the tenth year of his Straight From the Shoulder Talks. Left to Right, seated: Rupert Hughes, Rosabelle Laemmle, Mary Pickford and Will H. Hays. Standing: Marcus Loew, Samuel Goldwyn, Carl Laemmle, Douglas Fairbanks, Jesse L. Lasky and Irving Thalberg.

Three in N. J.

The Stanley Co. of America will build a 5,000-seat house in Journal Square, Jersey City, President John J. McGuirk announces. Another will be built on Valley Road, West Orange, to seat 1,500. Stanley has also taken over control of the Rialto, Pleasantville, N. J. It seats 1,000.. Mr. McGuirk says: "The company is continually adding to its circuit."

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 84 NO. 4

Credit Where It's Due

The motion picture is a blessing to rural America, according to Irwin Greer, president of the Greer College of Automobile and Electrical trades, Chicago. In a recent syndicated article, Mr. Greer declared: "The farm family, which traditionally lived in isolation, is now able to step from the narrow round of the humdrum into the life of European capitals, or of the thrills of melodrama, or any other phase of life that its nearest movie house chances to be presenting."

Sue Over Old Film

Warner Brothers has filed suit against William Kopp, Jr., an exhibitor of St. Cloud, Minn., for $50,000 and is seeking to restrain him from showing an old version of "The Better 'Ole." This picture was made in England more than five years ago. Kopp is reported to have purchased the old print from a man at Red Wing, Minn.

Sports

THE Motion Picture Basketball League officially opened its 1927 season on January 11 with Fox Films and Metro-Goldwyn-Mayer as contestants. Fox won a hard fought battle, 34 to 30. Al Star, manager of the Fox five, was high scorer for Fox with 14 points. Capt. McEvoy showed a strong defensive game. Jukivis, Bushel, Press and Franklin played well. Von Collin of M.-G.-M. was high scorer of the game with 16 points. Sandler, Weiner, Marks and Schreiber, his teammates, also played corking basketball.

Consolidated Films emerged victorious in the second game, played with United Artists on January 13. The score was 20 to 14.

In the game Tuesday evening Pathe swamped United Artists, 43 to 14.

THE STANDING

Team	Won	Lost
Fox	1	0
Consolidated	1	0
Pathe	1	0
Metro	0	1
United Artists	0	2

Have One On Us

Take this or leave it. William Nigh, making "Mr. Wu" for M-G-M, last week rescued a flock of ducks from drowning. They had been kept in marshy land and were encrusted with mud. Transferred to an artificial lake, they became waterlogged and began to sink. Nigh's assistants fished them out with nets and washed off the mud so that they could navigate. The press agent saw it with his own eyes, so it must be true.

Make Fund Charge

Application has been made to the New York Supreme Court for an order requiring Isaac M. Bortman of Pottsville, Penna., president of Spiro Film Corporation, to appear before a referee for examination in an action brought by Ada Aline Urban for the recovery of $500,000. The plaintiff recites that the action is brought for the recision of a contract, on the ground of fraud, for the restitution of $300,000 worth of bonds, and for an accounting. She says she was induced to part with $300,000 in bonds by representations of Bortman and one P. B. Shaw, who, she says, informed her that they would contribute $400,000 toward the film corporation.

Few Rap "Scarlet Letter"

"The Scarlet Letter," in which there has been great interest because of censorship and regulations, is meeting with great success in practically every section of the country and has been the object of reformer complaint in only a few localities, M-G-M reports. This result is due to careful production, which was testified to when the Federal Council of Churches officially approved the picture after conferences with Will H. Hays.

Shooting Omaha Bandit Gets $1,595; Man Hurt

Bandits, just before noon on Monday held up a colored porter and girl cashier of the Strand Theatre, one of the A. H. Blank theatres in Omaha, shot the porter, John F. McCree, twice through the back and lungs and escaped with $1,595, the week-end receipts of the theatre. McCree and the cashier, Helen Linaberry, were on the way to the bank, and in the heart of the city.

Girl a Heroine

Miss Linaberry showed exceptional courage. After McCree was shot and one of the three bandits had the bag, she ran after him, seized the satchel and tried to pull it away from him. The bandits escaped in a car. McCree's chances for living are uncertain.

Writer Extols Films

"I, myself, have found more beauty, in the last half dozen years, in motion pictures than in any other form of art except the great field of English prose," says Katherine Fullerton Gerould, in an article in the January issue of Harper's Magazine. The article is called "What, Then, Is Culture?"

Oral Argument Jan. 26

Oral argument on the Famous Players-Federal Trade Commission case will begin January 26 in Washington, D. C.

Mrs. H. F. Jans Dies

Mrs. H. F. Jans, wife of Herman F. Jans, independent producer and former exchange owner, died last Tuesday night at their home in Maplewood, N. J. Mrs. Jans had been in ill health for a year or more. She was well known throughout the industry, having made many key city tours with her husband.

LAEMMLE'S 60TH BIRTHDAY

(Continued from preceding page)

Among those present were Fred Beetson, Christy Cabanne, Harry Carey, Arthur Edwin Carewe, Irving Cummings, Al Christie, Reginald Denny, Jack Dempsey, and his wife, Estelle Taylor; Jack Daugherty, Pattison Dial, John Ford, Francis Ford, B. P. Fineman, Samuel Goldwyn, Sid Grauman, Ralph Graves, Jean Hersholt, Walter Hiers, Lambert Hillyer, Robert Hill, Marco Hellman, Emory Johnson, Rupert Julian, Norman Kerry, Sol Lesser, Ralph Lewis, Paul Leni, Rabbi Magnin, Ivan Moskine, Martha Mattox, Sidney Olcott, Carmel Myers, Marian Nixon, Robert McGowan, Henry MacRae, Louella O. Parsons, Alexander Pantages, Harry Pollard, Hal Roach, Wesley Ruggles, B. P. Schulberg, Edward Sloman, William Seiter, and his bride, Laura La Plante; George Sidney, Forrest Stanley, Irving Thalberg, Donald Ogden Stewart, Lois Weber, Jack Warner, Irwin Willat, Sam Van Ronkel, Bryant Washburn, Earle Williams.

A novel touch was the erection at one end of the hall of a reproduction of the first Laemmle Theatre, "The White Front," in Chicago, in which was run one of the first Pickford-Baggot films of fifteen years ago. The theatre itself dates back to 1906.

The banquet was arranged by the members of the Universal company at Universal City, who had served with Mr. Laemmle ten or more years ago. Among the more important executives in the business who received their training in this Laemmle-Universal school are Irving Thalberg, William Sistrom, Henry MacRae, Al Christie, "Doc" Willat, Watterson Rothacker, George E. Kann, John Graham, M. Henri Hoffman, Joe Brandt, Jack Cohn, Harry Cohn, E. J. Smith, Maurice Fleckles, John Tippett and Fred J. McConnell.

Of the stars and directors, among the most prominent are: Mary Pickford, Mae Murray, Lon Chaney, Harry Pollard, Hobart Henley, Robert Z. Leonard, Louis Weber, Herbert Brenon, Harry Carey, Alec B. Francis, Allan Dwan, Louise Fazenda, Colleen Moore, Gertrude Astor, Hobart Bosworth, Pearl White, Betty Compson, Lew Cody, Jean Hersholt, Raymond Griffith, George Hackathorne, Erich von Stroheim, Marie Prevost, Jack Holt, Rupert Julian, Annette Kellerman, William A. Seiter, Ford Sterling, Anna Q. Nilsson, Warren J. Kerrigan, Hoot Gibson, Carmel Myers, Lynn Reynolds, Emory Johnson, Wallace Beery, Marguerita Fischer, Dorothy Phillips, Priscilla Dean and the late Wallace Reid.

COMING and GOING

Paul Lazarus, general sales manager for the southern and western divisions of United Artists, left on January 17 for a three weeks' trip through the South. Several United Artists men have left for trips. Otto B. Mantell, sales manager at Cristobal, Canal Zone, is en route back following a fortnight's visit to New York. Sam Moross, in charge of the department of play dates, left on a visit to St. Louis, Mo. Cresson E. Smith, general sales manager, midwest division, returned to New York after a fortnight's trip to Indianapolis, Detroit and Cleveland.

* * *

John Carleton, of Carloma Pictures, has arrived in Hollywood.

* * *

J. E. Storey, assistant general manager of Pathe Exchange, Inc., arrived in New York January 11, for a production conference with Elmer Pearson, vice-president and general manager.

* * *

E. B. Derr, treasurer of Film Booking Offices, left New York for a trip through the West Coast branches and F. B. O. Studios in Hollywood. The length of his stay is undetermined at this time.

* * *

Charles H. Hutchison arrived in New York last week from Los Angeles, bringing with him the master print of his latest production, "Flying High," which he delivered to the New York offices of Lumas Film Corporation.

* * *

Lawrence Gray, Paramount leading man, recently arrived in the East, leaves soon for the West to supplant Neil Hamilton in "The Telephone Girl," owing to illness of the latter.

* * *

Arthur M. Loew, M-G-M's export head, and Ludwig, in charge in Western Continental Europe, are in Culver City conferring with Marcus Loew. They return to New York shortly, then visit South America and then proceed directly to Europe.

* * *

W. G. Dutton, Washington manager of Columbia, is in New York conferring with President Joseph Brandt.

* * *

E. B. Derr of F. B. O. has left for a visit to the company's Hollywood studio and western branches.

* * *

Harry Reichenbach has returned from Hollywood.

* * *

Lewis J. Selznick has left New York for Los Angeles without announcing the purpose of his cross-continent trip.

* * *

Johnnie Walker has gone west.

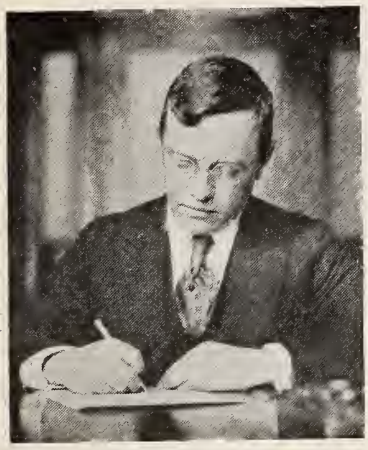
* * *

Jack Warner left Hollywood Wednesday for New York.

Wingate Gets $7,500

James Wingate, recently appointed by the Board of Regents to head the New York State Motion Picture Commission, is to receive an annual salary of $7,500, according to an announcement made at the State Capitol in Albany this week. Mr. Wingate was the only person who took a Civil Service examination for the position he now holds.

Holds the Reins



Ray L. Hall, new editor of Pathe News.

Few Incorporations

Although the first week of the new year opened strong in New York State in motion picture companies incorporating, there was a decided slump last week. Only three companies incorporated and these had low capitalization. The companies included Lee-Kendall Productions, capitalized at $30,000, with Herman L. Feldblet, Harry Hedeman and Lester Lee, of New York City; Rosenbrod Holding Corporation, $10,000, with Emanuel Stempel, Charles Rabinowitz and Rena Oschever, New York City; Monroe Theatre Corporation, capitalization not specified, J. Louis Geller, E. Jessie Abrahams and Hester Pruzan, New York City.

Old Film Gets Big Hand

A great hand was given a novel film last week at the Hippodrome. It was "Ye Movies of Ye Olden Days," compiled by Jean A. LeRoy, pioneer inventor and exhibitor, from old prints in his possession. Among the subjects were "Charge of the Dragoons," "Bridget Lights the Fire," "Home, Sweet Home" and "A Test of ?," the last showing Charlie Chaplin's first screen test.

Avert Theatre Panic

Quick work by attendants in turning on the lights prevented a panic in the Orpheum Theatre, Yonkers, N. Y., when a youth started a fight and people in the audience yelled "Fight!" and "Fire!" Charles Fardy, theatre manager, said.

No Merger, Says Rogers

Budd Rogers, vice-president of Lumas Film Corporation and Gotham Productions, emphatically denies that there is any foundation of fact in a rumor published last week to the effect that the Gotham, Chadwick and Columbia organizations are about to effect a merger.

Kessler—Lubey

Hugo Kessler, proprietor of the Efficient Employment Film Exchange, New York, has married Miss Lubey, former head of the clerical department of the Famous Players. A bachelor dinner was given Mr. Kessler at the Frivolity Club. Among those attending were George Walsh, Wyndham Standing, Samuel J. Chesler of Boston, Peter X. Greenblatt and Maxwell Hoffman.

Storey Appoints Ray Hall Editor For Pathe News

Had Wide Experience in News Reel Work

Ray L. Hall, one of the country's best known newspaper men and a pioneer in news reel editorship, has been made editor of Pathe News, according to an announcement by J. E. Storey, assistant general manager in charge of short subject production.

The new editor succeeds Emanuel Cohen, who recently resigned to take charge of the new Paramount news reel, due to appear some time in March. Mr. Hall begins his new work at once.

Born in Indiana and a graduate of Indiana University, Mr. Hall received his early training in news gathering with the City Press Association in Chicago and Indianapolis papers. After making a reputation as a syndicate political writer he was editorial writer, city editor and managing editor.

In New York he organized and edited the Hearst-Vitagraph News Pictorial, then was active in organizing the Hearst-International News Reel. Later he was put in charge of all Hearst screen product.

Following Red Cross and Public Information service in the war, Dr. Hall organized the Screen Telegraph, released by Mutual and, later, organized and edited the Kinograms. For the past two years he has been in charge of Fox Varieties.

New Tiffany Exchanges

Ed. J. Smith, general sales manager of Tiffany Productions, Inc., announced on his return to New York on Friday, after a ten days' business trip to the middle west, that he has opened Tiffany exchanges in St. Louis and Kansas City. In the former city he appointed Roy Dickson, manager. In Kansas City he placed W. P. Bernfield in charge.

Writing Originals

F. Scott Fitzgerald, brilliant novelist, who will do originals for J. W. Considine, Jr., president of Feature Productions. His first will be a story for Constance Talmadge's initial United Artists' picture.

Luncheon Speakers

Speakers at the twelfth annual luncheon of the National Board of Review on January 27 will be Christopher Morley, Prof. John Erskine, Herbert Brenon, the Rev. Dr. William Norman Guthrie and Victor Shapiro. The radio act, "The Happiness Boys," will appear. The general subject will be "The Motion Picture, Its Broadening Influences and Uses." The place is the Waldorf-Astoria, New York City.

Inspect New York Theatres

Following the recent catastrophe in Montreal, New York State troopers have been cautioned to give the closest inspection to rural theatres throughout the state, with particular attention to exits. The troopers have been inspecting theatres for some little time past and more than one has been closed.

Jesse L. Lasky and George Young, winner of the Catalina swim, discuss futures. They are seated. Standing, left to right, are William Hastings, Young's Toronto pal, and Henry O'Byrne, his trainer. (Telephone transmission by A. T. & T.)

Publix Reported About to Invade N. Y. Chain Field

Five Theatres Planned, Is Broadway Rumor

Independent New York exhibitors are excited at what seems to be a well-founded rumor that Publix will soon announce the purchase of a site in New York City for the first of what will be a chain of several Publix theatres, at least five and perhaps more.

Members of the Theatre Owners Chamber of Commerce say that the rumor will be discussed at the next Hotel Astor luncheon meeting on January 25.

If the rumor pans out, the theatre situation in New York City will be badly involved. Famous Players will be running in opposition to the Loew, Keith-Albee and "Roxy" circuits, not to mention several smaller groups of theatres.

Just how the Publix invasion of the New York field will affect the bookings of Paramount pictures by Loew and Keith-Albee is not understood. Publix refused to affirm or deny the report.

Prince Guest of Bowes

Prince William of Sweden was the personal guest of Major Bowes on January 14 at the Capitol Theatre, New York, where Metro-Goldwyn-Mayer's "Flesh and the Devil" is playing to capacity audiences in its second week.

Badger Assigned Another

Clarence Badger has been assigned to make his third Bebe Daniels starring picture within eight months. Badger will direct Miss Daniels in "Madamoiselle Jockey" as his next effort.

F. P. Signs Strayer

Frank Strayer, light comedy director, has been signed to pilot Clara Bow in her second starring vehicle for Paramount, "Rough House Rosie."

Censor Bill In

The first definite move toward what will probably be the abolishment of censorship in New York State on July 1, next, came this week through the introduction of a bill in the Legislature by Assemblyman Louis Cuvillier of New York, a Democrat, calling for the termination of the present censoring commission on July 1. There will be two other bills, similar in character, introduced at once, one by Senator Leonard Lipowicz of Buffalo, a theatre owner, and Assemblyman Frederick L. Hackenburg of New York, who has introduced censorship repeal bills in the past.

Publix Executives Off On Three Weeks' Trip

Following a two-day series of business meetings attended by Publix theatre managers in New York City, Boston, New Haven and the other cities of the New York district, the party of Publix Theatres executives left on a three weeks' trip, in the course of which four regional meetings will be held.

The party consists of Sam Katz, president; A. M. Botsford, director of advertising and publicity; L. E. Schneider, director of budgets; Sam Dembrow, Jr., in charge of buying and booking; D. J. Chatkin, short subjects manager; Fred Metzler, comptroller; Harry Marx, supervisor of theatre management; M. J. Mullin, director of maintenance; Paul Raeburn, director of the statistical bureau, and L. J. Furman, secretary to Mr. Katz.

Kansas Dispute Settled

After a breach of two weeks between the Joint Board of Arbitration of Kansas City and the M. P. T. O. Kansas-Missouri, during which time the exhibitors refused to sit as members of the board, the controversy has been satisfactorily settled. The exhibitors again were represented on the board at its meeting this week—the first since the disagreement. All arbitration boards are now operating throughout the country, C. C. Pettijohn announces.

Alphonso Sardino Dies

In the death of Alphonso Sardino at Old Forge, N. Y., film circles in New York State lost one of the old-timers. Mr. Sardino's death occurred last week, following an illness of several months. Mr. Sardino was one time a resident of Syracuse and at one time conducted a film exchange there. He was obliged to seek higher altitudes and went to Old Forge, where he had been running the Strand Theatre.

Forms Ednella Export Co.

Edna Williams, founder and for nine years export manager of F. B. O. (originally Robertson-Cole), has formed the Ednella Export Corporation with offices at 1,560 Broadway, New York. She has perfected representation arrangements in London, Berlin and Paris. Miss Williams has been suffering with a bad cold cold for several days.

Last Minute News Flashes

Charlie Chaplin will return to Los Angeles. In a statement issued as we go to press, he said, in part: "I shall return to Los Angeles to fight my case. I wish to thank my friends for their thoughtful letters and loyal support; also the women's clubs of America, the great majority of which have shown their fairmindedness."

* * *

Famous Players and Erich Pommer, producer, have mutually agreed to terminate their contract. The post of the former head of UFA will not be filled, it is announced.

Two views of the medal which Jesse L. Lasky will present to the Paramount director producing the best picture to play the Paramount Theatre in New York during 1927. A cash bonus of $10,000 will accompany the medal. Two other directors will receive $5,000 and $2,500, respectively, for the second and third productions.

Pathe Gets Will Rogers "Portfolio" Film Series

Pathe will release as one-reel features the film version of Will Rogers' famous trip abroad. The company asserts it has paid the highest price ever paid for short features for the pictorial record of this jaunt made famous by "our Unofficial Ambassador's" "Letters of a Self-Made Diplomat to His President," published as a series in the Saturday Evening Post over a period of months, and through his daily cable dispatches addressed as "confidential information for the President—and the rest of the United States, and published in newspapers throughout the U. S. Rogers has written the titles.

The first stop that "America's Ambassador without Portfolio" makes is in Dublin where the theatre audience as sightseers under Rogers' guidance meet President Cosgrove and see the country. That subject will be nationally released by Pathe on March 6.

German Film at Cameo

"Slums of Berlin," a new German importation, will be given its New York premiere at the Cameo Theatre on Sunday, January 23. Aud Egede Nissen, sister of the celebrated Greta, and Bernard Goetzke, a European leading man of note, have the principal roles. The picture is being presented in America by Walter W. Kofeldt, of the Imported Pictures Corporation.

Breaks Capitol Record

For the first time in the seven years' history of the Capitol Theatre, New York, a feature picture has been held over for a third week. This is "The Flesh and the Devil," the M.-G.-M. film presenting John Gilbert and Greta Garbo.

Felicitations in Order

P. D. Cochrane, Universal secretary, has become a grandfather, the first "U" home office head to attain that distinction. It happened at 7 a. m. Monday morning when a son was born to his daughter, Mrs. James Callahan, of Washington, D. C.

Rothacker Names Moss

Howard S. Moss has been put in charge of the new Rothacker New York office at 542 Fifth avenue. He is well known as an advertising and film man.

United Artists Enters Detroit Theatre Field

United Artists Theatre Circuit, Inc., through Dennis O'Brien, lawyer, representing Joseph M. Schenck, chairman of the board, has closed a $3,000,000 deal for its Detroit theatre. The 2,000-seat theatre and an 18-story office building will be erected at the northeast corner of Bagley avenue and Clifford street, behind the Hotel Tuller.

With construction about to begin on the Los Angeles United Artists Theatre and the Fifth Avenue Theatre, Seattle, entirely remodelled as a United Artists pre-release theatre, the Detroit house is the third in the chain of twenty originally announced by Joseph M. Schenck.

Ehrenreich to Wed Soon

Max Ehrenreich, United Artists' general manager for the Argentine, Paraguay, Uruguay and Chile, and Miss Augusta Offer, daughter of Mr. and Mrs. Harry Offer of Cleveland, will be married January 30 in Cleveland. Moe Streimer, manager of United Artists' New York Exchange, will be the groom's attendant. They will sail February 5 for Buenos Aires.

Uniform Daylight Saving

There is a possibility of more uniform daylight saving in New York State this year through the introduction this week in both houses of the Legislature of a bill providing that no city or village can have daylight saving earlier than May 15 and not later than September 15.

Penn. Meets April 24

Arrangements are being made for the seventh annual convention of the M. P. T. O. of Western Pennsylvania and West Virginia. The dates are April 24, 25 and 26, and the place the William Penn Hotel, Pittsburgh. The committee comprises Messrs. Friedberg, Herrington and Rosenberg.

Davis Convalescent

Owen Davis, the dramatist, and at present a member of the scenario staff of the Paramount Long Island Studio, is recovering from the effects of a minor operation. He expects to return to his office the latter part of this week.

Harvey Joins Fox News

E. L. Harvey, well known newspaper and publicity man, has joined the editorial staff of Fox News.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newburger, Henderson & Loeb, 100 Broadway, New York City, exclusively for the Moving Picture World.

There have been no signs of a change in the general market condition. Average prices of different classes of securities are about the same as they were last week. Film stocks are no exception to the rule. Cheap money is certainly having a good bit to do with current operations, and as we said at the beginning of the year, we do not believe there will be any stiffening of rates for the next three months. Call money dropped to 4 per cent, which is as low as it has been for over a year. In view of this market condition, we continue to urge caution in commitments.

Famous Players, after going down to 110 1-8 last week, started on the upward trend, reaching 112 1-2. As we mentioned last week there was no substantial reason for forcing this stock down. Loew's, Inc., although actively traded in, was not able to run up to its high of last week, 48 7-8 being the best it could do. Warner Bros. is holding up well and there are optimistic reports around regarding earnings between now and the next statement period.

UNIVERSAL CHAIN THEATRES

Definitive 8 per cent Preferred and Common stock certificates are now exchangeable for outstanding allotment certificates at the Chase National Bank, 57 Broadway, New York City.

B. & K. DIVIDENDS

Balaban & Katz this week declared the regular monthly dividends—25c a share on the common stock will be paid on Feb. 1 to holders of record Jan. 20. 25c a share on March 1 to holders of record Feb. 17, 25c on April 1 to holders of record March 21. The quarterly dividend of 1 3-4 per cent was also declared on the preferred stock, payable April 1 to holders of record March 21.

We give below some interesting data on film stocks actively traded in on the New York Stock Exchange during the last year.

Eastman Kodak common, no par. Sales for year 229,700. Highest price 136¾ on Dec. 27. Lowest price 106 5-8 March 30.

Famous Players common, no par. Sales for year 2,538,150. Highest price 127½ on June 11. Lowest price 103 1-8 Jan. 19.

Famous Players pfd. $100. par. Sales for year 35,900. Highest price 124½ on Dec. 6. Lowest price 115 March 31.

Fox Film "A." Sales for year 956,800. Highest price 85 on Jan. 2. Lowest price 55⅛ March 31.

Loew's, Inc., common, no par. Sales for year 1,070,100. Highest price 48⅜ on Dec. 6. Lowest price 34¼ March 2.

Motion Picture Capital common, no par. Sales for year 174,800. Highest price 23½ on June 3. Lowest price 10¾ Dec. 28.

Pathe Exchange "A." Sales for year 723,015. Highest price 83 on Jan. 7. Lowest price 32¼ Nov. 30.

Warner Bros. "A" par $10. Sales for year 3,352,300. Highest price 69¼ on Sept. 14. Lowest price 12 June 11.

Toning up the Baby

Two Persistent Has-Beens

BACK in the old days when film was film—and very little else—two prime factors dominated the business. One of these was footage and the other the "run." Thirty years later film no longer is "just film," but runs through all grades from filler, through feature to super-feature, super-super-feature and road show, and the pre-release in one key city may be three or six months old in another. And still the demi-gods are footage and runs. Until we can dump these relics in the ash can of the past, they are going to remain an antiquated clog on the feet of film progress.

When film was no more than pictured action, a flat price per foot was the fair sales standard. Today it is archaic to regard length as the visible sign of excellence. Too often length is gained at the cost of entertainment value, and the picture that would be a gem in five thousand feet is padded with an additional two reels to make it a feature and really ceases to be a feature when spun out to conventional feature length.

It is very true that film is no longer sold at a flat price per foot. We have passed the extreme crudity of the yardstick, but any film salesman will tell you that it is impossible to get a feature price for a five-reel picture, no matter what its excellence. And a really meritorious production must go to at least seven reels to sell for more than "program" price, even though in five reels it may be far more of a feature than it is in seven.

We are still fettered by the yardstick from the studio to the box office. The producer thinks of his product in terms of footage. The exhibitor virtually sells so many reels of entertainment. If he has a seven-reel feature, he may cut out his two-reel comedy. It he has a "program" five he adds that much comedy. In season and out his show must run about a pre-determined footage—and the audience pays the penalty by having to watch a draggy show.

Why should it not be possible to sell a program upon its merit rather than on the length of its main attraction? If a good five-reel feature will draw actually more money than the same thing in seven reels, why not pay a seven-reel price instead of demanding a full seven-reel length with two thousand feet of boresome action? It may require a little educational campaign, but if all will work together, the public can be educated. It will take far less argument than was required to advance admission from five to ten cents.

And we would have more perfect pictures and fewer overstuffed inflictions.

In the same way, why not let the small-town manager get a picture about the same time as the cities—not day and date, but within a reasonably short time—instead of making him wait a year or two for age to bring the product within his means?

It would mean just as much money to the producer—and more to the exhibitor. What do you think?

What A Long Run On the Big Lane Means to the Box Office

A scene from the Fox production, "Summer Bachelors," showing a section of the skyline of Manhattan.

BROADWAY

By CHARLES EDWARD HASTINGS

THE BOX OFFICE VALUE of "long run" Broadway specials and super-productions, road shows and key city runs, to the ultimate exhibitors is discussed, here, by some of the best showmen in the business, at a period in the history of motion pictures when more "long runs" than ever are holding down the screens in Broadway theatres.

"The Big Parade" this week sets a new record for Broadway. With sixty-two weeks chalked up, and with upwards of $1,250,000 take in at the Astor Theatre, this King Vidor production for Metro-Goldwyn-Mayer carries on, indefinitely. A remarkable advertising campaign has accompanied not only the New York showing, but also the road shows. This is true of "Ben-Hur," and all other Broadway run pictures.

The almost unbroken chain of long run pictures on Broadway, from "The Birth of a Nation," the D. W. Griffith opus that ushered in the higher price era, down to the present time, clearly indicates, experts assert, the value of Broadway runs in building up business outside the Metropolis on any "big" picture.

Pictures that have merited these prolonged showings, and have stood up under all governing conditions, show added profits, the experts assert, to the ultimate theatre owners booking them.

Showmen in the motion picture field, deviating not at all from the facts upon which legitimate showmen operated in the past, and still operate today, look to the New York City success, and its attendant publicity, to enhance the value of the show in other cities.

The big Broadway successes in the legitimate theatre, whether musical comedy, plays like "Lightnin'," "Abie's Irish Rose," etc.,

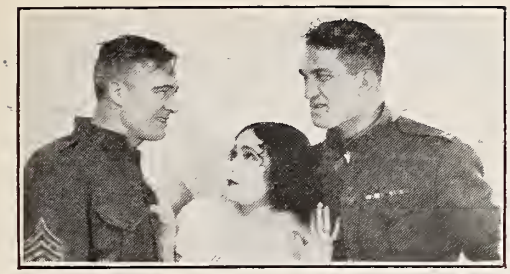
Jack Gilbert and Renee Adoree in "The Big Parade" for Metro-Goldwyn-Mayer. (Left)

Sid Chaplin in "The Better 'Ole" for Warner Brothers eats a "dog."

Ramon Novarro as "Ben Hur" for Metro-Goldwyn-Mayer.

Ivan Moskin and Natalie Kovenko in "Michael Strogoff" for Universal Film de France.

John Barrymore and Mary Astor in "Don Juan" for Warner Brothers. (Right)



Edmund Lowe, Renee Adoree and Victor McLaglen in "What Price Glory" for Fox.

William Haines and Carmel Myers in "Tell It To The Marines," Metro-Goldwyn-Mayer.

Showing Lillian Gish in a scene in "The Scarlet Letter" for Metro-Goldwyn-Mayer.

met with greater success throughout the country, showmen assert, than would have been the fact had there been no protracted Broadway run. The city of Erie, Pa., is classified in legitimate theatre stastistics as "a three-day stand." "Abie's Irish Rose," backed by its tremendous New York record run, played twenty-six weeks in Erie. The publicity via. the many newspaper syndicates that reach all parts of the United States is no small factor in building the fame of a Broadway production, stage or screen, and the skilled publicity hounds appreciate this fact.

In addition to the population of more than 6,000,000 in the Greater City, and a few added millions in suburban towns and adjacent cities, one skilled analyst in the motion picture field points to the fact that New York City has a daily transient population of 100,000, and with a major portion of this classification seeing the big pictures in New York, the things they tell the home folks following their return spells excellent business for a picture when it plays outside "The Big City."

Big pictures now enjoying long runs on Broadway include:

"Beau Geste" (Paramount); Criterion.
"The Better 'Ole" (Warner); Colony.
"Don Juan" (Warner); Warner.
"Tell It To The Marines" (M.-G.-M.); Embassy.
"The Fire Brigade," (M.-G.-M.); Central.
"Old Ironsides" (Paramount); Rivoli.
"Michael Strogoff" (Universal); George M. Cohan.
"What Price Glory" (Fox); Harris.

Howard Dietz, Director of Publicity and Advertising of Metro-Goldwyn-Mayer, stressed three points in his survey of the value of a Broadway run to the ultimate exhibitor.

"The exhibitor derives a great many advantages from a Broadway run," Mr. Dietz said.

"First, the Broadway run enables the theatre owner to capitalize on his booking by giving his patrons something at popular prices that had previously been established at extra prices.

"Second: It gives the theatre an attraction already known to the public through the previous run, and the showman takes advantage of the bally-hoo which goes with the long run picture.

"Third: It gives the theatre a ready-made advertising campaign, which has actually been tried, and proved to be of value."

"Briefly," Mr. Dietz added, "that is the way I sum up this situation. It is always worth more to a theatre owner to pay more, if he gets more. His intake must be greater, if his product is better."

Mr. Dietz went into details regarding his recent big runs, which include "The Merry Widow," "LaBoheme," and "The Scarlet Letter," released to exhibitors following the Broadway runs, but not road showed. He also discussed the road shows, asserting that theatre owners will find the M.-G.-M. road show product of great value when it is finally released. J. J. McCarthy is handling the road shows of "The Big Parade" and "Ben Hur."

Robert E. Welsh, Director of Advertising of Universal Pictures Corporation, the analyst above referred to, added:

"William Wrigley did not spend $200,000 a year for an electric sign on Broadway to sell his wares to blase New Yorkers. Not at all. He was reaching out for the many millions of transients who glimpsed his unique advertisement, and took the story back home with them. This is the fundamental thought underlying Mr. Laemmle's electric signs along Broadway. They have been up for a number of years. The folks are taking 'Michael Strogoff' home with them today, just as they talked of 'The Phantom of the Opera', 'The Hunchback of Notre Dame,' and other U supers not so long ago. This means added revenue to the exhibitor, later on."

Harry D. Buckley, Vice-President of United Artists Corporation, and formerly the personal representative of Douglas Fairbanks, never fails to emphasize his faith in the fluctuating "hotel population" of the Metropolis. The records show that "Don Q" and "The Black Pirate" played eight weeks on Broadway; "The Three Musketeers" and "Robin Hood" played ten weeks; "The Thief of Bagdad" played thirty weeks. Mr. Griffiths' "Orphans of the Storm" played twenty-two weeks, and his "America" enjoyed a long run. Samuel Goldwyn's "Stella Dallas" played twenty-five weeks at the Apollo.

"It has been my experience that a Broadway run adds tremendously to the subsequent box-office value of a picture," Mr. Buckley said."

Victor Shapiro, Director of Advertising and Publicity of United Artists, points out that "Stella Dallas," the Henry King production for Samuel Goldwyn, after playing twenty-five weeks in the Apollo, moved up to the Capitol, and played to capacity for two weeks.

"This picture," Mr. Shapiro added, "later went out through the country as a striking example of the value of Broadway treatment in advertising and publicity. It was a clean-up for showmen, playing Chicago four weeks; Philadelphia, four weeks; Los Angeles, six weeks, while Akron, Ohio, kept it seven weeks."

(Continued on page 296)

Charles Ray and May McAvoy in "The Fire Brigade," another M-G-M.

Wallace Beery and George Bancroft in "Old Ironsides" for Paramount.

A scene with Ronald Colman in "Beau Geste," for Paramount.

Photo by Underwood & Underwood

Charles Spencer Chaplin

The Spotlight Turns Yellow

Reformers For Hire Are Only Eager to Seize on Chaplin, But the World Will Judge Him As An Artist and a Victim

By SUMNER SMITH

EVERYBODY'S having a good time with Charlie Chaplin. His private life, as disclosed by a bitter wife, is just as entertaining as his films. Of the "saddest of men" they are saying, according to their viewpoints:

"He's just like all movie people—rotten to the core."

"Kick Chaplin off the screen."

"Isn't he the poor fool, though?"

"Well, I feel really sorry for him."

And from a distance comes the whisper, "Get busy on this Chaplin case. It's a good moral issue, just the thing we need to get us publicity and help us raise funds for our reform movement."

Charles Spencer Chaplin has arrived in New York. He is being duly interviewed. Newspapermen will be on his trail for weeks. They will note every infinitesimal detail about him. Already they report that, as he stepped off the train, he carried a copy of the Atlantic Monthly.

How many people have found it significant that the erstwhile music hall buffoon should read a magazine appealing to the intellect? And yet that copy of the Atlantic Monthly is the real clue to Chaplin's dilemma. That is because it is a real clue to Chaplin himself.

With the winning of a certain measure of financial independence Chaplin became a student and, because he dreamed dreams, a poet and idealist. He sought to unravel the hidden truths of life, and became restlessly discontented because he failed, as the wisest of graybeards have failed. Principally he sought beauty.

There is such a thing as a practical idealist. Chaplin lacked the logic. Like all simon-pure idealists he has come a heavy cropper.

Chaplin in his library and Clemenceau at his beach home are both striving toward the same end. They delve into the profundities of life, seeking truth. Clemenceau is nearing the end of a long career replete with experience. The philosophy of the "Tiger" is clear and hard-headed. Chaplin is young and restless and tremendously discontented. He is even discontented with himself, which is a bad thing. He follows the rainbow to see where it ends, while Clemenceau studies the stars with a mathematical chart at his elbow. Chaplin loves beauty, Clemenceau fact.

Chaplin's discontentment with himself and life, and his love for beauty, have gotten him in his present fix. In this way. Let the cynics laugh, but beauty is found in woman. Love reveals beauty to dim eyes. Chaplin is an idealist who has an infinite capacity for love. He must have love so that he can see beauty. And he has not chosen mates, it seems, who are compatible. They haven't understood him, and they couldn't show him the way to beauty. The dreamer has to be shown.

What will be the outcome of this avalanche of unfortunate publicity? People who voiced virtuous indignation over "Fatty" Arbuckle predict ignominy for Chaplin. The cases have nothing in common. Arbuckle was a comedian, Chaplin is an artist. The circumstances are much different. The theatre that advertises a defiant double bill of old Arbuckle and Chaplin pictures misses the issue. This matter is much bigger than any hostile gesture at screen censorship.

We think that the public will stand by Chaplin, at least until he has had his day in court. That is not necessarily because the public will show good sportsmanship. It is because Chaplin was never the swanking hero of the films but the comic target of misfortune. He was, and is, wistful and very human. So we think that the public will be fair simply because it likes Chaplin.

Incipient movements to ban Chaplin films seem not to be gathering headway. Another two weeks will tell definitely. After the salaried reformers have hurled their bombs. And other politicians have had their say.

On the contrary, Mrs. Clayton Sedgwick Cooper, president of the Miami Beach Women's Club, announces that the club is petitioning theatres to show all pictures obtainable of Chaplin. She is counteracting "silly agitation which women's clubs have taken in regard to Chaplin's pictures." She says that "patrons of picture theatres will be the losers if Chaplin's films are barred." A bit of an old Chaplin reel at the Hippodrome last Saturday aroused hearty applause.

The next two weeks will decide Chaplin's fate. We say that because we have little doubt of the outcome of the divorce suit, insofar as Chaplin's personal reputation is concerned. He will be grilled and toasted to a turn for the edification of a vast audience. But we think his reputation will escape pretty nearly intact. What if he is held up to the world as a fool? That will only enhance how human he is.

Chaplin will carry the scars of the trial a long time. Probably a sensitive nature like his will carry them forever. It will be a good thing for him if he can remember the old saying, "The great in this world are there to amuse the public, even with their funerals." They always have.

by the way

Carl Laemmle's Sixtieth Birthday Marks Twenty-First Anniversary Of His Entrance Into Motion Pictures And Tenth Year Of His Famous Exhibitor "Straight-From-The-Shoulder" Talks

Newspaper Advertising At Lower Rate Might Solve "Over-Seating" Problem

Chaplin, Who Made Millions Laugh, Now Weeps, In Silence, Alone

IT must have given Carl Laemmle a wonderful thrill as he looked over the notable assemblage in the Biltmore, Los Angeles, last Monday evening, gathered in honor of the sixtieth anniversary of his birth, and in imagination leaped the years that stretch behind to that day, when—a poor emigrant boy—he set foot for the first in America, the Land of Opportunity.

●

AGAIN he must have felt an immense and proper pride as he viewed the reproduction of his *first* motion picture theatre, the *White Front,* the modest establishment which he opened in Chicago just twenty-one years ago, as he saw it again erected in the Biltmore's great ball room, and thought of the hopes and fears, the struggles and heartburnings, that have marked those years since in the upbuilding of the great motion picture organization, which his genius and steadfastness has created and which rejoices in his leadership more today, perhaps, than at any previous period of his long and useful career.

●

YET great as a showman, great as a financier and organizer, as Carl Laemmle surely is, it is not altogether or only for these things, that the company at the Biltmore last Monday gathered to do him honor, nor why unnumbered thousands elsewhere held him affectionately in their thought.

●

AS Carl Laemmle, President of Universal, the straight-from-the-shoulder fighter (and, by the way, add another anniversary to the two already named, the same being the tenth of those famous *"straight-from-the-shoulder"* talks, which have long been household words among exhibitors everywhere) as Carl Laemmle, the big man, ever ready to take the side of the little fellow against the greatest odds, he has won the respect and regard of all, but it is as *"Uncle Carl,"* the gentler, far more intimate designation by which he is known everywhere, that one gets a glimpse of what manner of man Carl Laemmle really is.

●

THIS is the man whom Hollywood and all the world honors and holds, in sincere and affectionate esteem and he has not his counterpart in all this industry.

●

ON your sixtieth birthday, and on all other days, "Uncle Carl," we join in saluting you with the rest of this great world of motion pictures, and for many, many more birthdays, we hope it may be permitted us to do the same.

●

YOU are *great,* "Uncle Carl," because you are *what you are,* and because your heart is always in the right place.

●

MAY your years be many and full of happiness!

●

THE question of *"over-seating,"* regarded already as serious in many large cities and said to be threatened in others, where theatre building activity has been most marked, has in it a distinct thought for the newspaper publisher, as well as the motion picture exhibitor, whose especial problem it is.

●

WERE the theatres showing motion pictures in these localities afforded the *run-of-paper* rate for their advertising outside of the regular amusement directory with its special high rate, which makes the cost prohibitive for the exhibitor now, who would use larger space, there would soon be a difference on the profit side of the balance sheets of both the theatres and the newspapers.

THERE is a chance here for some real missionary work by any progressive showman, looking to a better understanding and a more intelligent co-operation between the theatre and the business office of the newspapers, which ought to be mutually financially advantageous.

●

IT is the box office that counts for the newspaper, quite as much as it does for the theatre, and if the exhibitor can fill his empty seats by using big newspaper space (which he cannot now do profitably where the present penalizing rate is applied) the increased income which may be developed for both newspaper and theatre is obvious.

●

WE should like to hear from live-wire exhibitors on this subject, and do not hesitate to suggest that a special visit to the advertising or business manager of their local newspaper to discuss this idea, may well be productive of good results for all concerned.

●

THE marital difficulties of the Chaplins, which are having such an airing in the press, present a serious problem for the industry from many angles.

●

MUCH wrong may be done Chaplin, personally, and much injury to the motion picture, by too hasty judgment on the part of exhibitors and public alike.

●

MANY ministers, woman's clubs and civic organizations have already gone on record, declaring that under no circumstances should the present notoriety, which his domestic difficulties have created, be permitted to militate against Chaplin's pictures, on the ground that to do so would be unwise and unfair both to Chaplin and the public, until his side of the case, at least, has been fully passed upon by competent authority.

●

OTHER ministers and other individuals, clubs, etc., motivated largely by the opportunity for a little cheap publicity, will doubtless raise an outcry against the unhappy comedian, aimed to destroy him before he can utter a word in his own defense.

●

IT is against such as these, that every fair-minded and right-thinking individual, but especially all who may be interested in the welfare of the motion picture, should lift a determined voice and oppose in no uncertain way all efforts to pre-judge and condemn this man, who has made millions laugh, who has brought joy to countless thousands and who now weeps, in silence, alone.

●

CHARLES CHAPLIN is a great artist and like all other artists, ought not to be strictly held to the rules which are supposed to govern the conduct of the common run of mankind, but rather should he be judged by the merit and value of his contributions to the world, in beauty, happiness or heart appeal.

●

WAS there not *One,* who said: *"Let him who is without sin, first cast a stone?"*

Merritt Crawford

International Newsreel Photo.
Searching the ruins for bodies in the wreckage of the Montreal theatre.

Panic Prevention *and* Its Problems

Within Three Days of Montreal Disaster An Audience Files Calmly From a Theatre in New York—The Answer Is Preparedness

By EPES W. SARGENT

TWO weeks ago nearly eighty lives were sacrificed to unpreparedness in a theatre fire in Montreal. It served to give tragic emphasis to the recent article in *Moving Picture World* urging the importance of regular fire drills.

The newspapers the country over carried flaming stories of the tragedy. A few years ago the attendance at the picture theatres would have fallen off materially. And at that time those who did come would be so nervous that little would be required to stampede the hardy adventurers who would have entered the theatre feeling that they were taking their lives in their hands.

Only three days after the catastrophe the auditorium of one of the New York theatres catering to the family patronage became filled with smoke as the result of a small fire in one of the stores adjacent to the house.

An audience of some 800 *persons quietly filed to the street. Cool-headed attendants at the Audubon Theatre, a William Fox house, emptied the house without a panic.*

It may be argued that in the Fox theatre the conditions were different; that there was no gallery filled with unattended children. That may sound like a plausible argument, but it is not. Children are no more sensitive to the mob panic than their elders. Fear is not a matter of age.

There was just as good material for a panic at the Audubon as there was in the Laurier Palace. The only difference lies in the fact that the Audubon was more staunchly built and the attendants better trained.

When the emergency came the Fox staff was ready. They reassured the audience and then got them out quietly. They knew what to do, and they followed instructions.

Could there be any more powerful argument in favor of regular and intelligent fire drills?

So far as the newspapers have been able to develop the facts, the panic at the Laurier followed the action of one of the employees in chopping a hole in the floor. Smoke was observed coming from a crack in the floor. Some one ran for an axe and ripped the boards up, giving the smouldering spark the oxygen it required to burst into live flame.

Probably the fire had been developing for some minutes; at the least. It had not yet become menacing. There was plenty of time in which to dismiss the audience before the floor was opened. In any well conducted house the first thought of every person on the staff would have been of the audience. They would have been gotten out before anything else was done.

Here the evidently untrained employees had but a single thought. There was a fire. It should be put out. No thought whatever seems to have been given the tiny patrons.

Surely it must have been realized that the stairway was dangerous. In a properly planned fire drill someone would have been told off to guard the head of the stairway; to see that the steps did not become packed. That person should have jumped for the stairway at the first indication of the slightest danger. Getting there in time, he could have held back the panic-stricken youngsters to permit a more orderly flight. Instead, the children in their mad rush piled into the well, and most of them died from suffocation and pressure rather than from the fire and smoke.

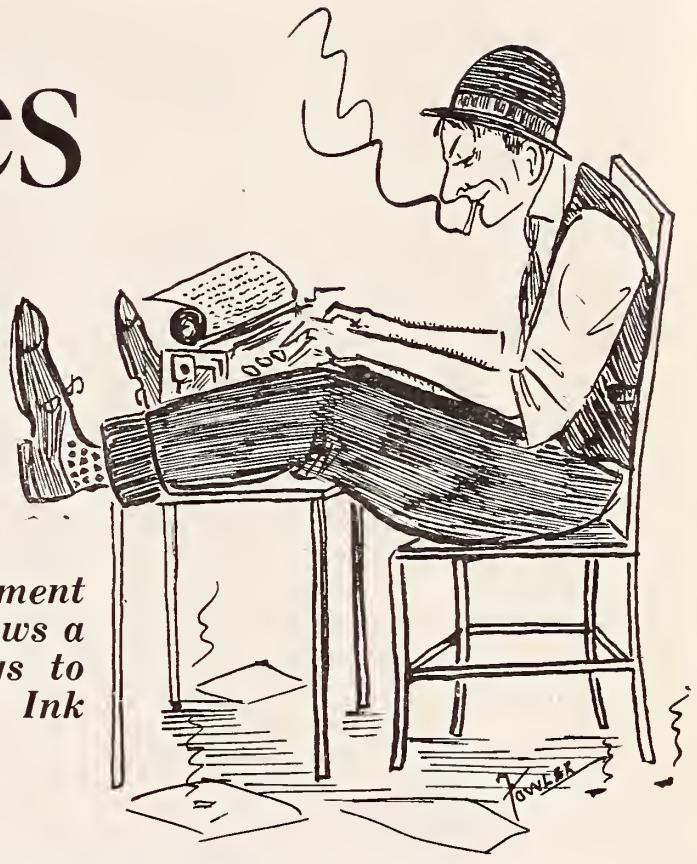
A dozen times in the last couple of years there have been fires which might easily have been attended by fatalities save for good management, but fire drills, plus a marked change in the newspaper methods of handling such stories, have avoided even minor panics. Ten years ago the papers made much of "film explosions" and similar flashy headlines. Today they hold more closely to the truth and do not perpetuate the bogey of "Fatal Film Fire" in the headlines.

And another strong factor has been the exit notice, originated by the New York Fire Department heads, and now copied all over the country. This notice is required to be printed on all New York programs. It is required in many other

(Continued on page 306)

The Fox Audubon Theatre in New York, where there was no panic, owing to preparedness.

Two Sides to A Story



What the Producing Company's Press Department May Rank as First Rate Copy Sometimes Draws a Blank From the Showman—There Are Ways to Get Together Under the Spell of Printers' Ink

By GUY FOWLER

With Sketches by the Writer

EVERY now and then some writer in a motion picture publicity office turns out a gem of a story. It has the three essential factors of a good yarn—a clever start, an interesting body and a strong finish. It isn't blurred with superlatives and bloated with quotations from the producer. In short, it's a story without "blaa."

The copy is broadcast, either in a press book, a clip sheet, or by multigraph. When the clippings begin to come in at two cents apiece, the director of publicity finds that the story "got a good ride" all the way from coast to coast. He sometimes congratulates the writer and sets him down as a likely candidate for other jobs of writing.

But when the same young man undertakes another assignment the result is not so good. The story may read well enough, but it doesn't sound convincing. It has words, but lacks feeling. It has facts, but they don't bristle with sincerity. And on that one the clipping service makes little or no profit.

A little investigation may reveal the cause. In the case of the first story the writer in all probability, had some first hand knowledge of his subject. In the second he was writing to fill space because the chief called for copy. Take an example—say, a publicity story for a picture dealing with court procedure. The writer had been a court reporter and he understood the shades and tones that filter into the dry atmosphere of justice. He wrote a story, then, which described a thing he knew about and did it in such a way that others read it and understood.

But when the second assignment came along it had to do with a picture of the South Sea Islands and he had never been there, nor had he bothered much to read the Saturday Evening Post. Accordingly, his story about the tropics was about as convincing as warm ginger ale on the following morning.

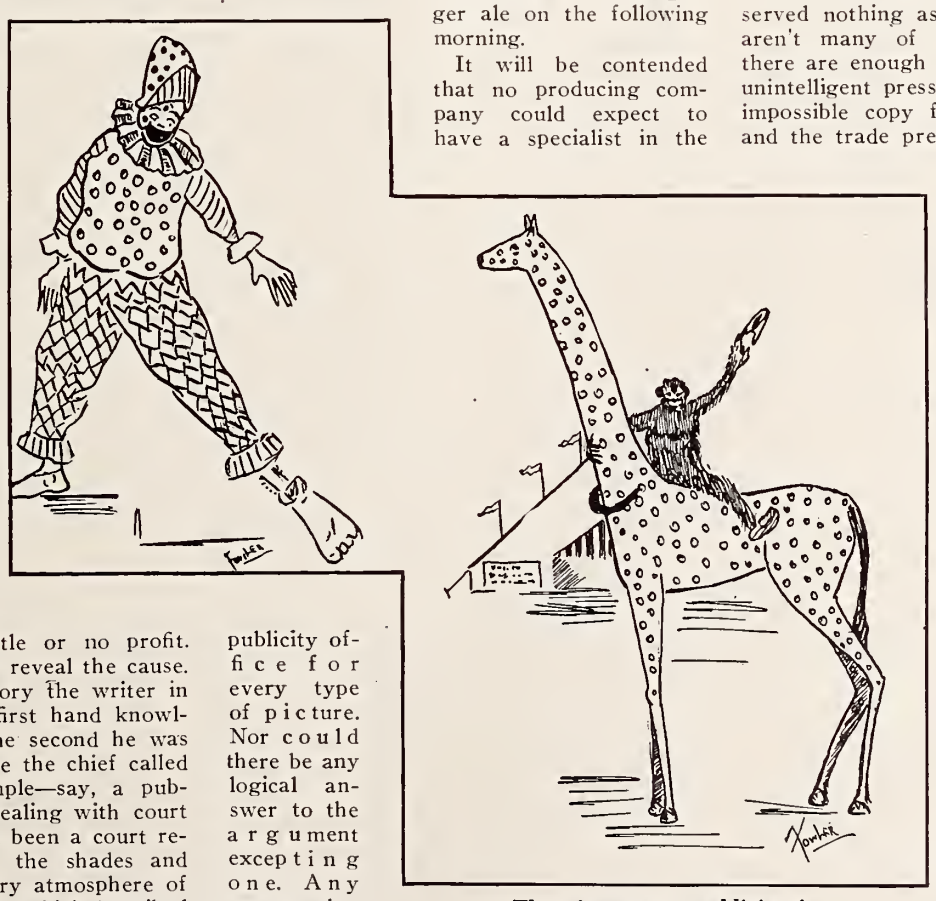
It will be contended that no producing company could expect to have a specialist in the publicity office for every type of picture. Nor could there be any logical answer to the argument excepting one. Any person who ever really worked well was a specialist in that line of work. And a really good, businesslike newspaper man can write specials about any subject that ever sprang into the mind of the most imaginative scenarist.

The trouble in the publicity departments is in writers who lack experience, who have traveled little and read less—who have observed nothing as they went along. There aren't many of them, thank heaven, but there are enough to turn out some painfully unintelligent press books and some woefully impossible copy for newspapers, magazines and the trade press.

In time of heavy production publicity writers have to work swiftly under pressure. For that particular reason it is pointed out that newspaper writers have to do the same thing three hundred and sixty-five days a year. Time, tide, taxes and a printing press stop for no man. Why, then, should any but a trained news writer be expected to produce material for newspapers under conditions that virtually parallel those in a newspaper's ordinary routine?

The producers are paying salaries that are superior to those paid by most newspapers for ordinary reporters. A superior reporter in New York City draws from a hundred to a hundred and fifty dollars a week. If he's extremely good he spends about twice

(Continued on page 296)



The circus gets publicity in wholesale lots.

HERE'S handing a big bouquet of happiness and good wishes to **"Uncle Carl" Laemmle,** who celebrated his **Diamond Jubilee** on Monday, Jan. 17, at Universal City, attended by the feasting and rejoicing of his great organization.

Sixty years young, with more than one-third of his active and useful life spent in service to the motion picture and its progress and development, **"Uncle Carl,"** as he is everywhere affectionately called, must look back over the years with supreme satisfaction. May they rest lightly upon him and that many more years, equally useful and equally active, may await Universal's president, will be the wish of all in the industry.

*

Canon Chase, who ever strives to be the tack that elevates the motion picture industry, whenever it wants to settle down, is at it again. The good **Canon** is still chasing the moth-eaten and out-worn will-of-the-

wisp of Federal Censorship for the motion picture, but he's getting somewhat out of breath.

The best reason he can now assign for governmental supervision of films is that "commercially it (the movie) has succeeded in bringing America into disrepute" among foreign nations.

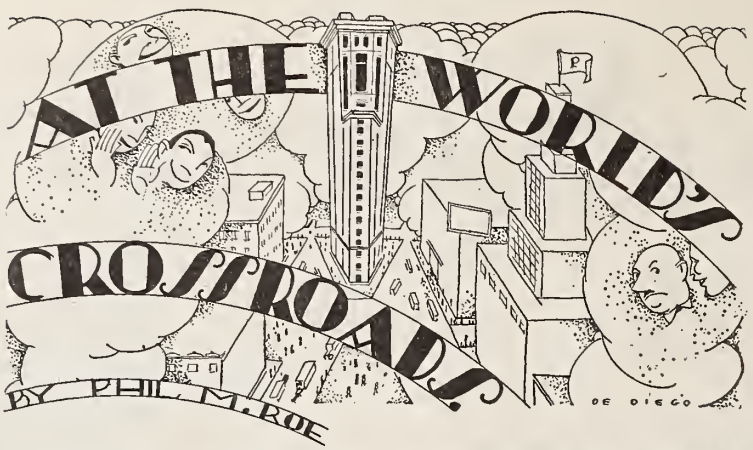
The hell it has, **Canon,** and you know it, quite as well as we do. The motion picture is selling and proclaiming the superiority of American goods in every part of the world and this is the real reason for the "disrepute" to which you refer. Other nations may object to this, but it hardly calls for Federal censorship.

As usual the worthy **Canon** has missed fire. His ammunition is all wet. Our suggestion would be for him to load up with something else than the movies next time. He is getting to be appreciated here less and less. Maybe the British might like to hire him?

*

Frank Pope radios that "over 600 actors in **The King of Kings** will be pensioned for the rest of their lives by **Cecil B. De Mille."**

We were about to send out a hurry call to some of the hungry "extras" we see daily in our peregrinations along the Main Stem, to jump a fast freight for Hollywood, when we read the rest of the message. The **"600 actors"** are pigeons, so we'll just add another "birdy" to **Frank's** score and let it go at that.



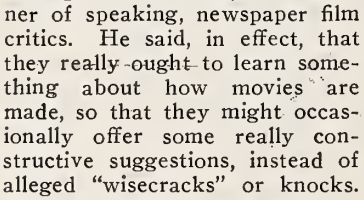
Every one in the trade is commiserating with **Jim Beecroft,** New York manager, for **Exhibitor's Herald,** who a fortnight ago, fell on the ice near his home in Mamaroneck, N. Y., and broke his hip. **Jim** has a host of friends and as he is apt to be laid up for several weeks, it may not be amiss to suggest here that those who read this notice sit right down and write him a letter.

It is notable that this is the fourth accident of the same nature to occur in the Beecroft family in past years, Jim's father, mother and elder brother, **Judge Edgar Beecroft,** all having suffered from similar injuries. Our best hope is that **Jim** will be back at his office at the earliest date possible for the doctor to get him in shape, and if good wishes would do anything for broken hips, his would have been healed already.

*

Francis X. Bushman, at the **A. M. P. A.** luncheon, must have made a lot of ears burn among our esteemed, in a manner of speaking, newspaper film critics. He said, in effect, that they really ought to learn something about how movies are made, so that they might occasionally offer some really constructive suggestions, instead of alleged "wisecracks" or knocks. In doing it **Frank** may have invited the lightning to strike in his locality, but all the same he will have a lot of sympathy, when the storm breaks.

Incidentally, it is interesting to note that **Francis X.** looks as fit as we ever saw him and as ath-



letic as he was in the days he first starred for Metro, when they took him away from Essanay, oh, ever so long ago. This tip is for the benefit of some young and lusty critic, who might be tempted to take him on, otherwise at close quarters. It may prevent vain regrets, or save some city editor the trouble of getting a new movie critic.

Any one who says **"Whoops, my dear!"** to **Bob Welsh** better have his running shoes on. As a juvenile ailment, whooping cough doubtless has its place in fireside conversation, when some of the family is so afflicted.

As a piece of persiflage, around the office, however, though it may go well enough for a couple of days, it is apt to get tedious in time. That time is now past, as far as **Bob** is concerned, we are given to understand, and this warning is posted herewith, for the public safety. **Bob's** "whoops" have faded and all is quiet at Universal. So don't start anything.

*

"The Man With The Mop" might be the title of **Arthur G. Whyte,** the extremely modest, but important executive, who has been re-organizing **ProDis-Co's** activities at the New York end. In his long career in the

film business he has had more unpleasant, and for the ordinary man, distasteful, tasks wished on him than most, but he has invariably performed them with an efficiency and an ability, that has been noteworthy. Where the average busy film executive, plays—say—two or three hours a day, **Arthur Whyte** allows himself hardly more than a half hour of relaxation. For all that he isn't a mere machine, but a regular fellow. Ask any of his golfing associates at the Rye Country Club.

*

Bob Kane, after assigning **Joe Boyle** to direct, and **Ernest Haller** to photograph, **"Night's Playgrounds,"** his next feature for **First National,** now under way at the Cosmopolitan Studios, decided that he must have some really eminent authority on the subject, to write the adaptation. So he borrowed **Forrest Halsey** from **Famous Players.** Now Bob's all set, for as an authority on **"Night's Playgrounds," Forrest** knows his groceries.

ADOLPH ZUKOR has talked over the trans-Atlantic telephone to **Famous Players'** British representative, **John Cecil Graham,** in London, and **Robert Lieber,** president of First National, through the same medium has addressed the annual convention of his company's sales executives of the United Kingdom, also held in the British metropolis. Photographs of both executives at the telephone were transmitted by wireless and reproduced in London a few hours afterward.

It may not be long now before we shall see the premiere of some great motion picture tak-

ing place simultaneously in New York and London, while the machine, which is projecting the picture, is being operated in Hollywood. These are great days.

*

Virginia Morris, who aims to keep **J. M. Bachmann** and his **Famous Attractions** in the Public Eye, as much as possible, and suceeds very well, as nearly as we can find out, has returned from a trip to Atlanta and New Orleans. She had a most enjoyable outing and, according to report, only went to New Orleans to sleep. She is back, thoroughly rested, without having had even one sasserac cocktail or orange blossom.

Whether she had hoped to see **Earl Carroll** while in Atlanta is not known, but, if so, she must have been disappointed. **Virginia** says she is going to make the tour next year, however.

*

Harry Hershfield, president of the **Cheese Club,** has been made an honorary member of the **A. M. P. A.,** a graceful gesture by **President Walter Eberhardt** and the **A. M. P. A.** directors in recognition of **Harry's** many services

and friendly co-operation to the organization. Somebody ought to have thought of wishing it on him long ago, for **Harry** has been the **"Covered Wagon"** of the **Ampas** for a long time, always a surefire after-lunch attraction, and the band-wagon of the **Ampa's "Big Parade,"** when ever they have craved real entertainment. Congratulations to both.

"And a perfect lady, too," he raved. "Do you want to get into the movies?"

The Short Short Story of a Movie Man Whose Ambitions Led Him to Look Too High

BIG TIME TIMBER.

By Sumner Smith.

"ALWAYS there is something wrong with my stars," mourned Samuel Schwartzenwalder, producer. "Yvonne is to tiny that I oughta put her in short dresses, Mary gets tight every Friday night and bruises easy, and Florabelle's feet cast shadows. Now where can I find me a nice young girl with oodles of looks and personality; one I can train to be a nice actress and farm out to Mr. Zukor and Mr. Loew now that our pictures can't find bookings. If I had such a girl, maybe I could buy a few theatres myself."

"You just leave it to me," consoled Peter Patzkampf, first-aid man. "I'll find you one sure."

"Always you are good on the promises," remarked Sam. "But you should say 'no' once in a while. Maybe you are one of these 'yes men' that the magazines write about. For why did you make me sign up Florabelle? Ugh, such feet! The fillum critic of the Daily Gossip said she could walk on water."

"Well, we was going to use her in a football picture," retorted Peter.

"Never mind about talking back to me," Sam lectured. "All right, I take you up. You find me a nice young star that maybe Mr. Zukor and Mr. Loew will go crazy over. You send her to me out on the Coast. I'm going tomorrow."

For two weeks Peter combed New York City for screen talent. But though he became a familiar object of every stage door guardian along Broadway, not a single girl did he discover who could be depended on to put it over for the boss. And for himself too, Peter mused. He dimly suspected that his job hung in the balance. Why had he let himself in for a definite assignment?

This girl's eyes were set too close together, that girl had high cheek bones. Others were temperamental, or hadn't an ounce of brains in their heads, or were anchored in New York by reason of profitable love affairs. Only one good prospect did he run across. But she was red-headed, and Peter, understanding the boss's domestic situation, knew that he would throw her out of the studio.

So, at the end of the second week, the first-aid man was desperate.

"Why," he muttered, as he entered a cigar store on Sixth avenue, "am I such a no-luck guy. With the thousands of girls in the city, I can't find a sure-fire one cheap."

He turned his attention to the showcase.

"The Corona Coronas."

"Yes, sir."

The melodious voice, as rich and vibrant as contralto's, made Peter look up. His eyes bulged. A goddess stood behind the counter.

"What a pip!" he exclaimed in ecstasy.

"I beg your pardon, sir!" she said indignantly.

"And you are not a flip girl either!" cried Peter.

"Sir!" she said, "leave this place at once!"

"No, no," begged Peter. "I apologize. It is the result of too great emotion. It is not that I try to vamp you."

He studied her. Such a paragon of beauty! And behind a cigar store counter! Her perfect head, crowned with blonde hair unspoiled by shears, was thrown back indignantly. Her dark eyes flashed. Her figure to the edge of the show case was perfect—absolutely perfect.

Peter walked around the show case and observed her figure in full.

"What a pip!" he repeated.

A cigar box crashed into his face.

"And a perfect lady, too," he raved. "Say, wait a minute. Do you want to get into the movies?"

"Oh, sir," she said.

"I'm admiring you impersonally, that's all," reassured Peter. "Maybe I can make you a big star."

Even her feet, Peter noted, were trim and neat. What a goddess!

"How much do they pay you here?" he asked.

"Twenty dollars a week."

"I give you a three months' contract at fifty dollars a week and a free trip to the boss in Hollywood."

"Oh, sir," she breathed, and signed the paper.

"The ticket will be sent to you," Peter explained, "You will leave tomorrow, yes?"

"Absolutely," she replied. "You'll excuse the cigar box? I didn't know I had met a perfect gentleman."

"Oh, that's all right," said Peter carelessly. "You don't know what you going to do for me, and my job."

The next day the office boy took her to the train, and she was on her way to Hollywood.

Peter celebrated. For a week he sampled every liquid and culinary delicacy that New York afforded. As the week drew to a close he rubbed his hands and smiled so incessantly that everyone said, "For why, Peter? Have you made your million dollars?"

At last came the long awaited telegram from the boss. Peter ripped it open joyously.

"Are you crazy," he read. "I've seen plenty of girls with wooden heads, but never before one with a wooden leg. You're fired!"

From "Black Top" Days To the Roxy Theatre

A Forecast and a Retrospect of Motion Picture Progress, As Suggested in a Chat with J. D. Williams

By MERRITT CRAWFORD

FROM the days of the "black top" to those of the enormous, new and sumptuous Roxy Theatre, at 50th street and Seventh avenue, New York, is considerable of a jump and there are not many topliners left in the motion picture business, who can bridge the interval. Probably the fingers of two hands would be sufficient to count those who are left in the business, and some of these might not be needed, if the tally was strict.

In point of time, a scant twenty-five years lies between the two. Not half the span of the active life of most good men. Yet in this period the motion picture has grown from the tiny, darkened tent which then enclosed it, and which seated perhaps sixty or seventy-five people, interested in the "movie" solely through its novelty, to the palatial theatres of today, like the great Paramount, with its accommodations for more than 4,000 people and the even larger Roxy Theatre, shortly to be thrown open, which will seat no less than 6,200 at a performance.

This Is Merely the Beginning of New Era

And this is but the beginning of a new era in the motion picture's history, a point in its progress, which the next score of years may leave as far behnd as the Roxy Theatre has left the "black top."

So spoke J. D. Williams, in a chat with the writer less than ten days ago. And he told why, as I shall try to set down faithfully, if briefly, here.

"Jaydee" needs no introduction to the readers of MOVING PICTURE WORLD. His differences with the directorate of British National Pictures, of which he was until recently managing director, and which are still *sub judice*, were not discussed at our quite informal interview and require no comment here.

It is sufficient to say that "Jaydee" is a showman among showmen, a pioneer, who has always led the vanguard in the rapid progress of the film, a man whose originality of ideas and conception of the motion picture's possibilities have constantly opened new avenues for the film's development.

As such, mayhap, his British colleagues, still in their showmanly swaddling clothes, as it were, may have found it hard to understand "Jaydee." Later, when they try to present their pictures without his supershowmanship behind them, they may regret his absence.

"Jaydee" is a true film pioneer. He dates back to 1902, when he showed "McKinley's Funeral" and "The Great Train Robbery" and other early "classics" of the screen under a "black top" with a traveling show.

J. D. ("Jaydee") Williams

From 1905 to 1908 he owned and operated arcades and picture shows in Vancouver, B. C., and Spokane, Wash. Then he went to Australia, where he later built what was then the finest motion picture theatre in the world, the Britannia, in Melbourne, seating 1,200 people, and in 1911, the Lyric, in Sydney, the first motion picture house to seat over 2,000 people. He also has the distinction of being the first man to use full page newspaper advertising space to attract patronage for a motion picture.

For the purposes of the record, it may be noted, that the picture so spaciously advertised was D. W. Griffith's "His Trust," a two-reeler produced at the old Biograph studio. The theatre at which it was shown was "Jaydee's" Colonial in Sydney, Australia.

Be it said here, that this is not an attempt to sketch "Jaydee's" colorful and kaleidoscopic career in motion pictures in any detail. It is set forth merely as a background, to indicate the scope of his experience and his knowledge of the film business. He has always been just a little ahead of most of the so-called leaders in this industry.

In association with W. W. Hodkinson he helped to formulate and put over the plan which later took form as the Paramount Company. When the war came in 1914, he was in London, organizing a big theatre deal, which the hostilities knocked into several cocked hats. He then went to Australia and took a fling at production, returning to America a year or so later, to promote and organize the First National Exhibitors Circuit, signing up the original twenty-six franchise holders.

It may be just as well to observe here, that both the Paramount and First National organizations as originally conceived and established were then something entirely new in this industry. As experiments in showmanship and as blazing the way for others to follow, no one will deny that they may be rated entire successes.

S. L. Rothafel, it is hardly necessary to say, the inspiration and guiding genius of the nearly completed Roxy Theatre, was the first president of First National. He, too, like "Jaydee," is a veteran among veteran showmen. He, too, has led the way for a host of other great theatre men to follow.

New Roxy Theatre May Revolutionize Business

We were talking of "Roxy," and what he has done for the motion picture, for he may truly be said to have taken it out of the "store show" period, in which it lingered so long. At the Regent Theatre and later at the Strand, "Roxy" showed for the first time to the public and to most in the industry, that the film possessed potentialities for entertainment and education far greater and for a far wider circle of patrons, than the "movies" of that day had yet given a hint.

"Do you realize that the new Roxy Theatre is going to revolutionize this business?" "Jaydee" asked me. "That it is going to change the whole "first run" situation and develop a new and even better type of motion picture?"

I must have looked a little incredulous, for he went on.

"Don't misunderstand me—I mean just that. Let me tell you why! Because with the Roxy's great seating capacity, it will have no real competition. It will double the price of first run rentals in New York City and spend from $3,000 to $4,000 a week more for newspaper advertising than any other theatre. Think of what full page space in the New York dailies will do, when you have seats enough to accommodate the crowd!

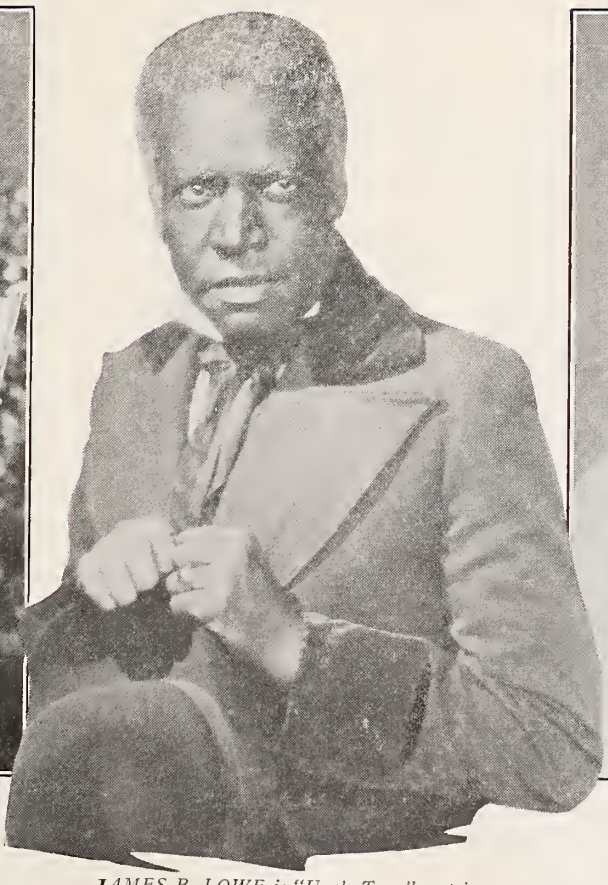
"Let me make a few predictions. First, there will be another motion picture theatre in New York with as great or even greater seating capacity as the Roxy within two years. You can't hold back the progress of the motion picture.

"Second, the Roxy will average at least $100,000 a week for the first fifty-two weeks it is operating.

"Third, Mr. Rothafel will need only twelve

(Continued on page 306)

VIRGINIA GRAY, nine years old, playing "Little Eva," is the daughter of Mrs. Florence Gray, head of Universal's Library.



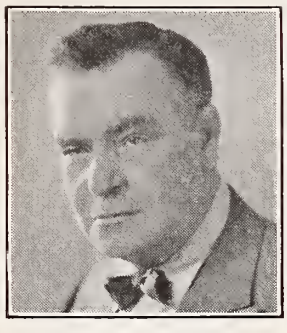
JAMES B. LOWE is "Uncle Tom," and in his expressian there seems ta be all the age-old mystery and romance of his race.

JUST to look at Grace Howard as "Aunt Chloe" is to get the aroma of yam pie and chicken fried in butter with parsley trimming.

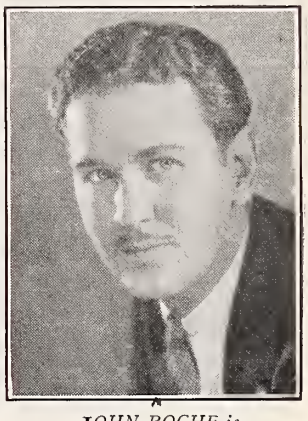
J. GORGON RUSSELL plays "Tom Laker."

J. SEYMOUR ZELIFF is "Harris."

MARGARITA FISCHER plays role of "Eliza."



GEORGE SEIGMAN is "Simon Legree."



JOHN ROCHE is "Mr. St. Claire."

MONA RAY will da her hair up in curlers as "Topsy."

"Uncle Tom's Cabin"

"UNCLE TOM'S CABIN" is being made by Universal with Harry Pollard directing. All the romantic atmosphere of the Old South, which made Harriet Beecher Stowe's novel such a sensation in its day, is in the picture tenfold. These stills of the players in character and out indicate the high type of picture to be made.

ARTHUR EDMUND CAREWE is the wistful "George Harris."

Scenes and Stars You'll Know

JACK WARNER makes a star of May McAvoy who is now under contract ta Warner Brothers, her first productian being "Matinee Ladies" (Right).

DOLORES COSTELLO, Michael Curtiz, director, and Bess Meredyth are entertained by the sheriff of Los Angeles county during the making of "The Third Degree."

MYRNA LOY, and her prize winning Griffon named Flip. The dog was purchased by Warner Brothers for "Bitter Apples." He has eleven Blue Ribbons.

ANOTHER exciting scene from "Wolf's Clothing" featuring Monte Blue. The scene is that of a runaway subway.

ABOVE, Rin-Tin-Tin, Warner Brothers great canine star shows some of the trophies he has won in dogdom. Rin is now making "Hills of Kentucky." The odd looking set beneath shows Monte Blue, Patsy Ruth Miller and the studio force working in "Wolf's Clothing." This is a real set without trick photography.

CHARLES F. REISNER makes a young actor emote far a scene in "What Every Girl Should Know" starring Patsy Ruth Miller.

Students of Beauty

JACQUES WORTH, the noted Parisian madiste, studies beauty with Cecil B. De Mille directing the "King of Kings" for P. D. C.

SIGRID HOLMQUIST, the Swedish star, in Colorart's "Clothes Make the Woman" for Tiffany, cooks an excellent meal aboard the S. S. DeGrasse.

"THE JOY GIRL" as Olive Borden will interpret her for Fox under direction of Allan Dwan somewhere in Florida in the immediate future.

BELOW, Dolores Costello in "A Million Bid," for Warner Brothers, wears an Ermine coat that looks like it.

BUSTER KEATON as "The General" for United Artists.

MARCELINE and Alice Day, the first in M. G. M.'s "Red, White and Blue," the latter well known in comedies, bear strong resemblance.

DOES history repeat? Douglas Fairbanks, Jr., shakes hands with Francis X. Bushman, Jr., on the Metro-Goldwyn-Mayer lot where they are both making pictures.

PATSY RUTH MILLER knits a sweater between shots in Warner Brothers' "What Every Girl Knows," but not every girl knows how to do it.

BILLIE DOVE and Raymond Bloomer in the Universal Jewel, the "Sensation Seekers," in an artistic pose en silhouette before a window.

DOROTHY ARZNER, Paramount director, whose first assignment is "Fashions for Women," starring Esther Ralston.

DOLORES DEL RIO as Charmaine, Edmund Lowe as Sergeant Quirk, and Victor McLaglen as Captain Flagg in the great Fox production, "What Price Glory."

AN unusual shot of Margaret Livingston, the charming player being featured in Fox productions.

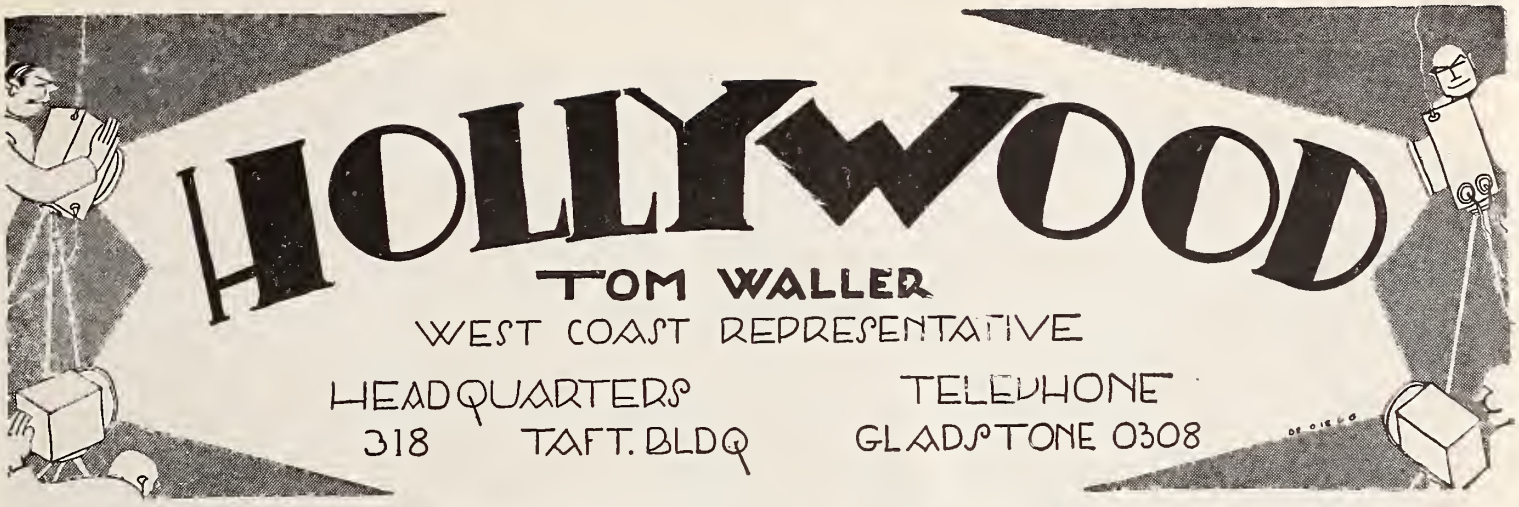
ROBERT LIEBER, President of First National, has London on the wire. He is speaking to J. Frank Brockliss, Managing Director for First National in Great Britain, who is shown on the lower right of this page.

THIS is Priscilla Dean, who is soon to be starred in a short feature comedy made by Hal Roach for Pathe. Her leading man will be Herbert Rawlinson.

WILL ROGERS in an Irish jaunting car in Dublin. From the Pathe group of short features with Rogers, "Our Unofficial Ambassador."

Features Flashed Across the Sea

A TELEPHONE photograph from London of J. Frank Brockliss, Managing Director for First National in Great Britain, as he was talking to Robert Lieber, President of First National, in New York.



Mary Pickford Writes Her Own Story for Film

Apparently writers in Hollywood are suffering from a dearth of ideas so far as Mary Pickford is concerned. We described at length in a recent issue of the World how Mary Pickford had discarded the "thief" story which she had planned to get into production early in January. It now developes, however, that Miss Pickford has a story idea of her own. This theme, it would seem, would include the experiences of a shop girl and life in her family.

We learned that Miss Pickford who loaned her director, Sam Taylor, to Metro-Goldwyn-Mayer plans to have her story in script form by the first of April. That will mean that Sam Taylor will have to complete his directing of William Haines in "Spring Fever" by the latter part of March. The Metro-Goldwyn-Mayer picture is scheduled to start February 1.

First National Is Launching Three

Three pictures go into production at the First National Studios in Burbank next week. One will be George Fitzmaurice's first production under the First National banner. It is titled "The Tender Hour" and features Billie Dove and Ben Lyon. Lyon incidentally, arrived on the Coast this week after an absence from Hollywood of about a year and a half.

"The Sunset Derby" will start production on another set under direction of Al Rogell, with Mary Astor and Wm. Collier, Jr., featured.

Cranking will then also start on Richard Barthelmess's first picture for First National, "The Patent Leather Kid."

The Fair Skipper

Ann Rork at the wheel of a river boat in "The Notorious Lady" for First National.

Lon Chaney Now Planning for His Next Production

Lon Chaney who has just completed "Mr. Wu" is already making preparations for his next production titled "The Unknown." This will be the picture version of "Alonzo the Armless." by Tod Browning. In this production which Mr. Browning will direct, Chaney's make-up will require him to be minus an arm. Joan Crawford has been selected to play opposite Chaney in "The Unknown."

"Long Pants" Promises to Be Harry Langdon's Greatest Film

"Something Stirringly Different" Is the Way Hollywood Considers the Latest Production by First National Comedian—Picture to Have Debut February 20

THE old sun is going to shine its brightest on Harry Langdon when "Long Pants" makes its debut on February 20. We base this not on hearsay or accounts glowing up from well-intended literature. We base it upon hours that we have spent on the Langdon set in the First National Studio. Watching Langdon, Alma Bennett, Priscilla Bonner, Gladys Brockwell and Alan Roscoe pass before the camera. We base it mainly upon having been able to view a few of the "rushes." If all that we have seen can be incorporated in the eight reels which will be the release length of "Long Pants," then "Long Pants" will not only be unquestionably the most unusual picture in which Langdon has appeared but also one of the few pictures which can be expressed out Hollywood truthfully labeled "something stirringly different."

Interviewing a star in the Hotel Astor and having him say about something three thousand miles away which no one has yet seen: "Yes, it is my greatest"—doesn't mean so much so far. Watching that same star in the grease paint cavort before the lense; seeing some of these actions projected on the screen and then asking him the question, gets the answer then means everything or nothing. Just the other day after Langdon's chief cameraman had clicked out his three hundred thousandth foot of film and Alma Bennett was drooping over a couch and Langdon was standing in the middle of an old-fashioned sitting room set, scratching his head by means of diversion during this brief intermission, we stepped upon the set sufficiently illuminated to blind non-actorish eyes. Through the blaze of sun arcs we made out Langdon with his brown derby tilted at an angle allowing plenty of ground for his pawing index finger.

There wasn't any "greatest" about it. And while he said it the expression that doesn't have to change when "camera!" is shouted was still there.

"Yes, I like it," said Langdon.

We waited to hear something more—straining our ears for something superlative. There was just an awkward silence which even the weather topic refused to break.

"Do you like it better than 'The Strong Man?'"

A nod of the head followed.

"Do you like it better than anything you have ever done?" we hacked out.

"Yes"—and there was more silence.

Determined to hit the bottom and break for once the belief of many typists out here that Langdon is a tough bird to interview, we changed our tack and boomed:

"Technically and otherwise

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Langdon's Masterpiece To Be "Long Pants"

Harry Langdon
In
"Long Pants"

His third feature length comedy for First National and conceded by critics who have seen it at pre-view showings to be his finest effort to date.

Who's Who In "Long Pants"

The Star *Director* *Cameraman* *The Extra*

HARRY LANGDON

WE varied from our regular course in presenting the pre-release facts and studio atmosphere concerning pictures in the making with "Long Pants" because we could not have said all we wanted to say about Harry Langdon in this column. We put Harry Langdon in the feature story because, figuratively, Harry Langdon is "Long Pants" and "Long Pants" is Harry Langdon. This is a picture which is truly a vehicle and Harry occupies the "carriage" from the time it starts rolling until it reaches its destination.

"Tramp, Tramp, Tramp," Langdon's first feature length comedy of note was followed by "The Strong Man" and now comes "Long Pants." With the latter production Langdon will unquestionably take place in filmdom and its box offices unsurpassed by any star comedian.

Hollywood is unsparing in its inside criticism of its colony. They know things here as the outside world will never know them. They know whether the actor really has the material to achieve and hold his footing on the slippery wall of the precipice glorified as "constellation."

They talk about Langdon out here. They talk about him in the camps of his contemporaries. Their talk may be summed up in this line:

"He's got the goods. He's different. He can deliver."

Harry was born in Council Bluffs, Iowa. At the age of ten he was peddling newspapers. He got his chance during an amateur night.

FRANK CAPRA

FRANK CAPRA who directed Langdon in "The Strong Man" is wielding the megaphone in "Long Pants." And he states that "Long Pants" will undoubtedly establish itself with fans as not only an unusual type of story for Harry Langdon but a picture far away from the beaten path of comedy features.

Capra, who has been in the picture game for the past five years possesses an engineer's diploma. He no sooner received it, he told us, than he framed it and headed for the motion picture industry. Capra cannot be too emphatic about directing pictures being far more attractive for him than bending over maps and juggling figures.

Thus Capra has developed into an ardent director whose business as well as pleasure is directing.

But Director Capra admits that a dramatic story for a comedian is one of the toughest jobs imaginable to bring to the screen. Adjusting the action so as to get an audience to laugh at the proper time means everything, he told us. A poorly timed laugh would ruin the work of the past nineteen weeks, he stated.

However, Capra is confident that the time and study devoted to this production will insure its reception as Harry Langdon's masterpiece and a picture that will be remembered for a long time after it has exhausted its runs for its originality.

As to Langdon, Capra states that he has never known this comedian to be so exacting in the making of any previous production.

ELGIN LESSLEY

IN an opening scene in "Long Pants" the audience will get the photographic effect of looking for a book in a big library. They will swing from the bottom shelf to the top row before they will pick out a well-known romantic tale.

This effect Elgin Lessley, Harry Langdon's chief cameraman, obtained by laying out a track some fourteen feet long in front of the library set in "Long Pants." Upon this track he placed a movable platform where he perched his camera. From this position Lessley could secure the thousand and one angles for this unique shot which could not have been obtained had his photographing apparatus remained stationary on the studio floor.

Lessley has been a cameraman since 1911, getting his initial experience with the old Malies Star Film Company. He has been with Langdon slightly over one year during which he has photographed all of that comedian's feature productions. Prior to then Lessley spent five years with Roscoe Arbuckle and about five years with Buster Keaton.

Camera work on "Long Pants" had occupied nineteen weeks on the day this week when we saw Lessley in the First National Studios. He told us then that "Long Pants" had then used 300,000 feet of film negative and that he expected another 100,000 feet would be exposed before work was completed.

This footage has passed and is passing through not only Lessley's camera but that of his assistant.

BETTY FRANCISCO

WHILE wandering over several of the thirty-two sets erected at the Burbank studios of First National as background for most of the action in Harry Langdon's "Long Pants," we nearly stepped on a pretty blonde warming her feet behind a large studio stove.

"That's Betty Francisio and she's too well-known an actress to go in this column," Don Eddy told us. After assuring him that we had heard of Miss Francisco and that we would like to have her photograph to give this page the essential touch of femininity, we wandered back to the aft side of the stove.

"Yes, I love to act in the movies," Miss Francisco winked.

"So that when I tell Amercia's exhibitors about you, you want me to expound about the delightful California sunshine?"

"Brrr Brrr—It's wonderful but you'd tell a terrible fib if you had me saying that today. My face is roasting and my back is freezing."

Miss Francisco in "Long Pants" plays the part of the blonde adventuress who has the fight with the brunette vamp, essayed by Alma Bennett, in front of the jail where Harry Langdon as the adelscent youth is incarcerated because of his adolescency.

All of Miss Francisco's seven years in the picture game have been spent before Hollywood cameras, she told us. In all of that time this is the first time in which she has played in a Harry Langdon vehicle.

Langdon And His Loyal Aides

Fitzgerald Now Under Contract to Do Pictures

To write screen material exclusively for United Artists was a part of the contract to which F. Scott Fitzgerald, Donald McGibney and Wallace Smith affixed their signatures to this week.

Fitzgerald is to write an original story for Constance Talmadge's first United Artists feature. She has one more picture after completing her present vehicle "Naughty Carlotta," for release through First National.

McGibney has already written "Two Arabian Knights," which is now under the direction of Lewis Milestone, as a United Artists special.

Smith, who wrote the screen adaptation of "The Dove" which will be Norma Talmadge's vehicle following her completion of "Camille," will, as his first effort under United Artists banner, write an original story for Constance Talmadge.

George Delaney is playing opposite Sally O'Neil for Metro-Goldwyn-Mayer in "Frisco Sally Levy."

A First National Foursome

Richard Rowland, of First National, Natali Barr, writer, are greeted by Coleen Moore and Richard Barthelmess in Los Angeles.

Now He Directs

Ray Enright, a film cutter at Warner Brothers, has been elevated to a megaphone wielder. He has been in the motion picture industry since 1913 cutting the film of many prominent box office pictures.

Hines Finishing

Johnny Hines is scheduled to finish work on his comedy release through First National titled "All Aboard" by next week. He plans to make two other pictures on the Coast, the titles of which are not known at present.

McGowan At Ease After His Sixtieth Film

Bob McGowan has just completed work on his sixtieth Our Gang comedy. He plans to leave shortly for Cuba with the intention of not returning until April. Knowledge that he was contemplating a vacation dispatched a rumor that upon his return he would sever his association with Hal Roach and short subjects and would make his debut as a director of feature length pictures. It was while investigating these reports that Moving Picture World learned in the Roach Studios that upon McGowan's return from Cuba, his signature will be secured by Hal Roach on a five-year contract providing for the continuance of his making short subjects.

During McGowan's absence, his assistants, Robert Anthony and Charles Oelze will handle the Our Gang unit. McGowan, it is said, has already prepared several stories for the Gang. It is not expected that this group of youngsters will make over two pictures during the absence of their big boss.

Langdon's "Long Pants" His Masterpiece

(Continued from page 263)

WHY do you say, 'yes?'"

We personally had our own idea and Langdon had an idea that we did. He knew just why, but pinning him down all at once after the easy intervals of our questions rather ired him. This was just what we wanted. We got him to say this from beneath his own brown derby:

"Well, it's the first thing of this kind I've ever done. It's sad and yet it is funny. There's a story all the way through it. And the story while really dramatic is funny. After all the funniest things in real life spring from the saddest things. It's real. That's why I like it."

Whose who know Langdon will know that saying "greatest" for him in a public interview is practically the impossible. Those who know him will marvel that he said as much as we have quoted. To those who know him, Langdon doesn't have to talk. They know him for his worth, truly a natural genius—genius, because he has been through the mill and never forgets it.

Those who don't know Langdon personally know that he has made tremendous box office strides. The funny but sad face gets the laughs and at the same time the big hand of sympathy. Those who don't know him therefore may not appreciate that what we have just quoted is one of the longest and most superlative statements he has ever made.

In "Long Pants," however, it is not only Langdon but the story. A small town with two characteristic townsfolk arguing as to whether their gawky son has reached that stage where he should hide his gawkiness in long pants. The mother fears for the changes which come with adolesency. The father scorns an over-grown boy made more loutish by over-worn knickers. A birthday and the long pants proves the mother's fears to be founded. The boy evades a sweet little townsgirl to follow an unruly vamp. Jail and home and happily married to the right girl. That is the story in less than half a nutshell.

But the things that develop in that story—the mother love, the well-intended father, the things that happen daily in this so-called age of jazz mad youth are woven together in a way that critics on the premiere night should acclaim as the much sought something different.

In the cold studio Langdon moves one way that makes even the hard-boiled gang on the lot, who know the tricks of the game backwards, double with laughter. An instant later they wonder how they could have laughed when what is before them is undoubtedly tragic. But before they can dope out this entanglement there is another Langdon gyration which gets them going. Not gags, either. Just Langdon acting as though there were no camera recording his every movement. Just Langdon as he is on his way home but this time working in something that he enjoys because it is real.

While the camera is cranking the musicians do not play the jazz accompaniment which one always hears around a set where a comedy is being made. The sobby strains of the "Camille" set orchestra would synchronize with that of the 'Long Pants" musicians at this time. Langdon's right hand man, Don Eddy, best sums up this condition with his description: "A tragedy told in laughs."

So far production work has covered a period of eighteen weeks. It is figured that it will be about twenty-two weeks before actual shooting is finished. This will be eight weeks longer than it took to make "The Strong Man." It will mean that the cutting room will have to select about 8,000 feet of "Long Pants," out of the 400,000 feet or more which it is figured will have been exposed by the twenty-second week.

Of the eight reels which will be released February 20, one reel will be done in technicolor. This already has been accomplished. It shows Langdon, gorgeously costumed, as the gallant lover of a beautiful maiden in a fairy castle. It depicts Langdon fighting a duel with his fist as the weapon against a long sword wielded by a huge knight. In the end the fist wins and just after Langdon marries the Fairy Princess, amid much pomp and splendor, he wakes up—the adolescent youth on the broken-spring bed in the small town farmhouse of his mother and father.

In all, thirty-two sets were built to accommodate the action in "Long Pants." One of these represents a forest of sycamore trees, some of which are actually fifty feet high. It is on this set that the adolescent boy first takes his small town bride with intent to murder her so that he may follow the ruthless vamp who has first ensnared his semi-mannish admiration.

McGowan To Continue With Roach

DE MILLE BARS PREVIEW OF HIS PICTURE

Hal Roach Is Still Searching for Theatre Site

While Hal Roach is spending this week-end in San Francisco, ostensibly to play polo, we learned at his studios that the purpose of this visit is also to look over another site for a short subject theatre. Inquiry develops the fact that should Roach select a San Francisco site, it would mean the commencement of a chain of short subject theatres. As we recorded last week, Roach has abandoned one of two sites he had in mind for a theatre of this kind in Los Angeles. He has practically made up his mind, we are assured, to accept the second site here.

Dorothy Mackaill with First National

An impression out here that Dorothy Mackaill was about to sever her relations with First National was corrected this week when it became known at the studios that Miss Mackaill will probably start work on a production within two weeks. It was admitted at the studios that Miss Mackaill did not consider "The Ball and Chain" a story suitable for her type and that she would be given another vehicle, the title of which could not be learned.

World Office in Arbuckle Picture

Roscoe Arbuckle and Eddie Cantor attracted a crowd of several hundreds in front of *Moving Picture World's* West Coast headquarters the other day. Arbuckle is directing Cantor in his Paramount release "Special Delivery." The gathering of the crowd was occasioned by using the front of this building in a sequence in this picture.

Estelle's Not in "Too Many Crooks"

A change in plans it is said results in Estelle Taylor not playing in Mildred Davis's Paramount picture "Too Many Crooks," as was previously announced. According to word from John Considine at the United Artists, with which company she is under contract, Miss Taylor will play a featured role in a picture in a United Artists production based upon an original story.

Look-A Here

Sally Phipps, Fox prodigy, is a 1927 Wampas star and much is expected from her.

Irving Cummings with Warner Bros.

Instead of going with Metro-Goldwyn-Mayer or First National as was reported possible after his sudden leavetaking from the Fox lot, Irving Cummings has become allied with the Warner Studio. He will direct Monte Blue's next vehicle "The Brute." This goes into production within the next two weeks.

Sam Wood Called "The Busiest Man"

Between associate producing at Film Booking Offices and directing "Red, White and Blue" on the Metro-Goldwyn-Mayer lot, Sam Wood is the busiest man in Hollywood these days. It seems that Wood had contracted to direct this picture before gaining his executive position at the Film Booking Offices Studios.

"Poodles" Now with Educational

Poodles Hanneford, clown comedian, starts next week at the Educational Studios in the first comedy which he has made for that corporation for two years. Hanneford's contract calls for his making two pictures for the Mermaid unit of Educational.

"King of Kings" to Reach the Public at New Coast Theatre

Director Refuses to Permit Newspapermen or Others to See Great Production "Cold"—Lacking Proper Atmosphere—He'll Sail for Europe After Opening

CECIL B. DE MILLE violates another Hollywood tradition by refusing to submit "The King of Kings" to a preview audience. We learned at his Culver City Studios this week that no one in the profession or the newspaper world will be able to view his biblical screen story until it is projected on the screen of Grauman's new Chinese Theatre on St. Patrick's Day. De Mille firmly believes that so spectacular a picture should not be flashed cold upon an audience preceded or proceeded by the regular theatre program of comedies and news reels. It is the ambition of Mr. De Mille to have "The King of Kings" be the only attraction in the theatre where it is shown. Thus this picture will be one of the first made in the studios out here not to have been previewed by a local audience.

Immediately upon the close of this World's Premiere, Mr. De Mille plans to sail for Europe for a much needed rest of several months.

Actual "shooting" on this picture will not be completed, according to present indications, until January 24. This will record actual camera work on "The King of Kings" for a period of five months, since grinding started on August 24. The next two weeks will be devoted to a few final shots in photographic work when the hundreds of reels of film exposed to beautiful sets and effects during the past five months will be submitted to the film editor who will then have the task of reducing it to what is now planned to be a maximum of fifteen reels—the longest picture ever produced. The difficult task of titling the picture will also take place at this time so that "The King of Kings" has yet to undergo one of its busiest periods before it will be ready for presentation before the Hollywood public.

It Took a Year

Five months, however, was not the time it took to make "The King of Kings." Fully a year prior to the commencement of camera work was devoted by Jeanie MacPherson to preparing the script and by De Mille's research department.

It is now learned that it was the intention of De Mille at the outset before actual production work was started to spend $2,000,000 on this picture. With this work drawing to its close, we are assured that the budget in this respect has been exhausted but that every dollar has gone into the production, since production work progressed with unusual smoothness and no money was lost by unforseen delays or accidents which so often add considerably to the production cost of pictures of such magnitude.

An Indefinite Run

"The King of Kings" will have an indefinite run at the Chinese Theatre here. In fact it is known to be the ambition of Sid Grauman to keep this super-attraction as his box office headline for no less than two years. A run of this duration might be possible if Grauman is able to attract motorists throughout entire Southern California. His ability as a showman proved to Grauman the fact that he could bring fans within a radius of fifty miles to his Egyptian Theatre. Thus there is little circumspection out here that he will not be able to retain this biblical spectacle as a box office success for at least a year.

Shortly after the World's Premiere of "The King of Kings," the picture is now scheduled to open up in a dozen key cities. Not until the Fall of 1927 is it planned to roadshow this super-special. Exploiting a theme of this kind, it was pointed out to us this week, is especially difficult and necessitates more than an ordinary understanding of the picture and the Bible. It

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De Mille Halts Previewing for "King of Kings"

(Continued from page 267)

is planned to have every road show company headed by an individual who is intimately acquainted with the picture, not only as it appears on the screen, but all of the steps which it underwent during its production.

A campaign similar to that of "The Miracle" will be followed it was outlined to us. Women's Clubs and churches will be addressed on the subject of the picture.

Although "The King of Kings" will not be previewed, Moving Picture World this week learned about the treatment of many of the biblical sequences. From what we gathered, it will not be an actual translation of the Bible to the screen. Many reasons in this respect were given us by an authority at the De Mille Studios. First of all a minister, a priest and a rabbi are said to have personally passed upon every bit of the production and that the picture as it now stands bears the 100% sanction of the representatives of these three religious sects. We are told that the picture does not adhere to that part of the Bible which described Christ as riding into Jerusalem on the back of a jackass. We are also told that the picture does not follow the Bible to the letter on its description of Christ's scourging the people out of the Temple.

The clergymen sitting in judgment during production activities on "The King of Kings" are said to have agreed that the significance of too literal a translation of these incidents in the Bible might not be appreciated to their full worth by many picture audiences. Thus we are now informed they agreed to eliminate the jackass and also to have a few men in the first line of the crowd in the Temple become so awed by the Redeemer's personality that in slinking back they caused the mob to stampede from the Temple.

"The King of Kings," we are told, should appear on the screen as the animated portrayals of biblical subjects by famous artists. In view of the fact that "The King of Kings" has for such a long time been almost synonomous with the mention of the De Mille Studios, the impression might now prevail that with the completion of production activities, things would be more or less dormant at the Studios, and that a number of people would find themselves without jobs. We learned however, that none of the crew regularly employed on the lot will be discharged but that about fifty "bit" players and extras will find themselves out of work. These people early in the making of the picture had been formed into a stock company to be on hand whenever needed. Super-productions of this kind, however, necessitate the forming of such stock companies, so that the disbandment of this one will be nothing unusual.

There is, however, much conjecture as to the next role which will be assigned H. B. Warner who finishes this week his role as Christ in "The King of Kings." Warner is under a three-year contract to De Mille. This director's sentiments about roles of his featured players in pictures following "The King of Kings" have already been touched upon in *Moving Picture World*. It is now learned that Warner was to have played opposite Vera Reynolds in "The Little Adventuress" which commences production at the De Mille Studios this week. It was intimated at the studio that these sentiments had something to do with Victor Varconi, another De Mille contract player, getting the male lead instead of Warner.

That there is to be no cessation of regular production activities following the completion of "The King of Kings" is witnessed by the fact that preparation is now under way for the launching into actual production before the end of this month "Turkish Delights" with Rudolph Schildkraut and Julia Faye in the leading roles. Although Miss Faye has been with De Mille for six years, the part which she will have in this picture will be her first featured role. About the same time Leatrice Joy will start work in "Vanity." Joseph Schildkraut is also slated for another production to be started within the next month, titled "The Country Doctor," which William K. Howard will direct.

Albert Payson Terhune's story "His Dog," is on the schedule of pictures soon to go into production at the De Mille Studios. Rod La Rocque had been mentioned for the leading role in this picture but his subsequent engagement in "Resurrection" leaves that part open. No one as yet, we are told, has been selected to fill it.

★ Studio Row ★

RED GRANGE, as soon as he completes his football contract, will start work in his second production for Film Booking Offices. This will be an automobile racing story, according to word at the studio where Byron Morgan and Sam Wood are engaged in writing it.

* * *

DOUGLAS FAIRBANKS, JR., has been engaged to play a juvenile role in Al Green's production "Iss Zat So" for Fox. This production which is well under way features George O'Brien, Edmund Lowe and Kathryn Perry.

* * *

ANN CORNWALL plays opposite Buster Keaton in his second comedy for United Artists which commenced production this week. James Horne is directing it.

* * *

"CLEAR 'N CLOUDY" is the title of Monty Banks next feature comedy, associate producer A. MacArthur makes known.

* * *

COLLEEN MOORE'S next production for First National is titled "Naughty But Nice." Filming on this story will commence within the next two weeks.

* * *

F. B. O.'s first special on its 1927 schedule will get under way at the Studios here soon under the title of "Pedigree" from an original story by Calvin Johnson.

* * *

JESSE L. LASKY, First Vice-President and Production Chief of Paramount, arrived in Hollywood this week. Mr. Lasky has been a regular commuter between the two Coasts for the past thirteen years. This time he is arriving when the Famous lot is unusually busy, nine pictures now being under way with three more scheduled to get before the camera next week.

* * *

EMIL JANNINGS' first picture to be made in Hollywood is tentatively titled "The Man Who Forgot God." Victor Fleming is the director. Lil Dagover of UFA fame supports Jannings in this production.

* * *

LAURA LA PLANTE who has just finished the featured role in "The Cat and the Canary," starts next week in "Beware of Widows," under the direction of Wesley Ruggles. Both are Universal Top-Notch pictures.

Next week will also witness at Universal City the commencement of work on "Cheating Cheaters," by Director Erward Laemmle.

* * *

DERLEYS PERDUE has returned from the legitimate stage to Universal City. Her first picture is "The Empty Stall" one of a series of feature length Westerns, starring Fred Humes which Ray Taylor will direct.

Await Formal Announcement P. D. C. Merger

Even at the Cecil B. De Mille Studios they cannot understand why the merging of Producers Distributing Corporation, Keith-Albee and Pathe interests have not yet been announced in New York. It was conceded by one in "the know" at the De Mille plant that possibly some slight detail may be holding up the announcement. The impression prevails out here, however, that the negotiations between the three companies have been culminated. Hollywood expects the merged interests will be ruled by an Executive Board with F. C. Munroe as president and Elmer A. Pearson as general sales executive. This board, it is whispered from sources within the boundaries of one of the interested company's holdings out here, would include two representatives from Producers Distributing Corporation, two from Keith-Albee and two from Pathe. Latest official inquiries for publication out here, however, have resulted in a reiteration of the recent statement that all announcements concerning the Pathe, Producers Distributing Corporation and Keith-Albee Studios will "have to come from New York."

P. D. C. Merger With Pathe Known On Coast

Rolfe Sedan in "U" Production of "Uncle Tom"

Another well-known film player has been added to the imposing cast of "Uncle Tom's Cabin," picturization of the Harriet Beecher Stowe classic which Harry Pollard is directing for Universal.

He is Rolfe Sedan, character actor and comedian. A make-up artist, Sedan will have the only colored role in the picture not played by a negro, that of Adolph, the St. Clare valet.

The cast now includes Margarita Fisher, Arthur Edmund Carewe, George Seigmann, James B. Lowe, Lucien Littlefield, John Roche, Vivien Oakland, Gertrude Astor, Virginia Gray, Mona Ray, Adolph Milar, J. Gordon Russell, Seymour Zeliff, Aileen Manning, C. E. Anderson, Lassie Lon Ahern, and others.

Coast Preview for Chadwick Film, Success

"Driven from Home," Chadwick Pictures Corporation's production of the Hal Reid stage success, was previewed last week in a small theatre near Los Angeles.

Reports from Jesse J. Goldburg, supervising director of Chadwick productions, indicate that this society drama gives promise of being the most successful picture that Chadwick has made to date.

"Driven From Home" was directed by James Young. The cast includes Virginia Lee Corbin, Ray Hallor, Anna May Wong, K. Sojin, Melbourne McDowell, Sheldon Lewis and Virginia Pearson.

Smiles That Win

A new camera study of Gertrude Olmsted, M.-G.-M. featured player.

"The Big Parade" Scores as "Longest Run" on Broadway

King Vidor's Production For M.-G.-M., This Week, Exceeds "Ten Commandments" Record; Enters 63rd Week

"THE BIG PARADE," King Vidor's production for Metro-Goldwyn-Mayer, this week scored a record as Broadway's longest run picture, with a total of sixty-two weeks in the Astor Theatre.

"The Big Parade" was road showed in many big cities, with long runs in key cities, and "repeat" showings now in progress in many centers.

The Broadway runs eclipsed by "The Big Parade" include the following: "The Ten Commandments" (Cecil B. DeMille-Paramount), sixty-one weeks.

"The Covered Wagon" (James Cruze-Paramount), fifty-nine weeks.

"Ben Hur" (Fred Niblo-M.-M.) fifty-one weeks.

"The Birth of a Nation" (D. W. Griffith), forty-four weeks.

"Way Down East" (D. W. Griffith—United Artists), Forty-four weeks.

All of which is merely by way of recording what "The Big Parade" has accomplished in one theatre, to date. For the picture will remain in the Astor indefinitely.

"The Big Parade" had its Metropolitan premier November 19, 1925, being given to the public without advance adjectives to paint a glowing promise. The picture proved a tremendous success from the start. For the first few months, the "SRO" sign continued in permanent use.

The special music score arranged by David Mendoza and Dr. Billy Axt, of the New York Capitol, has been used from the outset, in all road shows as well as in the key cities.

Eight road show companies are now presenting "The Big Parade" with all of the effects used in the Broadway showing. Each of the road show companies, under the direction of J. J. McCarthy, travels with its own baggage car and carries a symphony orchestra and presentation experts, who duplicate the New York show.

On December 21, 1925, a special train carried twenty-three musicians, under David Mendoza, director of the New York Capitol Theatre orchestra, to Washington, for a special showing of "The Big Parade" before the President and Mrs. Coolidge, and members of the President's cabinet. This was the first picture shown under the new administration in the National's capital.

Oriental Beauty

Renee Adoree, in Metro-Goldwyn-Mayer's "Mr. Wu," with Lon Chaney.

Owen Moore Has M.-G.-M. Contract

Owen Moore, now completing the featured male role opposite Pauline Starke in "Women Love Diamonds," has been given a new contract to appear exclusively in Metro-Goldwyn-Mayer productions, Irving Thalberg announces.

Owen has played many important parts in M-G-M pictures during the past few months, including featured roles in "The Road to Mandalay," "The Red Mill," and "The Taxi Dancer."

Hamilton Signed

Hale Hamilton has been signed by Associate Producer William LeBaron for an important role in Herbert Brenon's next production for Paramount. Hamilton has been playing in Al Wood's "Yellow," on the stage. He also played in "Bertha The Sewing Machine Girl" for Fox.

Norma Wins

Norma Shearer, one of Metro-Goldwyn - Mayer's outstanding stars, recently won the popularity contest held by the Chicago Tribune, in which she was acclaimed Queen of the movies. Miss Shearer received more votes than any other female star in the contest.

Alice Day Signed

Alice Day has been signed by First National to play the lead opposite Jack Mulhall in "See You In Jail," in place of Dorothy Mackaill.

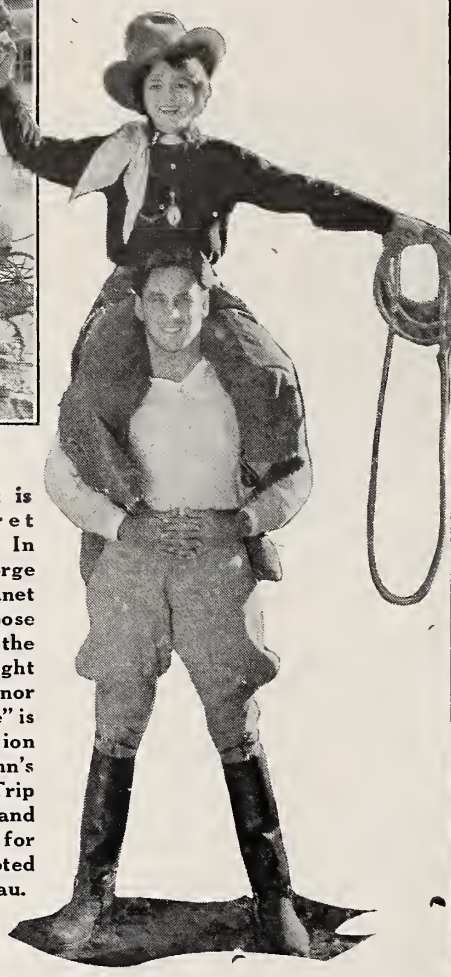
He Wins Reward

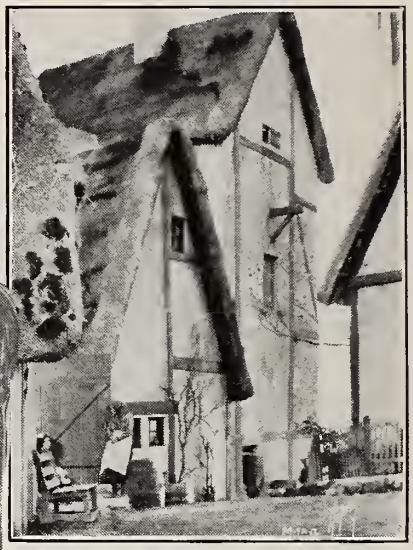
J. Farrell MacDonald will play with Olive Borden in "The Joy Girl," for Fox.

STRIKING SCENES FROM MURNAU'S "SUNRISE"

A Street Scene on the Set

ON the left is Margaret Livingstone. In center, George O'Brien and Janet Gaynor, in a pose not shown in the picture. On right is Janet Gaynor alone. "Sunrise" is an adaptation from Sudermann's novel, "The Trip to Tilsit," and was directed for Fox by the noted F. W. Murnau.





F.B.O. Stars Heralded in Mat Service

Arrangements have been completed by the Film Booking Offices with more than six hundred newspapers throughout the country to carry their periodical mat service, thereby making another addition to their numerous practical aids for exhibitors.

These mats will include short, interesting news bits in the private lives of F. B. O. stars, scenes in current releases, newsy insights in the production of F. B. O. pictures and many other interesting items.

To Notify Press

Exhibitors situated in the localities in which the newspapers have tied up with this service will be notified of the name of the newspaper, so that an opportunity may be afforded them to benefit by this publicity. This can be done by linking up with the newspaper so that an announcement of the play date and the theatre can be carried in connection with the mat service.

Praise For Vitaphone From New England and the South

VITAPHONE, introduced in New York, in conjunction with the showing of John Barrymore in "Don Juan," a Warner Bros. production, has been introduced in many metropolitan cities of the country, and is rapidly being installed in others. Congratulatory letters and telegrams, couched in the most superlative terms, have been received at the offices of the Vitaphone Corporation.

Following is an excerpt of a letter from Alfred Gottesman regarding Vitaphone, now being presented at the Cameo Theatre, Bridgeport, Conn.:

"We opened with Vitaphone at our Cameo Theatre, Bridgeport. Mechanically, as well as artistically, Vitaphone has been given 100% satisfaction. It may interest you to know that I have had personal inquiries from scores of exhibitors who want my personal report on Vitaphone, for their guidance, and I have been only too happy to tell them—as I am now telling you —that Vitaphone is Warner Bros. gift to the motion picture industry."

William Epstein, manager of the Aztec, San Antonio, Texas, has this to say:

"We opened Vitaphone to most select audience ever assembled in San Antonio. House filled one hour before opening of performance. Opinion of all is that Vitaphone defies adequate description. Entire audience amazed and astounded, but, above all, delighted. Nothing but praise accorded your marvelous accomplishment."

Edward M. Fay, who owns a string of theatres and who recently installed Vitaphone in his Majestic, Providence, R. I., writes:

"It may interest you to know that we opened our second week of Vitaphone yesterday with unanimous approval and continued interest by the public. Our own picture operators are handling the new situation without difficulty of any sort."

Chadwick Uses Stars of Vaudeville

SEVERAL ADDITIONS to the cast of "Sunshine of Paradise Alley," which Jack Nelson is directing for Chadwick Pictures Corporation, have been made by Jesse J. Goldburg, who is personally supervising the production.

Pierre and Lucette, Apache dancers, recently arrived from Paris and now featured in Orpheum theatres, will appear in the elaborately staged ball room sequence.

Fanchon and Marco have produced a special ballet of twenty-four dancers for the same sequence.

Tui Lorraine, a former circus and vaudeville star, has an important role in the production.

New O. Henry

"Roses and Romance," an O. Henry comedy of two reel, is now going into production at Fox Films West Coast Studios.

"The Perch Of The Devil"

SCENES from the Universal-Jewel, "The Perch of the Devil," from the novel by Gertrude Atherton. The featured players are, Mae Busch, Jane Winton and Pat O'Malley.

Universal Seeks Two Directors

Universal home office announces that search is being made in the industry for two top-notch directors to make two of Universal's big specials for next season, "Show Boat," Edna Ferber's sensational book, and "The Man Who Laughs," the Victor Hugo classic.

It is explained that the ace directors of the Universal organization all are lined up with big pictures and have their hands full for months to come.

Five "U" Super-Productions For the 1927-1928 Schedule

UNIVERSAL will release five big super-productions during the 1927-1928 season, it was announced this week in a wire from Carl Laemmle, now at the Coast, to the Universal Home Office.

This is the first definite statement as to the big ones to be expected from Universal for next season.

The list includes the following pictures, now in the making or soon to be made: "Uncle Tom's Cabin," "Show Boat," "Love Me and the World Is Mine," "The Big Gun" and "The Man Who Laughs."

This is the most ambitious schedule of super-productions ever announced by the Laemmle organization, and will be in addition to five or six big Reginald Denny productions, twenty-eight Universal Jewels, including the Hoot Gibson Jewels, six Richard Talmadge pictures and a full schedule of five-reel Western features and Short Product.

"It is the greatest line-up ever scheduled for release by this company," said Lou B. Metzger, general sales manager, upon making public the details of the Laemmle wire.

"These five productions will all be supers in every sense of the word, and will take their place in the front rank of screen excellence for next season. 'Uncle Tom's Cabin' is expected to be the outstanding picture of the year.

"Already there is a great demand for this picture—a demand which has never been equalled so far in advance in the entire history of the screen.

"At the present rate, the public will be so eager for this picture by the time it reaches the screen that it should be a demand picture in every theatre from coast to coast."

Beatrice Van On "U" Script

Beatrice Van has completed the adaptation of "Beware of Widows," the Owen Davis farce in which Laura LaPlante is to be featured by Universal. . .

Wesley Ruggles will direct Miss LaPlante in the production, which will start as soon as Miss LaPlante finishes her starring role in "The Cat and the Canary."

Goldburg Set To Start New Chadwick Film

Jesse J. Goldburg, supervising director of Chadwick productions, is preparing to start production immediately on the Langdon McCormack play, "Life of An Actress."

Harvey Gates, author of "Paint and Powder," a Hunt Stromberg special production, released by Chadwick last season, has completed the adaptation of this play of back stage life by the author of "The Storm."

Jack Nelson, who recently completed Denman Thompson's "Sunshine of Paradise Alley" for Chadwick, will direct "Life of an Actress." The cast will be announced next week.

"Regular Scout" Run

The Rialto Theatre, Chicago, booked "A Regular Scout" for first run in that city during the week of January 24th. Fred Thomson is starred in this picture with his famous horse "Silver King." "A Regular Scout" was produced by the Film Booking Offices and has had phenomenal success everywhere.

H. G. Wells' Title, "Marriage", Retained For Fox Picture

WHEN THE FOX SCREEN VERSION of H. G. Wells' novel, "Marriage," is released, on February 13, it will retain its original title, according to an announcement from James R. Grainger, general sales manager of Fox Films.

It had been intended to release the picture as "The Wedding Ring," but it was decided to use the original title, "Marriage," because the novel has become so widely known under that name as to have considerable box office value.

Virginia Valli plays the role of the wife, and Allan Durant plays the husband opposite her. Gladys McConnell has the part of the younger sister. James Marcus and Lawford Davidson are other well known players in supporting roles.

Gertrude Orr's adaptation follows the original story closely. R. William Neill is directing with the book in his hand.

Buck Jones Starts

Buck Jones will begin work Monday on "Whispering Sage," a story of the desert, by Harry St. Clair Drago and Joseph Noel. Harold Shumate wrote the scenario for this new Fox Films drama.

Crizer Goes West

Tom Crizer, of the Harold Lloyd comedy forces, loaned to the Ed Wynn unit at Paramount's Long Island studios, has completed his task of injecting comedy slants in Wynn's as yet untitled opus.

United Artists Announce An Added Picture

United Artists Corporation will release, during 1927, a Caddo production supervised by John W. Considine, Jr., general manager of the Joseph M. Schenck organization.

The picture will be called "Two Arabian Knights." Lewis Milestone, whose rise within the directorial world has been rapid since his advent to direction little more than a year ago, is directing.

James T. O'Donohue is adapting Donald McGibeny's magazine story revolving around the adventures of two American soldiers in present-day Arabia.

So far William Boyd has been signed to head the cast. Camera work has been started at the United Artists Studio, Hollywood.

Tom Tyler's Next

The next Tom Tyler starring picture has been selected by F. B. O. executives. It will be titled "Cyclone of the Range" and is from an original story, "The Sonora Kid." F. A. E. Pine is doing the continuity which is in its final stages. Bob De Lacy will direct.

Viola Dana in F. B. O. Picture Looms Up Big

"Salvation Jane," starring Viola Dana, is well under way under the direction of Phil Rosen, who won fame as director of the greatest picture of 1924, "Abraham Lincoln."

"Salvation Jane" is from an original story by Maude Fulton, who wrote "The Brat," "The Humming Bird" and "The Big Top," as well as a half hundred other successes.

Sees Masterpiece

Sam Wood inclines to the belief that "Salvation Jane" will head the list of the many successes of Miss Dana. Parks Jones, Erville Alderson and Fay Holderson are prominent in the cast and the sequences fluctuate, in locale, from the slums to the gilded night clubs.

Chester Conklin Much in Demand

Chester Conklin, bound East from California to play an important role in Ed Wynn's first screen comedy, "Rubber Heels," has been cast also in "Cabaret," Gilda Gray's newest starring picture, according to announcement by William LeBaron, associate producer at the Paramount Long Island studio.

Robert G. Vignola and Victor Heerman, directors of "Cabaret" and "Rubber Heels" respectively, have rearranged their shooting schedules to permit Conklin's appearance in both pictures.

He Now Directs

William James Craft, who just signed a five-year contract to direct for Columbia.

A Heart Full of Happiness

A Red Headed Valentine is Mrs. Pat O'Malley. The Irish film actor acquired her on St. Valentine's day, ten years ago, after a hectic month's courtship. She had $400 and Pat had $2. She still has the original $400 but Pat parted with the two-spot for the license which has brought him three daughters, two homes, two cars and a flock of bonds in the ten years which have passed. His last picture was "Pleasure Before Business" for Columbia Pictures.

"A Regular Scout" Gets Big Play February 6-12

STARTING on Sunday, February 6th and ending on Saturday, February 12th, the Boy Scouts of America will celebrate their annual National Scout Week.

During this week scout activities of every nature will be carried on from coast to coast. These activities will involve close to 2,000,000 Boy Scouts and their families.

A drive for membership is the principal motive of National Scout Week. Scout executives and Scout masters all over the country are now busily engaged with their field forces in laying out their plans of campaign. A great percentage of these Scout heads are including in their plans the use of F. B. O.'s officially endorsed Boy Scout picture, "A Regular Scout," featuring Fred Thomson and Silver King, his almost human horse.

Scores of letters have come into the F. B. O. office from local Scout organizations, requesting information as to rentals for playing the picture and whether or not it is available for National Scout Week. In every instance F. B. O. has turned these inquiries over to the local exhibitor who has booked the picture.

Exhibitors, too, have received innumerable letters from Scout Executives urging them to play "A Regular Scout" and offering their assistance.

The Fun Goes On

Sammy Cohen and Ted McNamara, the comedians who scored heavily in "What Price Glory," are up to their old tricks in "A. W. O. L.," Ben Stoloff's current production at Fox Films West Coast Studios, in which Gene Cameron and Betty Francisco are featured. Judy King, diminutive comedienne, has a prominent part in the fun.

"Husband Hunters"

Tiffany Productions, Inc., announces that several members of the cast for their next production "Husband Hunters," have already been engaged for the principal roles. They include Mae Busch, Walter Hiers, Robert Cain, Charles Delaney, Jean Arthur, Duane Thompson, Mildred Harris and Jimmy Harrison.

Rowland Signs Lucien Prival; Young Player

Prior to departing for Burbank, Cal., Richard A. Rowland, general and production manager of First National Pictures, Inc., announced the signing on a long term contract of Lucien Prival.

This young character actor made his First National debut some months back in Al Rockett's production of "Puppets," starring Milton Sills. He played the part of a denizen of the underworld so faithfully that he was subsequently cast in "The Great Deception" and "Just Another Blonde." More recently he finished a role in Robert T. Kane's forthcoming production, as yet untitled, featuring Ben Lyon and Mary Brian.

Coldeway Signed to Warner Contract

Anthony Coldeway, well known scenarist, has been signed to a long term contract by Warner Brothers. His first assignment will be "The Brute," starring Monte Blue.

Coldeway has been writing for many years, and his many successes include "Ruggles of Red Gap," "Beggar on Horseback," etc. He was a newspaper and magazine writer before he started to write for pictures.

Herman Raymaker will direct "The Brute" from the story by W. Douglas Newton.

A Production Ace

Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer.

Lois Weber's Universal, "The Sensation Seekers"

Scenes from "Sensation Seekers," a Universal Jewel featuring Billie Dove, Huntley Gordon and Roymond Bloomer. The director was Lois Weber. The story concerns a modern girl and the events of a thrilling life in society here and abroad.

Gretta Nissen Lead With Tom Meighan

Greta Nissen has been added to the cast of Thomas Meighan's latest Paramount picture, "Blind Alleys," to play the role of his bewildered Cuban bride, the leading feminine role. Her selection by Associate Producer William LeBaron ended a search which had been going on for nearly a month.

Miss Nissen is a distinct Nordic blonde, but her hair will photograph black. A special camera test was given her late last week. As soon as Director Frank Tuttle and Mr. Meighan saw it they agreed she would be suited for the role. Mr. LeBaron confirmed their choice.

Camera Work Progressing On Universal's "Uncle Tom's Cabin"

"UNCLE TOM'S CABIN," adapted from the novel by Harriet Beecher Stowe, and the most famous play ever produced on the stage, is being made by Harry Pollard, one of Universal's directorial aces, and one of the foremost directors in the industry.

Uncle Tom is portrayed by James B. Lowe, a negro actor of excellent reputation; Little Eva by Virginia Gray; Simon Legree by George Siegmann; George Harris by Arthur Edmund Carewe; Lawyer Marks by Lucien Littlefield, and Liza by Margarita Fischer. Other outstanding characters in this classic by such players as Mona Ray, Little Harry, Seymour Zeliff, Vivian Oakland, Jack Mower, Gertrude Astor, Eileen Manning, Gertrude Howard and others.

Pollard took his company from Los Angeles to the Mississippi River basin to get plantation scenes and sequences along the river front and aboard the old-fashioned river steamboats.

The boat used by the Uncle Tom company was the Kate Adams, the only remaining side-wheeler on the river and one of the most famous boats of its day. This craft was burned to the water's edge last week, shortly after the Universal company returned to California.

"Paradise Alley" Has Fine Prologue

Raphael Odierno, noted musical director, has prepared a special prologue for the latest Chadwick release, "Sunshine of Paradise Alley." The prologue will be produced simultaneously in several New York theatres.

Through an arrangement effected by Chadwick Pictures Corporation, Odierno prepares special prologues on all of that company's First Division Pictures. Complete prologues are offered to all exhibitors within short distances of New York. Out-of-town showmen may obtain complete working scenarios from which they may produce their own stage presentations.

Walsh Prepares to Make "Carmen"

With "What Price Glory" on its way, Raoul Walsh is preparing to make another big picture at Fox Films West Coast Studios. It will be an elaborate version of "Carmen." Edwin C. Hill, representative of Fox Company, has been in Spain for four months collecting genuine wardrobe for this picture. Dolores Del Rio will play Carmen.

Hill has returned to New York where he is preparing data gathered abroad. Later he will go back to the west coast studios.

First National Has Five in Preparation

Colleen Moore's "Orchids and Ermine," Corinne Griffith's "Three Hours," Harry Langdon's "Long Pants," and the A. L. Rockett production of "An Affair of the Follies" (formerly "Three in Love"), constitute the cutting-room quota of First National on the West Coast. The Robert T. Kane special, temporarily known as "The Song of The Dragon," is being cut at the Cosmopolitan Studio in New York.

Zanuck Appointed Women's Assistant

Darryl Francis Zanuck, responsible for many of the biggest Warner scenarios, has been appointed assistant to Jack Warner, production manager of the company.

Zanuck won an enviable reputation for himself as the author of some of the most successful of the Warner scripts, among them "The Limited Mail." "Across The Pacific," etc., etc. He will continue to write scenarios, and supervise productions.

Adamson Assigned to Adapt Elks' Film

Ewart Adamson has been assigned the work of adapting to the screen John Chapman Hilder's story, "Hello Bill," which F. B. O. will dedicate to America's Elkdom. Hilder is the managing editor of the Elks Magazine and certainly qualified for the work of writing an original on this subject. The story has been officially okayed by those high in Elkdom and Joseph P. Kennedy, president of F. B. O., is taking personal interest.

"Should Men Walk Home?"

MABEL NORMAND stars in this amusing Mack Sennett Comedy distributed through Pathe. Creighton Hale has the leading male role. The odd title "Should Men Walk Home?" is said to be ably answered in a most humorous fashion.

Gotham Signs Miss Corbin

Virginia Lee Corbin has been signed by Sam Sax for the leading feminine role in the George Randolph Chester farce, "Quarantined Rivals," for Gotham.

The balance of the cast will be announced shortly, as production is scheduled to start soon.

The role of "Elsie Peyson" will give Miss Corbin one of the best opportunities she has enjoyed since she "grew up," and this beautiful girl asserts she will take full advantage of Mr. Sax's kindness in selecting her, in preference to a dozen other available stars.

Gloria Swanson in "Love of Sunya"

Gloria Swanson has selected the name under which her first United Artists Picture, just completed and now being titled and cut, will be released. It is "The Love of Sunya." The working title had been simply "Sunya," a Sanskrit word for dream or illusion, in the sense that all life on earth is unreal, phantomlike. Miss Swanson's name in the film is also Sunya. "The Love of Sunya" will be released in February.

John Boles, Andres de Segurola, Flobelle Fairbanks, Raymond Hackett, Pauline Garon, Hugh Miller and Anders Randolf are prominent in the cast. Albert Parker directed.

Building It Stronger

Ruth Stonehouse has been given a prominent part in the cast of "Poor Girls," by Harry Cohn, general manager of production for Columbia Pictures. Lloyd Whitlock also has a conspicuous role.

Columbia Ahead of Schedule; Five More on 1926-27 List

WITH the casting of "The Romantic Age" which begins this week, Columbia Pictures Corporation lacks only five pictures of completing its entire scheduled program of 24 releases for the season of 1926-27.

The addition of Samuel J. Briskin to the official family of General Manager of Production Harry Cohn at the West Coast Studios, is an earnest of the continued excellence of Columbia product. Briskin brings to his new duties as unit supervisor many years of active experience as president and producer of Banner Pictures. Briskin's immediate activities are centered on the drama "Poor Girls," which is now in work. Dorothy Revier will be the featured player. Her support will include Ruth Stonehouse, Edmund Burns, Lloyd Whitlock and Marjorie Bonner.

Frank R. Strayer has finished "The Bachelor's Baby," an adaptation of "The Girl Who Smiles" from a story "Too Many Keys" by Garret E. Fort, and is finishing work on "Pleasure Before Business," a Jewish-Irish story by William Branch, the scenarist.

William Craft, who has been put under a long-time contract by Harry Cohn, to direct exclusively for Columbia, has two thrilling cinedramas among the new offerings. The first is "The Wreck," starring Shirley Mason, set for release early in February. "Birds of Prey," adapted from George Bronson Howard's famous story, is the first of four thrillers in which vivacious Priscilla Dean will star for Columbia.

Edward H. Griffith wielded the directorial megaphone over "The Price of Honor," the second Columbia offering for February, Dorothy Revier with an "all-star" support including Malcolm McGregor, male lead in "The Wreck," has a role comparable in excellence of characterization to her Betty Boyd in "The Better Way."

Mary Carr has a featured part in "Paying the Price," shooting of which has been finished, with David Selman as director. Priscilla Bonner, George Fawcet and William Welsh have conspicuous parts.

Novelty Surprise in Warner Film

Word has gone out from Warner Bros. to watch for "Wolf's Clothing," the latest starring feature of Monte Blue, in which he is supported by Patsy Ruth Miller. According to the Warners, something in the nature of a surprise is awaiting exhibitors and the public.

A print of the new production was previewed at the New York office this week and from all accounts Warner Bros. have one of the biggest novelties of the season. Beside a hurricane of laughter, suspense up to the last flash and thrill upon thrill, there is in this picture a novelty that, according to the Warners, is absolutely new to the screen.

Chicago Run of "Gorilla Hunt"

"The Gorilla Hunt," F. B. O.'s hunting narrative, made by Ben Burbridge, the famous hunter and naturalist, is now in its third week at the Castle Theatre, Chicago.

This film just completed a most successful run of five weeks for the Film Arts Guild at the Cameo, Times Square, New York City.

Sign "Strong Man"

Joe Bonomo, one of the world's best known "strong men," who has been seen on the screen and in vaudeville and circus acts, is the latest acquisition to the cast supporting Milton Sills in his latest First National starring vehicle, "The Sea Tiger," which Carey Wilson is producing and John Francis Dillon directing. Sills will have to face Bonomo in one of those "may-the-best-man-win" scenes, according to a tentative plot.

This "Lady" Not So "Notorious"; Demands Water

Sam E. Rork, making "The Notorious Lady" for First National Pictures, may employ most of the waterways in the West.

Not content with some interesting scenes at the river which runs through the Burbank studio lot, and the location on the Colorado River soon to be made, Director King Baggot has taken his company to Balboa where coastal scenes are being shot for the picture.

These include landings and departures of a quaint one deck steamer plying somewhere in the vicinity of the Equator in the Indian Ocean, with dramatic moments in which Lewis Stone, Barbara Bedford, Ann Rork and others in this feature cast are involved.

These scenes will "tie up" with those to be made later on the Colorado River.

"No Control" 101st Picture For Numa

Numa, the lion used in filming of "No Control," a Metropolitan picture, is now appearing in his 101st screen production. In all the time in which he has been working before the camera, which covers a period of eight years, he has never injured a player, according to Charlie Gay, his trainer.

In "No Control" Harrison Ford and Phyllis Haver are co-featured, heading an all-star cast including Tom Wilson, Jack Duffy, E. J. Ratcliffe, Larry Steers and Toby Claude. Scottl Sidney is directing.

Virginia Valli, in "Stage Madness," for Fox Films.

Telling It To The Marines

"Bill" Haines is met by leather necks in New York to aid showing of "Tell It to the Marines" for M-G-M.

Trio of Paramount Pictures Under Way in Eastern Studios

TWO NEW PRODUCTIONS have been started at the Paramount Long Island studio.

Gilda Gray began work on her second starring picture, "Cabaret," and Richard Dix entered production on "Knockout Reilly."

This makes three pictures in work at the Astoria plant, as Thomas Meighan has been busy for a week on a picture tentatively titled "Blind Alleys."

Robert Vignola is directing Miss Gray's unit, in the cast of which are Tom Moore, Mona Palma, Chester Conklin, William Harrigan, Jack Egan, Charles Beyer and Anna Dewey. The story is by John Oliver.

Malcolm St. Clair is directing Richard Dix for the first time. This is the story of the vicissitudes of a professional boxer from Albert Payson Terhune's "The Hunch." Mary Brian is playing opposite Dix.

Two more pictures, "Rubber Heels," Ed Wynn's first screen effort and Herbert Brenon's next production, are to be started within a few days and will probably be finished within two months or less.

Mendez Directing

Lothar Mendez, former UFA director, who recently produced "The Prince of Tempters" for Robert Kane in this country, has been assigned by Paramount to direct Pola Negri in "Confession," her next starring vehicle, which promises to be a marvelous picture.

Miss Valli Signed

Virginia Valli has signed to appear opposite Adolphe Menjou in his forthcoming Paramount vehicle, "Evening Clothes" adapted from the French play by Andre Picard and Yves Mirande. Luther Reed will wield the megaphone and a large cast of well-known players will be in support.

Robert T. Kane Special Has As Title, "Convoy"

"Convoy" has been selected as the title for Robert T. Kane's navy special which First National will release in March with an all-star cast, including Dorothy Mackaill, Lowell Sherman, Lawrence Gray, Ian Keith, Buster Collier, Vincent Serrano, Gail Kane and Jack Ackroyd.

Based on "The Song of the Dragon," a story by John Tainter Foote, the picture tells with an epic sweep the story of the Navy's participation in the World War.

Eight Units At Work in F. B. O. Coast Studios

With the start of the New Year, Edwin C. King- vice-president in charge of production for F. B. O., announced that eight companies are in active production at the same time on their Hollywood lot.

Sam Wood, associate producer, is carrying on the work, while Mr. King is in New York in conference with Joseph P. Kennedy and other home office executives.

Hanson Supports Esther Ralston

Einar Hanson, new Paramount contract player, has been assigned the leading male role opposite Esther Ralston in her first starring vehicle "Fashions for Women." Dorothy Arzner will direct this picture as her first venture in wielding the megaphone.

Sarah Padden and Marion Nixon in "Heroes of the Night," for Gotham.

"Gorilla Hunt" Is Booked in Big Theatres

First run theatres all over the country are setting aside their time-worn policies of not playing non-fiction pictures and are booking "The Gorilla Hunt," Ben Burbridge's hunting narrative distributed by F. B. O. The Wisconsin, in Milwaukee, is the latest big-time first-run house to buy it.

Along with this booking came a contract for six of the Sax Theatres in Milwaukee.

"The Gorilla Hunt" enjoyed a good run at the Cameo Theatre on Broadway, which seems to have been but a preliminary for its showings in other key cities.

Irene Rich Renews With Warner Bros.

Good news was received at Warner Bros. New York office, this week when Jack L. Warner sent word he had signed Irene Rich to a new long term contract. The contract goes into effect this coming summer, with the expiration of her old one.

When it became known her contract was about to expire she had many offers from other companies. The pleasant relations existing between the star and the Warners, however, are to be continued and the company is happy in being able to make the announcement.

It is quite probable her next picture will be "The Climbers," from the stage play by Clyde Fitch.

Jane Winton and Helene Costello, Warner featured players, pause at the eighteenth.

"Better 'Ole" Scores Hit in Toronto

The premiere of "The Better 'Ole," the Warner Brothers special, starring Syd Chaplin, at the Regent Theatre, Toronto, Canada, on Christmas Day, was another triumph for the persipacity and showmanship of the Warner Brothers.

The famous Bruce Bairnsfather comedy was received by both press and public with the warmest demonstration of enthusiasm ever accorded a motion picture in Canada, despite the fact that a stock company in a legitimate stage version has played Toronto many times, and a British made film of the same name had previously been shown there.

The business on the opening day, and since, has been phenomenal and far exceeded the expectations of the Nathanson Circuit, who own the Regent Theatre. The picture is in for an extended engagement of considerable duration at 90 cents top.

Eugene O'Brien A Columbia Star

Eugene O'Brien has been put under contract by General Manager of Production Harry Cohn for a forthcoming Columbia Picture.

Quite appropriately the romantic actor will have the lead in "The Romantic Age."

John Barrymore Premiere, "When a Man Loves", Feb. 3

JOHN BARRYMORE, in "When a Man Loves," in which the featured player is Dolores Costello, will have its premiere at the Selwyn, Thursday, Feb. 3.

This arrangement was perfected this week, after financial negotiations lasting more than a fortnight, and in which Warner Bros., George Tyler and the Selwyn management took part.

It was only after the resourceful Warners aided in securing the Cort Theatre for the continuation of the successful run of "The Constant Nymph" that Mr. Tyler would listen to their plans.

As far as time, effort and money spent can figure when coupled with the ambition to do something worth while, "When a Man Loves" is the most important film production that has yet come from the Hollywood studios of the Warners. In it, Barrymore is seen in the colorful role of a youth who loses his heart the moment he lays eyes on a beautiful young country girl destined to rule a dissolute court.

Miss Costello, now a star in her own right, plays opposite Barrymore. The filming of the picture was under the direction of Alan Crosland, who was responsible for "Don Juan."

"When a Man Loves" will have Vitaphone musical accompaniment. In looking over the available composers in Europe and America capable of furnishing the score for the picture, Warner Bros. selected Henry Hadley, guest conductor of the New York Philharmonic Orchestra, and himself the composer of several grand operas and oratorios, for the work.

As in the other Warner Bros. bills now in this city, "Don Juan" and "The Better 'Ole," there will be a Vitaphone concert program preceding "When a Man Loves." On this concert program will be a number of grand opera and musical comedy artists.

Very Leading

Lucille Hutton is one of the leads in Educational-Mermaid Comedies.

A Reel Blonde

Virginia Lee Corbin, leading lady for Monty Banks in Pathe Comedy, "Play Safe."

Cullen Landis At 4 Corners Of the World

Cullen Landis, star of the Pathe serial "On Guard," was recently sworn into the United States Army Reserves as a master sergeant, and as his first active duty conducted a recruiting station at Times Square, New York, on Saturday afternoon January 8th.

During his stay at the recruiting station at Times Square, which he conducted on January 8th, under the supervision of Major Pivirotto, Commander of the 2nd Corps Area, Landis was visited by many stars of the stage and screen.

Edna Marion's " Busy Lizzie", Tom-Boy Role

Edna Marion, co-featured with George Davis, in "Busy Lizzie," the Educational-Mermaid comedy to be released the latter part of January, appears in this new laugh film as a typical tom-boy.

Her vigorous portrayal of this character has prompted critics to view her as a real comedienne of short feature comedies.

Beauchamp's Comedy

"Listen Lena," a forthcoming Educational - Mermaid Comedy release which was completed recently, was directed by Clem Beauchamp, who has been appearing in supporting comedy roles in Mermaid and Cameo Comedies as well as directing this season.

Happy Hobo

Edna Marian, a charming player in Christie Comedies.

Educational Announces List Of Releases for February

Follows Outstanding Offerings of "Laugh Month" With Program Strong in Appeal to Exhibitors

MAINTAINING the high standard for comedy and novelty Short Subjects, scenic one-reel pictures and news reels set for "Laugh Month," Educational Film Exchanges, Inc., announces in its list of February releases six two-reel comedies, two one-reel fun films, and four animated cartoon comedies, besides the usual releases of the news reel Kinograms.

Setting a fast pace at the first of the month will be the Tuxedo Comedy, "Wedding Yells," featuring Johnny Arthur. This comedy, directed by Charles Lamont, famed for his remarkable Juvenile Comedies, will present Arthur as a shy youth who is about to be led to the altar by a beautiful girl. A plotting couple attempt to halt the marriage by faking a tale of his dark past. Anita Garvin is cast in the role of the plotting vamp, while Kathryn McGuire is seen as the bride-to-be.

Bobby Vernon contributes one of the most laughable comedy entertainments in his extended career as screen comic in "Duck Out." Bobby reverts back to his well-known country lad make-up with telling effort in this comedy with Frances Lee.

"Listen Lena," the Mermaid Comedy for the month, features Al St. John as a youth, so lazy he forgets which girl he loves. A fast-moving story, with the many rapid-fire comedy stunts always found in Mermaids, offers this acrobatic clown many opportunities. An unusually large supporting cast, including Lucille Hutton, Jack Lloyd and Clem Beauchamp, will be seen in this comedy, directed by Beauchamp.

Lupino Lane's new starring vehicle, "Drama De Luxe" repeats Lane's remarkable success in "Howdy Duke," according to preview critics. Lane plays the role of a stage hand who is called upon to play the leading man's part, substitute in an acrobatic act, post bills for the show and appear as a ballet dancer. Kathryn McGuire again appears as leading lady. Glen Cavender and Wallace Lupino are prominent in the supporting cast. Norman Taurog directed.

Billy Dooley's new comedy, "Sailor Beware," will see this screen funster in his usual typical sailor role, but with Vera Steadman as his new leading lady. Much of the fun in this picture is provoked by a guinea pig which gets loose in a home where Billy is visiting.. Max Asher, who played in "We're in the Navy Now," Eddie Baker, Bill Blaisdell, George Towne Hall and George Burton are prominent in the supporting cast.

Anne Cornwall, featured comedienne who scored so heavily in "Cool Off!" is given another feature role in "Chicken Feathers," the Christie Comedy of the month. One of the leading comediennes of two-reel comedies, Miss Cornwall is said to be offered even greater opportunities in this new comedy.

Lewis Sargent, a new comedian at Educational Studios, plays the feature role in "Ask Dad," a one-reel Cameo Comedy, which boasts of having Audrey Ferris, a 19-year-old beauty, in the leading feminine part. "Quiet, Please," the other Cameo for February, features Phil Dunham.

Lyman H. Howe's Hodge-Podge release is "The Wise Old Owl," which comes up to the usual high quality of this series, both in novel subject manner and unique manner of handling it.

"Fiddlesticks," the new Curiosities release, offers a new array of strange and unusual subjects. The Bruce Scenic Novelty, "The Joys of Camping," "The Wide Open Spaces," presents many unusual outdoor scenic "shots."

Two Felix the Cat animated cartoon comedies, "Felix the Cat in Icy Eyes," and "Felix the Cat Stars in Stripes," and two Life Cartoon Comedies, "The Heavy Date," and "Hitting the Trail," complete the program of comedy subjects for the month.

Profile Beauty

Anne Cornwall, one of the Christie Comedy girls.

Blanche Payson Teaming With "Toy" Gallagher

Blanche Payson and "Toy" Gallagher, who have the principal feminine roles in "Peaceful Oscar," the Educational-Hamilton Comedy scheduled for January release, are strong contrasts in type, weight and height.

Miss Gallagher is the diminutive type of beauty, with pretty face and figure. She weighs only 106 ounds and is only 5 feet 1 inch tall.

Miss Payson, on the other hand, possesses a strong physique, is 6 feet 2 inches tall and weighs nearly 200 pounds.

Centennial Pictures Leases World Studios, Fort Lee, N. J.

THE CENTENNIAL PICTURES CORPORATION, producers of "The Liberty Boys of '76" a series of two-reel historical pictures, depicting the making of America, have leased the old World Peerless Studio, at Fort Lee, N. J. John Raymond, director of "Free Kisses" and "Man and Wife," starring Norma Shearer, secured the rights to "The Liberty Boys of '76" a series of stories of the American revolution, which has been running in a weekly magazine and read by millions, and which he is now bringing to the screen. Arthur Hoerl is adapting them.

Stewart B. Moss, vice-president of the company, who, with Mr. Raymond, is directing the series, has secured an excellent cast of players, consisting of Jack McLean, the star, his leading lady, Grace Alice Durkin, Rex Archer, George Du Count, Starr Jones, Rusty Lane, Al Hart, Phil Sanford, "Chief," the Wonder Dog, and his master Silver Moon, Chief of the original Caddo Tribe, now on the U. S. S. Indian Reservation in Oklahoma. Joe Bannon and Larry Kane are assisting the directors.

Novel Effects Employed For Felix the Cat

The first Felix the Cat animated cartoon comedy to be released by Educational in January contains some of the most novel effects and most unusual fade-outs ever used in a cartoon comedy.

This release, titled "Felix the Cat Dines and Pines," pictures in cartoon animation the nightmare which this black cat goes through after eating food to which he is unaccustomed.

The rapidity with which the various creatures Felix encounters during his nightmare transform into different characters is breath-taking, according to the preview critics.

Laugh Month To Become An Annual Event

BESIDES the stimulus given short subjects in every particular, National Laugh Month, now ending its third week, has shown results that of themselves make it rank with the biggest showman ideas in the motion picture industry.

Not only has Laugh Month promoted the advertising by exhibitors of short subjects; not only has it developed special comedy periods for theatres, but it has caught on with exhibitors, press and public alike to a point where it must now be reckoned as an important annual event.

Big Exploitation

Laugh Month accessory dealers report that orders for exploitation aids this year far exceed those of last year. While no definite figures are as yet available it is estimated by the Laugh Month Committee that upwards of 4,000 theatres will have participated in the celebration this year.

The eve of the fourth week of January finds the National Laugh Month Committee in receipt of scores of entries in the Laugh Month exploitation campaign. These entries include modest campaigns put over in the smallest of small towns as well as elaborate plans promulgated by bigger theatres in key cities.

Fifteen of the biggest and most powerful radio stations in the country have broadcast or are broadcasting special Laugh Month programs. It is estimated that the radio audience alone that is hearing about Laugh Month numbers upward of 20,000,000.

"Wedding Yells"

SCENES from "Wedding Yells," starring Johnny Arthur with Anita Garvin in the leading feminine role. As the stills indicate, "Wedding Yells" is a picture full of fun.

Artclass Couples Up Kahles' Cartoons With "Laugh Month"

ONE OF THE FACTORS in the success of "Laugh Month," has been the efforts of the Artclass Pictures Corporation to intelligently support this movement in connection with their various series of one and two-reelers.

Bert Ennis, representing this company, secured a direct tie-up to promote "Laugh Month" through the co-operation of C. W. Kahles, creator of the newspaper strip, "Hairbreadth Harry" by having Kahles draw a special Laugh Month strip which has been published in one hundred newspapers through the Public Ledger Syndicate.

The same artist also prepared a cartoon on "Laugh Month" and his newspaper character for the use of exchanges and exhibitors.

A contest also suggested by Ennis was placed in operation, whereby exhibitors asked their patrons to submit the best jokes they had heard during this month, with resultant prizes and presentation of the jokes on the exhibitors' screen.

Artclass Pictures Corporation provided all of its exchanges with special advertising material for the use of exhibitors in promoting "Laugh Month" and appointed several of the exchanges to serve as executive members of the committees formed in various territories to interest exhibitors and public in this campaign.

Many Happy Returns

"Verme," the baby sister of Mary Kornman, punishes a birthday cake as a member of Hal Roache's "Our Gang" for Pathe.

Arthur Rankin Will Support Charles Puffy

Arthur Rankin, stage and screen juvenile, has been signed by Universal to play a prominent role in the current series of two-reel comedies starring Charles Puffy, on which production began last week.

The series will consist of ten two-reel comedies, based on stories written especially for the rotund star by Octavus Roy Cohen. Harry Sweet will direct. Rankin has played leading roles in a number of well-known film productions, and recently completed a stage engagement in Los Angeles, playing the juvenile lead in "Cradle Snatchers." He is a kinsman of John Drew, Sidney Drew and S. Rankin Drew, of stage and screen fame.

Hamilton's Support

Two comedy favorites who have played leading or supporting feminine roles in one and two-reel comedies appear in support of Lloyd Hamilton in his latest Educational - Hamilton Comedy, "Peaceful Oscar," which is ready for Laugh Month showings. "Toy" Gallagher, who has been featured in several Cameo Comedies this season, plays the role of the pretty maid while Blanche Payson is cast as the wife of Lloyd.

Brothers Together

Wallace Lupino, brother of Lupino Lane, again appears in one of the principal supporting roles in "Howdy Duke," the latest Educational-Lupino Lane Comedy.

SCENES that laughs are made from in the Hal Roach comedy for Pathe in which Glenn Tryon is starred.

"Two Time Mama"

Bobby Vernon in "Duck Out", Next Release

"Duck Out," the new Educational-Bobby Vernon Comedy which has been completed for February release, is the fifth for this comedian during the present season.

Bobby Vernon soon will start on his sixth picture, and before the end of the production year, which comes in the spring, Vernon will have turned in eight—the largest number of comedies made by any star in a season at the Christie Studio.

Banks' Leading Lady

Virginia Lee Corbin, youthful and blonde, with the additional asset of acting ability, is leading lady for Monty Banks in his January feature comedy released by Pathe January 30th.

Frances Lee, of Educational Comedies is a 1927 Wampas winner.

Dolls Used For Exploiting Pathe's "Our Gang" Comedies

THAT the "Our Gang" dolls are an excellent exploitation aid for theatres showing the Pathe comedy series starring the Hal Roach rascals, is evidenced by the results attained by the Mayfair Theatre, Brooklyn, the latest De Luxe house of the A. H. Schwartz circuit.

Max Cooper, managing director, offered one dozen dolls at each performance during Christmas week when he played the Pathe comedy, "The Fourth Alarm," with the inimitable juvenile comedians. Cooper advertised this offering many weeks in advance by running a trailer of the comedy, and the presentation of the dolls was announced by one of the headline acts every evening.

Twenty-five dolls were displayed in the lobby and attracted the patrons before and after each performance. Cooper played up the comedy in the electric lights, and announced the gifts of "Our Gang" dolls on large signs hung on both sides of the marquee.

Many satisfying comments from the patrons of the Mayfair Theatre have decided the management to offer the "Our Gang" comedy dolls on other occasions when one of these Pathe two reelers is on the bill.

Stern Bros. Sign "Snookums" To New Long Term Contract

WORD comes from Julius Stern, president of the Stern Film Corporation, makers of Stern Brothers Comedies, that the clever baby who plays Snookums in "The Newlyweds and Their Baby" Comedies has been signed on a long term contract. This assures exhibitors of these comedies an uninterrupted supply of these two-reelers for several seasons to come.

"The Newlyweds and Their Baby" comedies are adapted from the famous newspaper comic strip by George McManus, and have proven exceptionally popular with the public. After signing up McManus for the rights, the Stern brothers spent many months looking for a youngster suitable for the role of Snookums, the mischievous, lovable baby of the McManus cartoons.

Finally, after hundreds of babies of all ages had been passed upon, the Sterns made an appeal via radio. Among the scores which answered this appeal they found Sunny McKeen, 18 months old, with no screen experience but with a well defined personality and a cuteness that won the Sterns at once.

At the present time, no less than 6,000 theatres are playing the "Newlyweds and Their Baby" comedies. Exhibitors are unanimous in reporting them money-makers and box-office pullers of the first water.

New Davis Comedies

George Davis, featured in Mermaid and Cameo Comedies, is the principal fun-maker in "Hot Cookies," one of the two Educational-Cameo Comedies for January.

"Play Safe" Release

Pathe will release Monty Banks' second feature starring comedy vehicle under the rooster trade mark entitled "Play Safe" on January 30th.

Serial Cast Goes To South To Make Film

THE "CRIMSON FLASH," Pathe serial unit headed by Cullen Landis and supervised by E. Oswald Brooks, and a company numbering twenty-five players and technical men, left New York City via Pennsylvania Railroad this week for Charleston, S. C., where three or four weeks will be spent on location.

The party included Paul Fairfax Fuller, who wrote the scenario for this George Gray story; Director Arch Heath; Assistant Directors Tom Goodwin and Willard Van der Veer; and the entire supporting cast, consisting of Thomas Holding, J. Barney Sherry, Walter Lewis, Ivan Linow, Mary Gardner, Tony Hughes, Gus DeWeil and Ed Roseman.

Eugenia Gilbert is coming from California to play the role of Janet Keene opposite Landis. She will go direct to the southern location.

Amma Styers, one of the charmers in Educational Mermaid comedies.

Timely Reviews of Short Subject Productions

By C. S. Sewell

"Many a Slip"

(F. B. O.—Two Reels)

This is the second of a new series of two-reel comedies being distributed by F. B. O., with Charles Bowers as author, director and star. They are of a novel type and genuinely amusing and should go well in the majority of theatres. The comedy depends on a combination of trick photography and the use of ingenious mechanical devices suggestive of Goldberg's newspaper cartoons. The hero here is an inventor and his inventions are screamingly funny. He is engaged in perfecting a slipless banana peel and discovers the man offering the prize is insane. There are a lot of laughs in this subject and the paraphernalia Mr. Bowers uses and the trick effects are certainly clever as well as amusing.

"The Dude Desperado"

(Universal—Two Reels)

Fred Gilman is the star of this Mustang Comedy, and he wins the hand of his sweetheart, (Dorothy Guliver), after a most amazing lot of twists and tangles, rides, runs and fights. Mistaken, at the outset, for an outlaw "Bud" (our hero) can never quite shake off the impression after he arrives at the ranch owned by the father of his sweetheart. The girl is kidnapped; the employees at the ranch try to slay the hero, and it is only after a ripping fight with the villain that "Bud" manages to obtain a proper identification and clasp the girl to his heart.

"Nic-Nax"

(Educational—One Reel)

AN UNUSUALLY NOVEL and varied assortment of oddities make this one of the best of Walter Futter's series of curiosities. First is a combination blacksmith and barber shop run by a cowboy in Montana. Then views of ocean polyps fish life that resembles flowers. Other subjects include a turtle-hunting dog, a suspension monorail elevated passenger line, porcupines in the snow, 'possum carrying its young on its back, a miniature pony and real Chinese junks with their sails made of rags.

"Pathe Review No. 4"

(Pathe—One Reel)

AN EXCEPTIONALLY clever and novel section of this Review, filmed in colors, shows a kitten posing as a bride, a highland lassie, etc. The children will love it and it will please the grownups. Another section shows Japan during a Cherry Blossom Festival. The final section shows the manufacture of big cannons for battleships in the United States navy yard. This is one of the very best of the Pathe Reviews. At the Strand Theatre in New York, "Pussy Poses" was applauded.

"Big Business"

(Fox—Two Reels)

What happened to a live-wire umbrella salesman in a rainless town, furnishes the fun in this Fox Imperial Comedy in which Sally Phipps, pictured here, and Harold Austin have the leading roles. Harold and his dusky valet, portrayed by Charles Conklin, are mobbed when they talk rain, placed in a balloon that blows up and causes the much-needed rain, so all ends well, with Harold winning the girl who befriended him. An amusing comedy with some clever gags, notably Conklin's stunt inside the balloon gas bag, and as a fortune teller. In fact, Conklin carries the bulk of the comedy in this number.

"Tied Up"

(Universal—Two Reels)

Pee Wee Holmes, pictured here, and Ben Corbett continue their rivalry and engage in playing more tricks on each other in the latest installment of the Piperock series of western comedies. An encounter with a shirt full of ants and a bandit who painted a horse black, furnish amusement as well as a stunt where one of the boys takes a puppy to his girl and the other one substitutes a skunk. The horse wins a race and turns out to be a white horse. The boys catch the thief and divide the reward, one taking half for getting the bandit and the other for winning the race. Like the earlier numbers, this issued is based on a story by W. C. Tuttle and was directed by Vin Moore.

"Constantinople"

(Fox—One Reel)

CONSTANTINOPLE, situated at the meeting place of Asia and Europe and rich in history, the battle ground of Greek, Persian, Roman, Barbarian, Turk and Crusader, is the subject of this Fox scenic. We seen the modern city in contrast with the ancient Stamboul, twisted streets, the famous St. Sophia, women weaving rugs and many places of beauty and interest such as the Golden Horn, Galatea Bridge, Dardanelles, Bosphorous and palace of the former sultans.

"High Sea Blues"

(Educational—Two Reels)

Al St. John, pictured here, is featured in this Mermaid Comedy. He and Lucille Hutton are cast as newly-weds honeymooning on a ship. His aunt, opposed to the match, is also on board. Then there is a girl friend of Al's, whose husband is jealous, and a tipsy chap who is always butting in. Between them, there is something doing every minute to arouse the suspicion or jealousy of Al's wife or the girl's husband. There is a fast moving succession of gags to amuse the slapstick fan, including a chase in which a stick of dynamite is passed from one person to another, ending with blowing up a rowboat. Of course everything is straightened out at last. Lucille Hutton, Estelle Bradley, Phil Dunham, Clem Beauchamp and Eva Thatcher also figure in the fun.

What's Your Hurry?

(Universal—Two Reels)

In this number of the Excuse Makers series of Stern Brothers Comedies featuring Charles King, our hero has a succession of exciting although unrelated experiences. A gasoline tank blows up with him, he gets in bad with a jealous husband when he tries to aid a woman in distress and finally when he sees his girl's father is kidnapped he has an awful time trying to follow a Ford coupe as the roads are full of this kind of car. The fun in this one is not as spontaneous as some of the others, but there is considerable slapstick that is fairly amusing.

"Bring Home the Turkey"

(Pathe—Two Reels)

An orphanage in which the kiddies are inmated, furnishes the locale for the newest "Our Gang" comedy. The kiddies are abused by the heartless and cruel superintendent and mixed in with their amusing antics, which are as clever and funny as ever, are touches of pathos and good human interest. An unusual note is furnished by Tom Wilson, the popular feature player, who impersonates a good-hearted negro who has adopted three little black kiddies, Farina, Mango and Pleurisy, which are taken away from him. At last the cruel boss is kicked out and Tom made the cook and he feeds the gang turkey. There are a lot of laughs and more than the usual amount of human interest in this number and it should prove popular. Little Jackie Condon, pictured here, is one of the kiddies in the Gang.

"Love on a Weak Stomach"

(Universal—One Reel)

Imagining himself a sick man, Neely Edwards in this comedy, when he falls heir to money decides to indulge in the luxury of a private nurse and, of course, falls in love with her. In a fight with his former boss he learns that he is not an invalid and finds happiness with the nurse who decides to stick to him for life. An average number of this series, with familiar but fairly amusing slapstick and farce comedy situations and considerable action.

"Chasing Rainbows"

(Pathe—One Reel)

FARMER AL in this Aesop's Fable cartoon starts the cat and mouse out to find the pot of gold at the end of the rainbow. By novel means they reach their destinations and start digging tunnels for the gold, but finally come together and find they are at the bottom of Al's well and pull him in. They wake up and find it was all a dream during a severe storm. While amusing, it is not as fast or as clever as some of the other numbers in this excellent series.

"The Society Architect"

(Fox—Two Reels)

Having accidentally gained a reputation in almost every other line of sport and endeavor, Van Bibber, portrayed by Earle Fox in this series, finds himself acclaimed as an architectural expert. He proclaims a building as weak and top-heavy, and is laughed at, but when the building falls to pieces, well, that is different. This scene with the whole steel framework collapsing after doing the Charleston, and leaving Van on a single upright that finally topples and deposits him in a water tank, is cleverly worked and is amusing. It is slightly different from the average Van Bibber, but just as amusing.

"Hot Cookies"

(Educational—One Reel)

George Davis, pictured here, has the leading role in this fast moving but rather loosely connected slapstick comedy, with Toy Gallagher, Jack Lloyd, Wallace Lupino and Elfie Fay in the supporting roles. George gets in bad by juggling the dishes in a cafe, and in more trouble when he breaks up a lecture. He then goes to a boarding house and meets the others with whom he has had trouble, but makes his escape by riding down hill on a vacuum cleaner, and landing in a lake. Oh, yes, he also upsets the decorum of the passengers on a bus. There is plenty of rough and tumble humor of a familiar sort in this Cameo comedy.

"The Newlyweds Build"

(Universal—Two Reels)

There is plenty of action and a lot of amusement in this issue of the Newlyweds series. Unable to find an apartment because of the baby, Snookums, they start to build a bungalow. There are several laughs in the house hunting sequences and more when the bungalow building gets under way. Of course, everything goes wrong and between the ignorance of Mr. Newlywed and bulls of the dumbbell helper, played by Sid Saylor, and the fact that Snookums is alway getting in the way, there is a continuous series of accidents that are good for a lot of laughs.

"Paris Originations in Colour"

(Educational—One Reel)

ANOTHER ISSUE OF THE series filmed in natural color by the Kodachrome process, in which Hope Hampton models the very latest fashion creations by the leading Parisian couturiers. The color effects are striking and beautiful and the women especially will like this reel. The garments represent the creations of Anna, Paul Poiret, Jean Patou, Philippe et Gaston, Charlotte, Jenny, Martial et Armand, Boue Soeurs and Lanvin.

"Should Sleep Walkers Marry?"

(Pathe—Two Reels)

If they get into as much trouble as Billy Bevan does in this Mack Sennett Comedy, the general verdict will probably be "no." Billy and Vernon Dent, pictured here, are golfing pals until Billy gets in dutch by walking in his sleep into Vernon's wife's room. Both couples go to the mountains and Billy strays onto Vernon's gas filled mattress which soars away with the pair. Danger again makes them friends, they reform and accompany their wives to church. There is a lot of good fun and clever trick photography of the kind like the magic carpet in "The Thief of Bagdad" in the floating mattress sequence. Thelma Parr and Barbara Tennent appear as the wives.

"Funny Face"

(Educational—Two Reels)

A flirtation with a little rich girl, portrayed by Bonnie Barrett, pictured here, an accident which deprives him of his breakfast, several encounters with a grouchy groceryman, and finally the winning of a reward for the return of a baby which is supposed to have fallen into the lake, but which the kiddies took to play with, are a few of the experiences that Big Boy has in this comedy, which will prove thoroughly amusing for kiddies as well as grownups. The fun is real and spontaneous and you just can't help liking Big Boy, especially the funny stunts and funny faces that he indulges in while trying to make a hit with Bonnie. There are also a lot of laughs in his antics in the grocery store where he comes to help his big brother, freckle-faced Jack McHugh.

"Pathe Review No. 3"

(Pathe—One Reel)

BOYS ESPECIALLY will be fascinated by the very elaborate miniature railroad system the hobby of a New York engineer, which is pictured in this Review. There are also interesting views of the island of Jersey, the largest in the English Channel which are shown in Pathecolor. The third section is another installment of Count De Prorok's expedition in North Africa. It includes a trip across a dried salt lake and a visit to unique mud huts built in tiers in one of the native Arab villages.

"Cinder Path"

(Universal—Two Reels)

Although this is number eight of "The Collegiana" series, there is no let down in the exceptional entertainment value. Every one of this series offers excellent, thoroughly amusing and entertaining and true to life college humor. This time Ed wins a race on the cinder path, but the fun consists in the way he plays a trick on Don by disabling his new car and then turns the tables when Don tries to stick him for treats for the entire crowd. Dorothy Gulliver, pictured here, is the beauty who is one cause of the rivalry between the boys. George Lewis appears as Ed and Eddie Phillips as Don. The humor in this series is decidedly refreshing and all types of patrons should enjoy it, especially those familiar with life at a co-educational college.

"Howdy Duke"

(Educational—Two Reels)

In the dual roles of a duke and a newsboy, Lupino Lane is kept exceedingly busy in this comedy. Kathryn McGuire, pictured here, is cast as a girl whose parents invite the duke to visit them. A rival discovers that a newsboy is the duke's double and pays the lad to impersonate the duke. Finally, of course, both show up at the house and are continually mistaken for each other, resulting in a lot of amusing slapstick that offers good entertainment for the average audience. Lane does a lot of funny falls, tumbles and acrobatic stunts, while Wallace Lupino and Glenn Cavender also are knocked about considerably. It is all good-natured rough and tumble stuff for the slapstick fan.

"Two Time Mama"

(Pathe—Two Reels)

This Hal Roach offering, featuring Glenn Tryon, is an amusing farce comedy in which Glenn and Tyler Brooke change costumes at a masque ball. Glenn's wife, portrayed by Vivian Oakland, pictured here, thinks she sees him flirting and to teach him a lesson puts on a snappy costume and invites him home, when in reality it is Tyler. This causes embarrassment and trouble for the two couples as Tyler's jealous wife gets wind of the affair, but it makes good fun for the audience. The gags are good and cleverly handled and there are laughs a plenty. Above the average as a farce. Anita Garvin is the other wife, and Gale Henry, an old-timer, is excellent as a maid.

"High and Dizzy"

(Universal—One Reel)

As a justice of the peace who performs a marriage ceremony before he is duly sworn in, Charles Puffy shines in this Bluebird comedy. Elsie Tarron is cast as the girl and her father, the judge, is horrified when he learns of the affair. He and Puffy follow the couple up a mountain and after many mishaps, including the breaking down of the hand car, which carries them back down the hill, Puffy, though battered by the groom, marries them again and daddy, who was opposed to the match, promptly knocks him out. This idea is out of the ordinary and the comedy is amusing.

"Pass the Dumplings"

(Pathe—Two Reels)

Supported by Danny O'Shea, Eddie Quillan, pictured here, and other familiar players who have appeared in other issues of this series, Alice Day appears as a hired girl in a boarding house in this Mack Sennett Comedy. Danny is a policeman and Eddie an amateur prize-fighter. Of course, they are rivals, but after hectic adventures on a motorcycle, Danny wins out. There are some good gags in the motorcycle sequences and in the boarding house scenes, including Eddie's attempt to eat a sponge thinking it is a dumpling, which accounts for the title of the comedy. Slapstick fans should like this one.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Canada

Moving Picture World Bureau, Ottawa, Canada, Jan. 19.

SCREENING CANADA" was the subject of a very popular address by Raymond S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, before the Canadian Club of Montreal at the Windsor Hotel, Montreal, when he emphasized the point that both of the large transcontinental railways in the Dominion, as well as the Canadian Government itself, were making extensive use of motion pictures to boost the country, its resources, sports and other features to the world. Mr. Peck told of the progress that had been made by the Canadian Government's own plant since its establishment 10 years ago, and how other nations and Dominions had copied the Canadian film scheme.

The many friends of Joseph M. Franklin, popular manager of B. F. Keith's Theatre, Ottawa, Ontario, were quite concerned recently over the welfare of his lovely daughter, Lillian, who unnderwent two operations in a local hospital during the week of January 10.

Toronto

A daring robbery took place at the Pantages Theatre, Toronto, one of the largest theatres in Canada, on January 13, when a smooth crook opened the door of the box office cupola while the lady cashier, Mrs. M. A. McArthur, was busy selling tickets. The thief snatched the cash box which contained $1,477 and ran through the crowded lobby to a waiting automobile and escaped despite the screams of Mrs. McArthur. The robber did not show a weapon and the incident was over in a few moments, except that the lady cashier required medical attention because of shock.

Manager N. K. Miller, manager of the Pantages, announced that the theatre's receipts were insured against theft.

The Ontario Board of Moving Picture Censors, Toronto, has relented in its official stand against European film productions and, for the first time in about 12 years, German features are now being seen on Ontario screens.

Following the raising of the ban against German pictures, there was quite a run on special features, such as "Variety," which played the Hippodrome, the leading theatre of the Famous Players chain in Canada, during the week of January 17, and "Faust," which was shown the same week at the Loew's Theatre, Toronto.

The Ontario Government was the last government in the world to remove the barrier against German film releases, it is stated.

Quite a few changes have been made by Famous Players Canadian Corp., Toronto, among the managers of its suburban houses in Toronto.

Jack Quarrington, for many years manager of the Beaver Theatre, has been appointed manager of the Parkdale Theatre in succession of B. Geldzaeler.

Jack Laver, who has had charge of the York Theatre in recent months has been appointed manager of the new Bedford Theatre in North Toronto.

Harry Smith goes from the Teck Theatre to the Classic Theatre, both of which are in the East End of Toronto.

Ben Geldzaeler has been appointed general supervisor of Toronto's suburban theatres of Famous Players Canadian Corp.

Claude Alexander, an official of the head office of Famous Players Canadian Corp., Toronto, has returned to his duties following a happy honeymoon.

Train Caller Tries Tackett When He Rounds Up a Crew

Coffeyville, Kans., Jan. 19.—John Tackett runs the theatre bearing his name, here, and so well has he become known that when anybody in town wants to locate any other person Tackett is the one appealed to, because he has regular "detective" eyes and memory and can usually tell if the person sought is in his theatre and where seated. This faculty has done a lot to build up his prestige among the railroad men in town, and whenever the local train caller looms up, it's "Where is Engineer Caswell sitting—he said he'd drop in tonight," or "Rounding up the gang for the 9:19—who's inside?" and Tackett can tell right away. The only time his memory fails is when Mrs. So'n So demands: "Did my husband come in tonight—with that blonde—?"

Montreal

Ameen Lawand, pproprietor of the Laurier Palace Theatre, Montreal, in which 78 children met their death in the recent disaster, had a theatre in Ottawa, Ontario, for more than a year, this being the Casino Theatre which was recently taken over by Fred Leduc, of Ottawa, who, previously, had controlled the house. Lawand spent considerable time in Ottawa during the period that he had the local theatre.

The meanest man in the world has been found in Montreal. Evidence given at the inquest into the deaths of 78 children in the Laurier Palace Theatre fire brought out the fact that, immediately after the cry of fire had been raised in the theatre and the stampede for the exits started, an adult male patron jumped to the box office and demanded his money back because he had not been able to see the whole show. At that moment, scores of children were being crushed and burned and suffocated to death. The cashier busied herself with putting the cash away and ignored the demand of the specimen at the wicket.

A real hero of the Laurier Palace fire was the projection machine operator, Emile Massicotte, 6787 Boyer Street. He kept the comedy, "Get 'Em Young," going until he could see no one in the balcony of the theatre. Then when he started down the stairway he saw scores of children caught in the jam, some already dead and others shrieking.

Massicotte forced open a window leading out of the entrance marquee and passed out 26 of the fear-driven kiddies to the open air where they huddled on the marquee for a few moments until rescued by firemen.

Quebec

Pressure is being exerted on the Quebec Provincial Government by His Grace, Archbishop Gauthier, of the Roman Catholic Church, Montreal, the Montreal Presbytery of the Presbyterian Church, and others to prohibit Sunday shows as a result of the recent Montreal theatre disaster.

If Sunday performances were placed under the ban, it would affect many theatres in cities of Quebec other than Montreal. One of these is Hull, Quebec, which is opposite to the city of Ottawa, in Ontario where Sunday performances are illegal. There are three large theatres in Hull, the Laurier, Eden and Capitol, which enjoy large patronage from the Ontario city on Sundays, patrons merely crossing over to the adjacent city by automobile or street car.

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., Jan. 19.

VISITORS of the week included: Barney Dubinsky, Jefferson City, Mo.; Tom Reed, Duquoin, Ill.; Carl Muff, Edina, Mo.; John Pratt, Fulton, Mo.; H. C. Tuttle, Desloge, Mo.; Jim Riley, Alton, Ill.; Joe Hewitt, Robinson, Ill.; Sam Hallowell, Assumption, Ill.; Harry Turner, Pana, Ill.; Noah Bloomer, Belleville, Ill.; Dominic Fresena, Taylorville, Ill.; Bob Clarke, Effingham, Ill., and Mrs. I. W. Rodgers, Cairo, Ill.

Judge Faris of the Federal Court has continued the application of George P. Skouras for final citizenship papers to give him an opportunity to show that he endeavored to enlist in the Air Corps during the late World War. Skouras' draft questionnaire indicated that he had claimed exemption from service on the grounds that he was an alien. However, although aliens usually were placed in Class Five, the last on the list, Skouras was rated in the first class indicating that he had probably indicated a willingness to serve if called. He testified that prior to being called in the draft he endeavored to enlist in the air service but was rejected because of bad vision. His subsequent claim to exemption was made because he knew that he was not eligible for service because of his disability.

Albert Foritori has purchased the Newstead and Ashland Theatres in St. Louis, Mo., from the Laventhal Circuit. He is a nephew of Joe Foritori who operates the Criterion Theatre on Broadway near Olive street, St. Louis, Mo.

Knox City, Ia.

Mrs. R. A. Barnridge of Knox City, Ia., on January 8 took over the Majestic Theatre, Memphis, Mo. Peyton Campbell was the former owner.

Miss Mable Doyer, cashier for the St. Louis exchange of Producers Distributing Corporation, is confined to her home by illness.

Miss Ann Taylor has succeeded Miss Mable Price as biller in the local F. B. O. exchange.

Tom McKean, manager for F. B. O., had an interesting week battling the muddy roads of northeast Missouri. He discovered how god a bug he owns. And he brought back some fat contracts.

Dale Dwyer, formerly with Producers, is now on the local Universal sales staff.

Michigan

David Palfreyman, manager of the Detroit Film Board of Trade, will be among the 32 managers who will attend the first annual convention in Los Angeles for one week in May, 1927. They will visit the studios to familiarize themselves with all angles of production as well as distribution.

Elwyn Simons, manager of the Liberty Theatre at Benton Harbor and former owner of theatres in Adrian, was rushed to the hospital a few days ago for a hurried operation, which, while serious, is believed to have helped his condition. Mr. Simons will be confined to the hospital for several weeks.

Sidney E. Abel has been appointed Detroit manager for United Artists to succeed Herbert Traver, who has been compelled to give up all active work for the time being owing to ill health. Mr. Abel was for many years with Fox, serving in various capacities both in this country and abroad.

New York

Moving Picture World Bureau, Albany, N. Y., Jan. 19.

FOLLOWING the shake-up of last week along Albany's Film Row, matters adjusted themselves this week, although there were plenty coming and going. L. J. Hacking, of Boston, district manager for Pro-Dis-Co, and C. W. Sawin, district representative, were in town for a conference with Alec Herman, manager of the local exchange. George Seed resigned as shipper at Warner Brothers and returned to New York. Joe Schleiger resigned as booker at F. B. O. and went with Jack Krause, who is opening an exchange for Tiffany here. Mrs. Mary O'Melia, booker at Bond, spent the week at home ill. Howard Morgan, manager of the local Educational exchange, received word that all branch managers would take a trip to the West Coast in March. John Bulwinkel, manager for First National, was in Syracuse, where he met F. J. McCarthy, manager of the Buffalo office, and adjusted a number of matters.

Presentation acts along with the picture program have become a definite policy at the Mark Strand in Albany, according to Thomas Clark, the manager. The acts have been found to prove big drawing cards for the theatre.

Visitors along Albany's Film Row during the week included Harry Lazarus, of Kingston, who announced that his new theatre will open on May 15. John Marshall, owner of the Bridge Theatre in Ausable Forks, drove down from the Adirondacks, dated up a number of pictures and continued on to New York. A. S. Thornton of Williamstown, Mass., and Sam Goldstein, of Springfield, Mass., were also in town, as were Sternberg and Sobol, owners of the Avon in Boonville. Word reached Albany that J. W. Mann of the Hollywood Theatre in East Arlington, Vt., had completed the remodeling of his theatre and that house had reopened.

Saranac Lake

George A. Toupin has succeeded Dave Seymour as manager of the Pontiac Theatre in Saranac Lake. Mr. Seymour has gone to Florida for the winter, but before leaving was tendered one of the greatest dinners of its kind ever given in the Adirondacks. Millionaire owners and directors of the Pontiac played the part of hosts to Mr. Seymour. Walter H. Cluett, millionaire collar manufacturer of Troy and one of the owners of the theatre, acted as toastmaster. Mr. Seymour came to Saranac Lake years ago, broken in health and finances, but left for Florida the picture of health and with a five figure bank account.

Cooperstown

William Smalley, of Cooperstown, with a big string of houses to his credit, never does things by halves. Neither do his employees. When they presented Mr. Smalley with a beautiful Masonic ring set with diamonds, Mr. Smalley reciprocated with ten and twenty dollar gold pieces to every one of the 381 employees in the circuit. And then, to even up matters, Mr. Smalley gave a dinner to his Cooperstown staff. Incidentally, Al Bothner has returned to the Smalley forces after a few months with the Schine brothers.

Rouses Point

The many friends of Mrs. Sequin, owner of the New Liberty at Rouses Point, express the hope for a speedy recovery from the operation of a few days ago, and which is confining Mrs. Sequin to a northern hospital.

Rome

The Kallet brothers of Rome and Oneida are negotiating with A. W. Goodman, of Utica, for the Orpheum, a subsequent run house in that city. The Kallets are expanding rapidly these days and only a week or so ago took over the Regent in Syracuse. Rae Chandee and Howard Miller are no longer connected with the Robbins chain of Utica, which was recently taken over by the Schine brothers.

Corinth Cat Fed on Lobster, But Albany Kitty Gets Cash

Albany, N. Y., Jan. 19.—The Corinth, N. Y., cat says "meow" and the Persian's owner, A. T. Mallory, who has the Starr Theatre in that city, feeds his feline on lobster, shrimp and crabmeat. In Albany there's a different sort of kitty—not Persian, but purely American; that one says "Ante" and Henry Goldstein, Albany Paramount manager, has to feed it his cash. The Corinth cat gets the crabmeat and lobster because Mr. Mallory is doing right good with his Starr Theatre, named for Frances Starr, a relative of Mr. Mallory—and the film salesmen don't like the idea of the cat's provender because they can't get any of the delectable sea foods she thrives on—at least not in the Corinth restaurants. The kitty in Albany derives its monetary hunger appeasement from Mr. Goldstein because he was recently presented with a set of poker chips which have been a constant jinx to his purse—and the salesmen do like it because they figure they can get more and more of the kitty's kale as long as they can keep the jinx on the desolate Mr. Goldstein.

Fulton

Kenneth Mosher, assistant manager of the Quirk Theatre in Fulton, proved himself no mean orator a few nights ago at a dinner dance given by the theatre management to the employees. Mr. Mosher presided as toastmaster and is said to have been the hit of the evening.

Poughkeepsie

Organists are coming into their own in being advertised at many of the motion picture theatres. Last week the Stratford in Poughkeepsie featured Harlow Hawthorne and Charles Oakley in an organ duet.

Schenectady

With one exhibitor just back from his honeymoon and a salesman just about to start on one, Cupid has been getting in his work in the Albany district. George Dwore, who runs the Cameo and Capitol Theatres in Schenectady, is back from his honeymoon and occupying a new bungalow. Edward Hochstim, salesman for First National, will be married on January 23, at Hudson, to a young lady residing in that city.

Indiana

Moving Picture World Bureau, Indianapolis, Ind., Jan. 19.

THE South Side will have a new theatre with the construction of a $400,000 motion picture house at Woodlawn and Virginia avenues, by a group of men headed by M. Margolis, P. F. Goodrich and Leslie Colvin. The group building it has been associated with the Fitzpatrick and McElroy organization of Chicago in the construction and operation of theatres in Indiana cities.

Carl Millikan, secretary of the Motion Picture Producers and Distributors of America, will be the speaker at a luncheon of the Indorsers of Photoplays, January 21 at the Indianapolis Athletic Club.

Paul Whiteman will be at the Circle Theatre the week of January 23, according to an announcement by Ace Berry.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Jan. 19.

THE Portola Theatre, Market street near Fourth, which has made moving picture history at San Francisco, is to be closed, the site having been offered for other purposes. This theatre, which has a seating capacity of a little more than 1,000, was one of the first in the downtown district to adopt a policy of showing straight pictures. It was conducted for years under the direction of Eugene H. Roth.

Francis J. Costello, manager of the theatres conducted at Reno, Nev., by the T. & D. Jr. Enterprises, Inc., and formerly of San Francisco, passed away in this city January 7, following an illness which only recently assumed a serious aspect. Mr. Costello was a native of California, 39 years of age.

San Francisco Lodge, Theatrical Mutual Association, with which many moving picture operators are affiliated, recently installed officers as follows: President, Peter Boyle; vice-president, G. E. Getchell; marshal, Harry Ettling; secretaries, A. C. Coh and Charles Luttringer; treasurer, J. F. Baikie, and trustees, L. Pfiirman, Elmer Langmaid, I. Marks, J. L. Worthington and M. M. Jacoby. Peter Boyle is a well known moving picture operator.

A permit for the erection of the Boulevard Theatre on San Bruno avenue, San Francisco, has been secured by Ackerman & Harris, and construction work is to be commenced at once. The theatre will have a seating capacity of 1,500.

F. E. Lane, former manager for Associated Exhibitors at San Francisco, has gone with the Co-operative Film Exchange, and he has been succeeded at Associated Exhibitors by J. Solomon, formerly of Butte, Mont.

Don Smith has joined the sales staff of the San Francisco branch of Tiffany Productions.

It takes more than a snowstorm to keep a First National salesman from reaching an exhibitor when a contract is in sight. When Newton Levi, of the San Francisco branch, found it impossible to persuade his Chrysler roadster to leap the snowdrifts on the road to Hobart Mills, he did the King Richard stunt and called for a horse. All of which explains how he got his contract and why he is standing up for his meals.

Mark Harrison has disposed of his interests in the Parkview Theatre, 4578 Irving street, San Francisco, to Mr. Austin.

Recent visitor on San Francisco's Film Row have included George Roy, of Reno, Nev.; Paul Weiss, of Rio Vista; Pete Carroll, personal representative of Mack Sennett; F. O. Lukan, district manager for First National; W. R. Fraser, general manager of Harold Lloyd Productions, and Harry Arthur, of the North American Theatre Syndicate, Seattle.

Sparks, Nev.

J. H. Crowley, who conducted theatres at Sparks and Carson City, Nev., passed away recently.

Roseville

Harvey Bros., who conduct theatres at Santa Cruz and Watsonville, Cal., have taken over the Lyric Theatre at Roseville and will open it at once.

Redding

The Redding Theatre is being remodeled and placed in first class condition.

Oakland

The Golden State Theatre and Realty Co. has taken over the Diamond Theatre, formerly conducted by West Coast Theatres, Inc.

Rex Midgley, of the American Theatre, has been made a director of the Oakland Business District Association.

Joplin Music Calms 1,000 Kids Near Panic

Moving Picture World Bureau, Kansas City, Mo., Jan. 19.

A PANIC narrowly was prevented by the orchestra during the showing of a film in Memorial Hall, Joplin, Mo., Saturday afternoon. More than 3,000 school children were in the hall. The cry of "fire" was shouted when the film ignited and caused a red flash, then a blur, to appear on the screen. Rising to their feet quickly the members of the orchestra started playing "The Unknown Soldier" as loudly as they could, causing the children, who had started a stampede, to pause and grow calm.

The Montreal theatre disaster has had a far-reaching effect upon Kansas City. H. F. McElroy, city manager, has ordered a rigid inspection of all downtown and suburban motion picture theatres, while a bill now is pending in the city council which would require four, instead of two, firemen to be stationed in all downtown theatres. The inspection of theatres, as far as the width of aisles are concerned, will mean remodeling of several of the smaller suburban theatres, Mr. McElroy believes. Some of the outlying theatres are not fireproof, according to Mr. McElroy, which means that some of the small exhibitors will be hard hit.

The Indiana Theatre, suburban house of Kansas City, has been purchased by George A. Costa from Harrison G. Daly and James H. McGrath for $24,500. Mr. Costa formerly operated the Mayfield Theatre, suburban house of Kansas City. The Indiana Theatre seats 800 persons.

The steel work of the new $4,000,000 Loew's Midland Theatre at Thirteenth street and Baltimore avenue, Kansas City, is nearing completion.

Among the out-of-town exhibitors in the Kansas City market this week were: J. D. Ebersole, Hamilton, Mo.; I. W. Maple, Ridgeway, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.; Glenn Dickinson, Dickinson Enterprises, Lawrence, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.

Jack Langan's "Movie Row Athletic Club" at Kansas City, which consists of a set of boxing gloves, a punching bag and other equipment, is gaining clients steadily. More than one bloody lip and black eye has made a hasty exit toward the street in the last week.

F. P. Hill, home office auditor for Fox, was a Kansas City visitor this week, as was A. H. Fischer, divisional manager for Warner Bros. Film Row extended its sympathy this week to C. A. Schultze, P. D. C. branch manager, and Mrs. Schultz, whose three-day-old baby died unexpectedly. Ed Solig, booker at the Warner Bros. branch, has issued a general ultimatum to the effect that exhibitors who have been accustomed to calling on him at wee hours of the night will not find him in his room in the future. He has moved to the Mayfair Hotel.

Both E. C. Rhoden, manager of Midwest Film Distributors, Inc., and "Red" Jones, Educational manager, were hustling for more contracts in the territory this week. Arthur Schmidt, First National exploiteer in the Kansas City territory of late, has returned to New York. The fact that Russell Borg, Educational booker, is leading all bookers of the Educational organization, keeps him busy explaining daily to friends "How I do it." Edward Alperson, branch manager, and M. C. Sinift, city representative of Warner Bros., took a business trip into the territory this week.

Nebraska

Allen F. Glenn, director of publicity from the New York offices of First National Pictures, and A. L. Barlow, manager of accessories, were in Omaha on business recently.

Elmcreek

Elmcreek, Neb., is to have a new theatre. Work is to begin on it immediately, it is said.

Illinois

Moving Picture World Bureau, Chicago, Ill., Jan. 19.

THE presentation field will be enlarged in this city with the opening this month of the Piccadilly Theatre and next month of the new Ascher Sheridan Theatre and the Cooney circuit Avalon Theatre on the south side of the city. They will use acts and stage presentations.

Cleve Adams, divisional manager of F. B. O. in this territory, has been made midwest sales manager and the territory of the Chicago offices has been enlarged to go as far south as New Orleans and west to Omaha.

Arthur Fink, an old-time theatre manager, has organized the Vanity Theatre Corporation to take over and operate the Vanity Theatre at 2650 Lincoln avenue and will play pictures and stock for that district, starting next week.

"Cry" rooms seem to have struck the theatre managers' fancy in this district for Eddie Saunders of the Harvard, Ills., Theatre has fixed one up for the tired babies and their mothers in his model little theatre in that bustling little city.

Frank A. Gazzolo, formerly lessee of the Studebaker Theatre, has returned from an extended west coast tour and is planning to secure another theatre for his shows in the Chicago territory.

The Senate Theatre of the Lubliner and Trinz circuit has been made the broadcasting station of WGES and every Saturday night a special radio show will be put on from eleven to midnight.

The Logan Square Theatre has been sold by the Lubliner and Trinz circuit to Lawrence Fine, David Lipsey and David Hirsch who will fix the house up for their theatrical venture this month.

Leo Brunhild has added the Parkside Theatre at Clark and North avenue to the Brunhild circuit and Rube Leventhal has been named as house manager.

Sam Katz and Sidney Kent were in the Chicago headquarters last week looking over the Chicago theatre situation for this year.

Andrew Karzas, head of the Karzas circuit of theatres, plans a huge new ballroom for Eaglewood district on the south side.

William Van Matre, J. D. Hurst and C. B. McIntosh have organized the Rockford Syndicate Building Corporation to build a million dollar department store and theatre in that city. The site will be in the 300 block on North Main street in Rockford, Ill.

The Christy Brothers have started work on their new 1,800-seat theatre to be erected on West Van Buren street opposite their old Elmo Theatre, which they have operated for the past sixteen years on a ten cent admission charge and a daily change of pictures. The old theatre will be closed when the new house is ready for opening this fall.

Chicago-Fred Wessels has resigned as manager of the Orchestra Hall after 25 years' service and Henry B. Voegeli will have charge of the theatre in the future.

Owing to the numerous theatre robberies, some of the owners are planning unique slot safes, that will dispose of the currency and coins so that the cashiers will only have a small amount for change purposes in their cages.

Al Bachman, formerly manager of the Randolph Theatre and later manager of the new Universal Theatre at Springfield is back in the city and will announce his new connection shortly.

Plattsville

Frank Cook, owner of the Strand Theatre at Plattsville, which burned to the ground last month, has decided to rebuild the house and work will start on the new structure at an early date.

Eldorado

William Maloney has bought the Grand Theatre at Eldorado, Ill., from B. O. Lanhan and will fix the house up for movie shows exclusively.

Rockford

Another new theatre is projected for Rockford, Ill., by Bert and Casper Johnson, who operate the Family Theatre in that city. They have bought the property at 1219 Broadway and plans are being drawn for a 2,000-seat movie house for the location. Family theatre will be remodeled into stores after the new Broadway theatre is completed.

Crown Point

B. U. Voight, formerly owner of the Paris Theatre at Paris, Ill., has taken over the Palace Theatre at Crown Point from the Bikas circuit and will make some improvements in the house.

Mrs. Francis Pert has sold the Pert Theatre at Gillespie, Ill., to the Shea and Pert circuit, who will make some improvements.

Michigan

Moving Picture World Bureau, Detroit, Mich., Jan. 19.

ELABORATE preparations are being made for the formal opening of the Detroit Film Building on January 29. The building was erected for the exclusive use of the film interests in this territory by Walter Stebbins and practically all exchanges are now housed there. The party will be given at sunset on January 29 and will continue all night.

Officers of the West Fort Street Business Men's Association have welcomed John H. Kunsky enterprises to that neighborhood and are planning a celebration late this month. Believing that "trade follows the films," the west end business men are enthusiastically back of the enterprise of the Kunsky organization in taking over the Lincoln Square Theatre.

Through negotiations completed in New York last week, the run of the Warner Bros. Vitaphone at the Shubert-Lafayette comes to a close this Saturday night and is transferred to the Kunsky Madison Theatre, which will house it hereafter. George W. Trendle, general manager of the Kunsky theatres, negotiated the deal and the engagement is slated to commence early in February.

Foundation work has been completed and the steel is beginning to rise on the new Hollywood Theatre, which, when erected, will take its place with the foremost theatres of the country. The Cohen Bros., operators of the Colonial Theatre, are building the Hollywood to fill a long-felt want for a modern theatre in the Fort street vicinity. Plans are already under way for the opening, late in the summer of 1927.

The new United Artists theatre building, which is to be erected in Grand Circus Park Theatre, will be 18 stories high.

John H. Kunsky's daughter, Mrs. Myrtle Albright, was robbed of $400 in gowns last week while her car was parked in front of the theatre. No trace of the thieves has been found.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

If Lent Reduces Your Attendance Much, Try and Make Lent Build It Up Again

UNLESS the Lenten period does not materially affect your business, it is a good time to plan right now for the period. It comes March 2 this year, and six weeks is none too little time in which to make your preparations. You cannot fight the sage with sensational pictures. These will carry no appeal to the people you wish to reach, but on the other hand do not get the idea that you can hold business with specially selected polite features, or you will drive other patrons away.

Instead run your regular bookings, so far as programs are concerned, and seek to build extra business with other features. Many church people simply will not go to the theatre during Lent, but may respond to the appeal of the "educational" or "instructive." If you have many of these you can not only build a nice extra business but actually make friends by working out a series of morning performances.

It will be recalled that some time ago M. W. Larmour made a real feature of a Pathe series of travel views in Palestine through getting a local minister to lecture on these specials. If you cannot get these, you can at least get some travel reels very cheaply and get some minister to give a lecture on each.

You may have to offer him a small percentage, for himself or his church, but if you can do any better than break even, financially, you will profit enormously through the later patronage of those new people you have drawn into the house.

Pay a Commission

The best way to do this would be to offer a commission of sales to the women's organizations of all the churches. Plan a program that will run about an hour and a half or two hours, and start at eleven o'clock. This will get them out of the way before your regular matinee. Or you can time these specials so that they will run into the regular show and permit the special patrons to remain for the rest of the program, if they desire.

Plan your bookings well and you will be able to offer an entertainment that will please the people whose support and good will means most to you.

If you do not care to incur the risk of these specials, plan a musical program and a short chat by some minister. If your pianist or organist is clever, you can do much with the various musical versions of Stabat Mater.

It does not so much matter what you offer so long as you get the church people into your house for something other than pure amusement pictures. They may deny themselves the films, but they want some entertainment, and if you supply this need during Lent, they will turn to you for entertainment following the Easter let-up.

If you do not think that the Stabat Mater will be within your organist's capacities, provide a more general musical program.

But whatever you do, work with the churches, and get ministerial approval. You might even consult the ministers as to what they think will be the best attraction, being careful not to use the word "attraction."

In the cities Lent is the time for lectures and special concerts. Supply this requirement in your small town. It will do more to give your house a standing in the better church circles than you can realize until you have tried it. And it is something you can repeat, year after year, always with increasingly good results.

Let Griffith Chatter

Warren Irvin, of the Imperial Theatre, Charlotte, N. C., persuaded a local radio firm to lend him some apparatus, with a mike in the office and a loud speaker back of a cutout of Raymond Griffith in You'd Be Surprised.

From 11 A. M. to closing time the staff took turns doing the talking. They argued in a lot of patronage and all it cost was a slide for two days. You can work it on any picture for which you can invent a brisk line of talk.

Splashed Atlanta for Gilda Gray's Showing

The Howard Theatre, Atlanta, lifted the lid for the personal appearance of Gilda Gray in connection with the showing of Aloma of the South Seas.

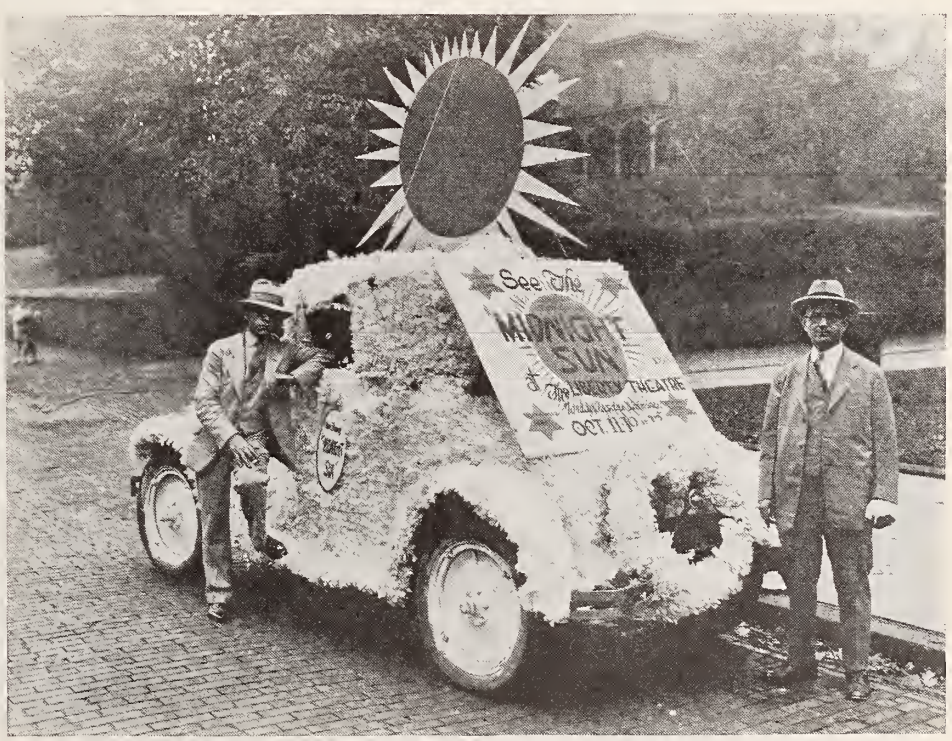
For two weeks in advance the Constitution carried Miss Gray's life story, concluding the day before her opening, while the Georgian ran a seven-day series of beauty exercises and the Journal tagged with photos in its roto section. The day before the opening the Georgian ran a double truck on Go Shopping with Gilda Gray. Two of the stores advertised her appearance at a specified time and one of these stories also carried a special panel in its larger store ad outside the truck.

Five Thousand Kisses

Five thousand tagged kisses were distributed and an equal number of tape measures contrasting the star with the Venus de Milo were given out for further personal comparisons. A banner was hung on a building across the street from the theatre for two weeks, and 10,000 special booklets of dance poses were distributed.

Several hundred stickers were placed on soda fountains and windows and twelve jewelry stores and several music and book stores carried portraits in silver frames nicely set out.

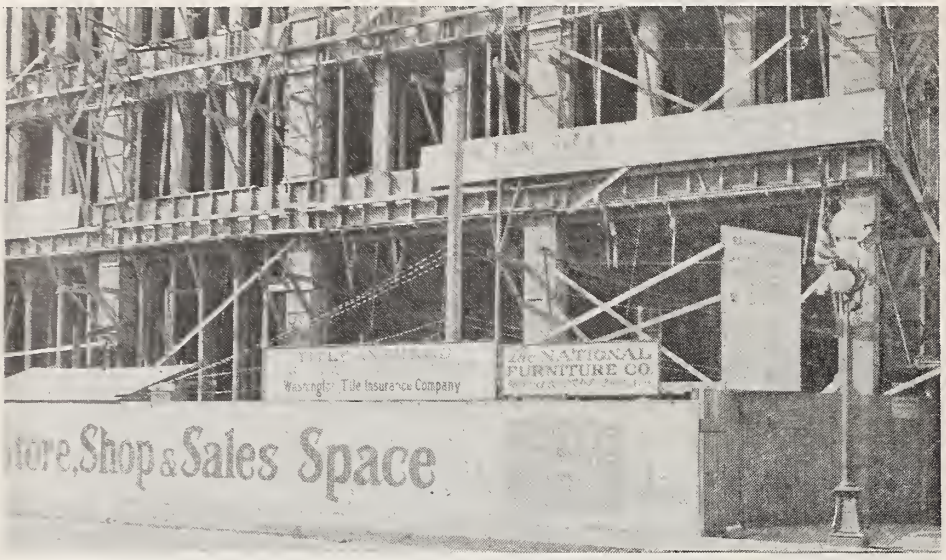
Backed by an unusually large newspaper and litho campaign, the picture was sold to the best advantage.



A CARNIVAL STYLE FLOAT ON THE MIDNIGHT SUN

This was planned by Thomas H. Burke (right), of the Liberty Theatre, Cumberland, Md., and E. M. Fish (left), of Universal's Washington exchange, to put over the picture. It is very little work and not particularly expensive.

Worked Good Hooks on Fox's Womanpower



TELLING SEATTLE THAT MEN OF STEEL WAS COMING
Leroy Johnson used a number of 3x30 feet signs on the face of building operations to tell the town that Milton Sills was coming. The effect of repetition was what he aimed at, as Seattle has a building boom.

Sold Fox Picture With Many Stunts

A near riot was precipitated in Houston, Texas, when the Walkover Shoe Company announced that it would make a pair of shoes for the woman with the smallest foot in Houston. In return for thirty passes to be given women with small feet, the company made this offer and took a three eights to advertise Womanpower in the newspapers, with liberal mention for the Majestic Theatre.

Women stormed the store, although most of them were palpably oversize as to feet, and that gave the newspapers a chance to write some funny stories.

The woman who won the free pair was given a pair of tickets for the opening night of Womanpower and was called to the stage to receive the shoes. It made a good stunt and brought a lot of free advertising.

A florist was also hooked to a stunt which merely involved the counting of a bank of several hundred roses. You had to do your counting through the window. The florist also gave the house extra advertising both in the newspapers and his window.

Almost As Good

Failing in his effort to get the local paper to sponsor a popularity contest for the most popular football player, T. Wilson Irwin, of the Majestic Theatre, Austin, Texas, ran his own Quarterback contest for Richard Dix. Each of the students in three schools got one vote without the usual ticket-buying requirement, and the most popular player in each school was given an autographed football.

As the presentation was made on a different night for each school this gave the house its ticket return, since the students all piled in to see their hero get his reward.

Radio Frolic Is a Big Box Office Bet

M. Rosenthal, of the Majestic Theatre, Bridgeport, Conn., writes that he made a cleanup lately with a radio frolic.

There is a local station, to which he is a regular contributor as announcer under the name of "Rosey," and their program was broadcast from the stage instead of the studio, with well known guest announcers spelling the local men.

It is limited to places where there is a broadcasting station, but it is a box office winner where it can be worked and it carries a lot of radio publicity in the newspapers that is not counted against the house.

With a midweek change in entertainers, Rosenthal worked it for a big week.

Carroll's Prologue For a Navy Comedy

L. W. Carroll, of the Majestic Theatre, Burlington, Vt., put on a prologue for We're In the Navy Now that clicked so nicely he sends it along.

The set represented the deck of a ship and a male soloist sings Little Man to a girl dancer dressed as a sailor. At the conclusion of the solo he exits and she goes into a hornpipe. As she exits the lights go to deep blue, with storm effect, and the man comes on to sing A Sailor's Sweetheart while the girl changes for a toe dance that winds up the number, the picture coming up as the lights fade.

Mr. Carroll recently had a very successful harmonica contest in which a prize was given to the brother of the real winner. The youngster made some sort of protest, but in the excitement the judges paid no attention, so he hunted out Mr. Carroll and explained that it was his brother who had won the decision.

Mr. Carroll not only gave him a special prize, but he told the newspaper editor and the youngster was given the lead editorial the following morning, which certainly did not hurt Mr. Carroll with that family.

Mr. Carroll writes he is out for the Laugh Month drive and may have something to report on that.

Gave Thanks

Milton H. Kress, of the Rialto Theatre, Chattanooga, Tenn., put out 2,500 nicely printed cards for Thanksgiving Day telling of the Rialto's appreciation of patronage and giving thanks that it was in a position to serve its patrons so advantageously. It was seasonable and thoughtful.

He backed this with 50 real telegrams to the clergy and prominent citizens carrying out the same idea. It made a fine institutional appeal.

RUBBERNECKING IN LOS ANGELES A POPULAR SPORT
Loew's Warfield Theatre used a captive balloon for The Temptress and illuminated it with a big searchlight sent down from the studio. It made a fine bally but it is possible only where a spotter can be located.

Want Library Cooperation on Ben Hur?

HOW THE CAMPFIRE GIRLS PUT OVER THE FLAMING FRONTIER

Lacking Indians, the Old Mill Theatre, Dallas, Texas, invited the Campfire Girls to visit the theatre in a body to see the Universal release and added a request that they come in regalia. It beat the Boy Scouts.

Library Campaign An Aid to Ben Hur

Mrs. Ina Brevort Roberts writes that the Cleveland Public Library made the most efficient cooperation in its history during the eight weeks' run of Ben Hur at the Ohio Theatre.

For a start the street show case of the main library was decorated with stills and announcement of such books as Chatterton's Battles by Sea and Merrill's Ancient Jerusalem.

Inside frames showed stills to advertise the novel itself both in the general frame and in the foreign language division, the library having translations into several tongues. The Literature Divison recalled the play and the Philosophy and Religion division sold the biblical thread. In addition there were eleven cases in a special display, each dealing with some phase of the story such as "Piracy in the Ancient World" and "Chariots and Coursers," each selling some of the library books on the subject.

There was a heavy display in the library's many branches, but interest centered in the main library, the unusually heavy display being made possible by the fact that the picture remained in town for eight weeks. A shorter run would not have warranted so much effort.

For the convenience of your local librarian, we append the list of stills selected by Mrs. Roberts and the titles used in one division.

Philosophy and Religion Division, Main Library 200-545-201-209-173. Books featured by means of book jacket on bulletin board display with stills: "The Mind of Jesus", (Howland); "The Life and Teaching of Jesus" (Browning); "A Jewish View of Jesus" (Genelow); "Aspects of the Way" (Martin); "The Jesus of History" (Glover); "A People's Life of Christ" (Smyth); "Life of Christ" (Papini).

History Division, Main Library, 200-546, 183, 200-16, 562, 200-110.

Fiction Division, Main Library, 39, 338, 223, 200-538, 200-118, 2, 200-288, 200-726, 200-734, Fe9, 582, 449, 596.

Foreign Literature Division, Main Library, 200-267, 2, 78, 200-288, 545, 328, 563.

Branch Department. Distributes stills for displays in 26 branch libraries. Used three sets each of 200-582, 596, 304, FE 9, 200-201, 209, 390, Pool of Siloam, 200-204, 173, 545, 416, 734, 651, 378, 352, 200-589, 251, 338, 200-726, 200-697, 150X, 200-5.

Schools Department. Distributes stills in 30 high school libraries: 378, 372, 200, 589, 251, 338, 200-726, 200, 697, 150X, 200-5, 504.

Stations Department. Distributes stills for displays in some of the 108 station libraries in factories, department stores, fire engine houses, police stations, etc.; 200-288, 2, 328, 8798, 200-128, 200-113, 200-146, 200-133, 200-262, 200-48, 200-213, 288, 270.

Followed a Circus With Circus Parade

No, this is not the usual story of how a local house followed a circus parade and sat on its tail. It's the story of how the National Theatre, Stockton, Cal., cleaned up with Bigger than Barnum's after the public had just had a dose of a circus washed down by a Wild West Show.

Putting on a circus story right after a double invasion seemed to call for special effort, so Homer Le Ballister staged a parade that was as noisy as the original, with a real band, a clown band and several floats, not forgetting a clown mule that was with the parade a part of the time but mostly selected its own route.

Two parades were made and that just before the night opening was chaperoned by a crowd of college boys who helped to make a noise and work up enthusiasm.

The house had a tent front, the cashier was dressed in the habit of a menage rider, the doorman was a clown and the ushers were Yama-yama girls.

It made a clean-up in spite of the overdose of circus from which the town was slowly recovering.

Mailing a Map

Maps of New York City showing many of the principal buildings including, of course, the Paramount theatre, have been mailed to exhibitors all over the country by the Exploitation Department of Paramount. They are printed up for Paramount's coming release, New York, and can be used for lobby display on this picture. It also gives the out of town man a better idea of the central location of the Paramount building. The map is sufficiently out of the ordinary to ensure preservation.

A LOBBY FRAME WITH 22 ELECTRIC LAMPS

Milton H. Kress, of the Strand Theatre, Memphis, made a horseshoe frame for Gigolo with ten blue lamps inside the arch and twelve flame-colored bulbs for the outside. With eight stills and a cutout he got attention.

Let Three Tin Hats Bicycle an Advance Ballyhoo

Scatter Ads Useful in Selling Comedy

Scatter ads are not a novelty, but Bob Gary handled them very neatly in Mexico, Mo., putting over Take It From Me at the New Grand.

He used two styles. The first were small readers with the usual "Advt" omitted, each starting with some common surname such as "Mrs. Brown says—" or "Mrs. Lewis says—." In a small town each reader starts to wonder which Mrs. Brown is referred to and reads to find out. In each instance the lady said that Reginald Denny in Take It From Me was the funniest picture she had ever seen."

The reader may have skipped all but the first, but each item renewed the suggestion even though it were not read through.

The other set was composed of positive statements headed "Take it from me" and signed by Denny.

Twenty of these were used, varying from local topics to the declaration that well known people would enjoy the show.

In addition to this newspaper campaign, every residence in the telephone book was called up. It had not been done in Mexico for some years and was just as good as new.

Said With Flowers

J. H. Mayer, of the Palace Theatre, Hamilton, Ohio, writes that his chief aid in putting over You Never Know Women was Florence Vidor's personality. He chiefly used a cut from the press book showing a couple of roses against the player's throat and with "The Lovely Orchid Lady of the Screen" for special billing.

Miss Vidor is what showfolk call "the class" and Mr. Mayer sold class to better advantage than a strange title. Probably you can, too.

BUTTONING UP BUSINESS IN AUGUSTA, GA., ON LANGDON

This nice old lady would sew on the buttons you laughed off your vest while you viewed The Strong Man. Between times she worked on a pile of old clothes supplied by Frank J. Miller. Builds up an old idea nicely.

Dix Digs Them

From all sections The Quarterback brings in new records. It got $225 over the top at the Imperial Theatre, Columbia, S. C., largely through the efforts of the sporting writers, who attended a pre-screening.

There was a drive on the local football games, and football cutout heralds and similar devices were used in addition to field signs.

Used Bicycle Bally For Tin Hats Stunt

Three men in military uniform with rifles and full marching equipment astonished the residents of Lincoln, Neb., by riding around the town for two days. There was nothing to indicate who they were or what they were up to, and they gave no satisfaction to questioners.

The third day they again appeared, but this time they wore on their packs signs reading "Tin Hats. Rialto. Next week." Strictly it was against the city ordinances, but Ed. Harrison was told he could go ahead with the idea.

With the idea of three soldiers on bicycles well established, the town was covered with cheap throwaways reproducing a cut of Nagel, Cooper and Roach from a scene still and a large "Wanted for desertion" with a couple of paragraphs telling what they had done.

Alone the throwaway would have been effective, but following the ballyhoo it was far more valuable.

The week before the showing the ushers were dressed in uniform with a sash advertising the attraction.

AN EFFECTIVE RIG FOR A REGULAR HOUSE SEDAN

This is the regular runabout car for the Mozart Theatre, Canton, Ohio, dressed to advertise The Midnight Sun. A reflector fed by the storage battery lights the title at night. Some very effective combinations can be developed.

Selling Steel Men

Because Men of Steel was made in Alabama, T. Y. Walker, of the Noble Theatre, Anniston, landed a cooperative page on "Selling Alabama Products at Home" when he played the Sills feature.

Stickers were supplied several local plants and were put on all pay enveopes, which carried the message to those who were particularly interested.

Indians Prove Useful to Advertise Two Titles

PART OF AN AUTOMOBILE PARADE ON THE FLAMING FRONTIER

The Princess Theatre, Boone, Ia., arranged with Pontiac for an automobile parade, and this travoise was added to a long line of modern cars to get contrast and to emphasize the Indian name of the motor product.

Wanted to Know Stella's Address

This sounds very much like a dog story, but G. R. Stewart, of the Sterling Theatre, Greeley, Col., crosses his heart and says it's the truth and nothing else but. And probably he is right, for there are a lot of people that way.

Anyhow, he shot out a hundred postal cards reading: "I will be in Greeley the last four days of this week, and I wish you would try and see me. Sincerely yours, Stella Dallas."

And Stewart says that three women went to the post office to see if they could get Stella's address, showing the cards as proof that they were entitled to know, since she wanted to see them and had failed to give any address.

For lobby work he used a number of stills of local people made about twenty years ago and showing the styles of the period of the early drama. These were framed in stills from the play, and got a lot of interest.

He used the same idea for his stage prologue, contrasting the styles of today with those of a quarter century back.

Klan O. K.'s K. K. K.

Playing safe, Charlie Morrison, of the Imperial Theatre, Jacksonville, got the approval of the local Klan before he used the K. K. K. cards on Kosher Kitty Kelly, and splashed them all over town. They were slipped under the glass on bank counters, in show cases and everywhere they could be placed in addition to a liberal throwaway.

Later a Jewish comedian paraded the streets with a back sign, and for the Irish angle 1,000 envelopes containing authentic bits of the Blarney Stone were handed out, "guaranteed to make your sweetheart believe anything, particularly if you took her to see Kosher Kitty Kelly."

Navy Supplied the Entire Lobby Outfit

Montagu Salmon, of the Rialto Theatre, Macon, Ga., got his entire lobby through the local recruiting station, for We're In the Navy Now.

Two men were told off to recruit in the lobby, taking several applications and landing at least one recruit. Both wore sashes for the production and the petty officer passed out heralds.

A Model Battleship

On the other side was a large model of a battleship loaned by the recruiting service and which attracted the attention a model always commands. Signal and other flags were used to dress the space and a fine display was achieved at only a labor cost.

In addition the recruiters borrowed uniforms for the house staff even to the woman organist and permitted the use of the A boards throughout the city.

Local Cooperation Helps Red Grange

Appreciating the value of local cooperation, Ollie Brownlee, of the Criterion Theatre, Enid, Okla., enlisted the Ladies' Auxiliary of the Presbyterian Church, giving them 25 per cent of the receipts of the Thanksgiving Eve matinee.

The ladies made a house to house canvas to sell tickets, and where they did not sell for their performance, they spread the message about the film and probably made other sales. They also helped to obtain store cooperation and took a 14-inch space in the Sunday paper.

A tie up with a sporting goods store was effected through the presentation of one free ticket with each football sold and the store gave ten footballs to be tossed into the audience at the night shows on Friday and Saturday. There was no lottery feature to this, the fine balls merely being thrown out from the stage into different parts of the house. It made a decided hit. The store took two 12-inch spaces to supplement the house work and the space taken by the auxiliary.

Golfers Putted

Because a local club was holding a golf tournament when he was due to play Kid Boots, James M. West, of the Tampa Theatre, let the tournament help put his picture over.

He donated a six months' pass to the winner, with golf balls to the runners up, and rode in the publicity for the tournament without further effort on his part.

This left him free to use the newspaper to organize a special theatre party for the members of the Hole-in-one Club that was given the opening night.

Five sporting goods stores were glad to receive display material for their windows in view of the extra interest being taken in the tournament, and Mr. West put out 50 enlargements of Cantor's letter to the public, in as many windows.

IF YOU CAN'T GET INDIANS, TRY BOYS IN PLAY SUITS

This float was used by the Figueroa Theatre in a Chamber of Commerce parade in Los Angeles. As Indian bands are not available to most managers, it would be better to use a Boy Scout band in Indian play suits for War Paint.

Burns Gets College Thanks for a Ballyhoo Idea

Addison Works Fast on Mayor's Hurry Call

Suddenly deciding upon a municipal Christmas celebration, the Mayor of Binghamton, N. Y., played his ace and telephoned H. M. Addison, of the Binghamton Theatres Co., that he had been made chairman of a committee to carry out the plans.

Mr. Addison promptly appointed an important looking committee, to give tone to the newspaper stories, and then went ahead, knowing that he could accomplish more if he did not have to hold a bunch of committee meetings. He had only two days in which to sell the idea to the children, and there was no time to waste.

Right on the Job

He came out the next morning with the announcement of free ice cream and candy, peanuts and other childish delights, and had his plans all laid out to open the merry-go-round, a toboggan slide and the skating pond. More than five thousand children had a wonderful time and naturally they figure that "Addy" is Santa Claus' first cousin, or something like that.

It's all part of a community service that keeps the theatres to the fore and links the houses to the suggestion of amusement in any form. It means a lot of hard work, but it means a lot of gilt edged advertising.

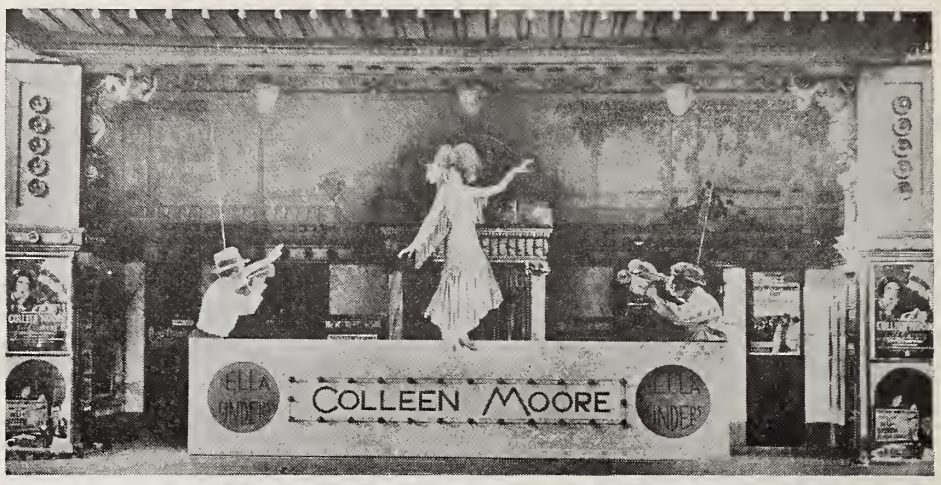
He'll be mayor of the town himself one of these days.

Some Bust!

Breaking a record by a couple of hundred dollars is going nicely, but H. M. King, Jr., of the Imperial Theatre, Asheville, N. C., hit his three day record a $1,484 clout with We're in the Navy Now.

He knew he had a money maker, so he drove hard from every angle and cleaned it all up. Just because a picture is a winner don't think it's a self-seller. The better the chance, the more intensive should be the effort to put it over.

If you did a new stunt for Laugh Month, send it in. We can use it next year.



A NICE DISPLAY ON COLLEEN MOORE FROM DON NICHOLS

This lobby piece was used at the Paris Theatre, Durham, N. C., for Ella Cinders. Miss Moore stands between the director and the cameraman on a stage that nearly fills the lobby front. It was very effective.

Effective Setting For Fashion Show

For a fashion show used with The Midnight Sun, Charles H. Amos, of the Carolina Theatre, Greenville, S. C., used an effective set showing a book, lettered "Fall Fashions," flanked by two urns. The book had a practical front and opened to disclose a woodland backing against which the models stood before making their parade. At the finish of the presentation the urns broke, disclosing two of the models in poses, with another pair in the book setting.

It made a pleasant departure from the usual stilted entrance, and got greater interest for the costumes, which were supplied by a local store, which gave hearty advertising co-operation.

For the lobby Mr. Amos used a rising sun effect with electric light rays with a cutout of Miss La Plante at the top. There was also a shadow box, made from the one-sheet. Mounting a second dancer figure back of the sheet and using a flasher lamp back of this seemed to give animation to the dancer.

It put the picture over very nicely, and, of course, the fashion show was a clean-up.

Burns Was Thanked For Ballyhoo Idea

Because he had The Quarterback just before the biggest football game of the season, Frank H. Burns, exploitation man for the Beacham Theatre, Orlando, Fla., sold the High School the idea of coming down to the theatre to do a little ballyhoo.

The team was invited to come as guests of the management, but the student body paid full price. The cheer leaders were given ten minutes to rehearse the crowd for the following day, and that added strongly to the local color.

After the showing the entire crowd, of more than 500, paraded the street and then came down and thanked the management for its assistance in advertising the game. Naturally Manager Vincent told them that the pleasure was mutual.

Not only was the picture put over, but the goodwill engendered will last for a long time.

Cops Helped to Sell Advertising Banner

Using a couple of men dressed in ill-fitting naval uniforms for a perambulation on We're In the Navy Now, Guy Kenimer of the Arcade Theatre, Jacksonville, used them to carry a banner in a football parade.

The banner was about 20 feet long and the letters were large enough to be read across the local Stadium, where the men parked the sign when they followed the players onto the field.

During the halves, the men attempted to carry the banner to the centre of the field. The Stadium is a municipal institution and no advertising is permitted, so a couple of husky cops stopped the boys in the center of the field and demolished the banner, but not until every person in the crowd had been able to gain the information that the comedy was coming to the Arcade. In this way Kenimer extracted the last ounce of publicity from the sign.

A NATIONAL TIE-UP ON CANDY BARS WITH RED GRANGE

The Red Grange Candy Bar, produced by the Shotwell Manufacturing Co., provides a convenient hook-up where this widely distributed product is available. The truck shown is bannered for a local engagement in Chicago.

Here's Another Good Single From the West

These Two Displays Offer Big Contrast

Here are two spaces from the Pantheon theatre. Toledo, which offers a nice study in contrast. Practically they are the same size, though the lower is augmented by top and bottom reverse lines. Discarding these, the measurements are virtually the same.

TWO TOLDEO DISPLAYS

In the upper display the star gets by far the better display, as does the title, but in the lower the selling lines have the advantage over the upper space. But had the selling lines on the lower been used with the star and title on the lower, there would have been less room for the four lines of small sales talk.

These lines are contrasting, for the upper is set in a small bold face while the lower is in italic. The italic is much more legible, though it is a little too much condensed. Three lines, with less copy, probably would have been better.

There is so much better display to the star in the upper space that it should have been used in both spaces, even though it might have crowded the cut a little in the lower. The display value lies not only in the larger letter used, but in the fact that it carries the name on a single line. The eye takes it in as a whole, and does not first read the "Griffith" and then travel back to the upper line for the "Corinne." It is always an advantage to use both names on the same line, and between this fact and the more conspicuous type, the upper display has about three times the value of the lower.

It would not have hurt the space, in either instance, to have cropped the cut on the right to let it rest solidly on the border rule. An inch could have been taken from the lower and almost as much from the upper without detracting from the display value, and this space could have been used to widen the display lines.

Both displays are good, but the upper is much better than the lower as a sales agent though almost an inch shorter.

Does Most Selling With a Character

One of the best sellers on Stella Dallas seems to have been the extravagant costume worn by Stella at the resort when she first comes to realize that she is a handicap to her little daughter. It has been very generally used, and now forms the basis of a well arranged space from Loew's Columbia theatre, Washington, D. C.

Here it is a three sevens, a fairly modest space, but amply large enough to get the picture over and larger than the usual Loew Washington spaces. The Washington management does as much in a small space as could be done with quarter pages, and saves a lot of the boss's money in the process.

It looks like an easy make-up and it is, but it was not just thrown together. It was studied out, and that is why Washington can click with half the space some towns seem to need.

THE YEAR'S GREATEST PICTURE
"STELLA DALLAS"
Thousands read it as a novel. Thousands more saw it as a stage play! But millions will see and praise it at its greatest on the screen! A dramatic masterpiece!
BELLE BENNETT
RONALD COLMAN
ALICE JOYCE
LOIS MORAN
JEAN HERSHOLT
AND DOUGLAS FAIRBANKS, JR.
WEEK STARTING TODAY SUNDAY, NOV. 28
RODEO PROGRAM HITS
LOEW'S COLUMBIA THEATER

AN INDUSTRIOUS CUT

In the first place you will note that the sales matter lies between two cuts. On the one hand is a pair of young people and on the other this monstrously overdressed woman. They seem to have nothing in common, so you wonder at the connection, if you have not read the story.

The kick line, "The year's greatest story," lies outside of the book frame, which encloses the selling talk, and so it gets a far greater attention value than had it been taken inside.

Within the frame there is just one large line, the title, and with eight point Roman above and below the 36 point letter has the value of a six line letter fighting through a lot of other boldface.

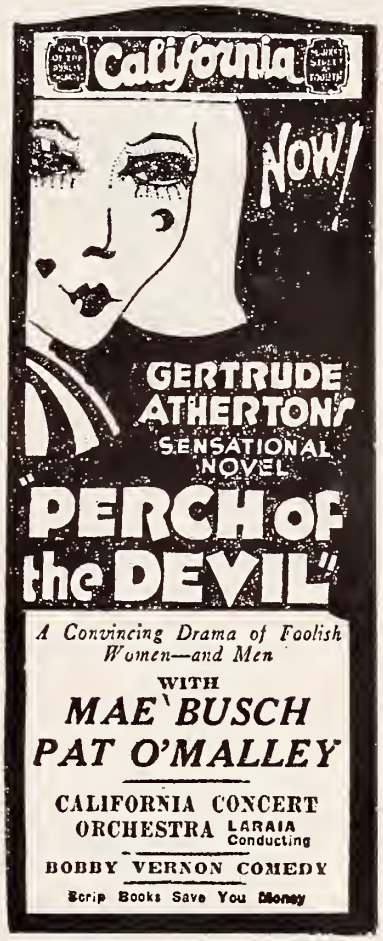
The players are carried in ten point bold so removed from the title that there is no confliction, and the result is a space that pleases the eye and encourages reading.

You'll generally find that when a space is so simple that it looks as though it had just been set, it gives that effect merely because so much time has been spent in getting it just right. Of course now and then such a space just happens. In Washington the management sees to it that it happens.

Start a scrap book and have ideas when you need them.

Part Reverse Has Big Display Value

This 70 line single from the California theatre, San Francisco, derives much of its strength from the reverse cut. The title does not come through as well as it might, but the odd cut gets attention that will lead to reading, and below the type sells the stars.



ANOTHER GOOD SINGLE

The drawing is about 80 per cent of the appeal, for it gets attention where type might fail, and it is essential to get attention quickly for a single. This seems to be taken from an original and not the plan book, but if there is enough demand, we believe that companies will supply strong mats for singles. The trouble is that most houses using only singles do not use cuts, so there is not enough of a demand to create a supply.

Baltimore Space Sells Sports Idea

The best thing about this three nines from the Rivoli theatre, Baltimore, is the cut. You have the girl and the game, and that's all there is to the story. Seven more cuts would have carried no more appeal . If you like this sort of story; and audiences appear to have liked a lot of stories of this type through the fall season, you have it all in a two column cut in a three column space.

There is some selling talk to the left, and

Warner Theatre Gets Novel Letter Form

one not especially good line at the top, but the cut is a ninety percent seller. The top line is poor because it leaves the imagination cold. In case you cannot read it in the cut it runs: "Her heart was his goal—and the score against him was him." This is too general.

A COMPREHENSIVE CUT

The value of a kick line like this is that it brings the reader's eye to the rest of the announcement partly sold. It must have a real punch to get over properly. It cannot merely make a cold statement. It must carry a high-pressure appeal.

A line to sell should suggest more than this. Possibly "A game that was a classic for a girl who was a peach" would have sold more. It would at least put in more of a punch.

The type has been nicely laid in. The title gets the width of the space all to itself and the star names are placed where nothing else can interfere. Possibly it might be argued that the division of space is a little too stiff and regular, but that is a question. Personally we think that it sells well in this form.

Appeal to Women Is Corporal Kate Seller

Most of the appeal on Corporal Kate in the space of the New theatre, Baltimore, is the appeal to feminine pride in the announcement that this is the first picture to play up woman's part in the World War. This gives an excellent top section and starts the reader off with a willingness to be sold the rest of the way.

In the lower section the play is sold on the general appeal to laughs and pathos, but the big appeal comes at the top,

The cut seems to have been derived from the plan book. We think it would have helped had the star and title been cropped from the cut to be reset in type. The lettering is too small for the width of the space. It conveys a sub-conscious suggestion of inferiority that certainly does not help the play, though it may not seriously militate against the ticket sale.

Resetting the title in a good fat "Corporal" with an extra-extended "Kate" would have given much more suggestion of an important play. This may seem to be a very trifling matter, but good advertising is made up of trifles and if a little cutting and resetting would have carried a better impression, it would have been worth while to go to the extra trouble.

ATTEN-SHUN!
NEW
The First Motion Picture to Show and Give Credit to the Woman's Side of the WORLD WAR!
You will Love these Brave Girls for the Part They Played
VERA REYNOLDS
in
"Corporal KATE"
with
Julia Fay and Kenneth Thomsen
A SUPREME STORY
that tugs at the heart strings, yet is packed with laughs. A superb picturization of the noble self-sacrificing deeds of three "girl buddies" in the great conflict!
SUPER STAGE ATTRACTION
Vaudeville's Most Sensational Dance Spectacle
THE FORD DANCERS
—Including—
THE CRISP SISTERS—LUCRETIA CRAIG—HERBERT IFSHI
MANNY MORRIS Conducting
New Theatre Orchestra

APPEALING TO WOMEN

You know that a 24-sheet carries a bigger appeal than a 6-sheet, you you do not always realize that a large letter title may be more imposing than one which seems lost in a space.

Cartoon Is Libel But Snappy Seller

The Brockton, (Mass.) theatre, uses a cartoon of Colleen Moore as part of its display on It Must Be Love. It seems to be locally produced, but it is cleverly done and is a good change from the usual plan book cuts, though it scarcely is flattering.

A CLEVER CARICATURE

The space is about double that shown, for there is a large display of the vaudeville acts, but this is the usual panel stuff and not interesting.

It is a three column width and in that space commands plenty of attention. The lettering is a bit too crazy, but it matches the cartoon style and the short title is readable enough.

Gets a New Idea For A Clever Form Letter

Open letters are always good sellers when used as a now and then, but generally they follow one general style of layout, with white space used to get all the display. Generally it does, but we like very much this display from Warner's State Theatre, Pittsburgh, not only because it is different, but because it is clever.

WARNERS STATE
TO THE THEATRE-GOERS OF PITTSBURGH
Once in a great while a picture comes to town that really merits the patronage of every red-blooded American. We honestly think that we have all of that in our present offering, "PRIVATE IZZY MURPHY," featuring GEORGE JESSEL, star of "The Jazz Singer," supported by Vera Gordon, Natt Carr and Patsy Ruth Miller.
"PRIVATE IZZY MURPHY" has proven so popular during the past week that there have been numerous requests to hold it for a second week's run.
We deem it a genuine pleasure to announce that this extraordinarily appealing photoplay will be shown in this theatre for a second week starting with the usual Midnite Show Sunday, which also features RALPH HARRISON'S MIDNITE SONS.
Signed
THE MANAGEMENT
WARNERS' STATE THEATRE

A NEW FORM LETTER STYLE

The original space is only a two sixes, so the addition of the envelope cannot be called a waste of space. Twelve inches is little enough for a form letter, and if you can take a little more than half the space to get extra attention, the extra space is well taken.

The value of this idea is that it makes the display look different. That's the advantage of the straight form letter. Put the form letter into a page with plenty of cut ads and the straight type will get most attention just because it is the only space without a cut.

Now if you can get this advantage from a form letter and then get attention for the envelope idea, the space becomes even better. The envelope puts over a form letter that is set in smaller type than the average and yet is read as carefully. This is an eight point italic instead of the usual ten point, but it is legible and carries a full message about Private Izzy Murphy.

It should be noted that the envelope is made from rule work instead of being drawn in. The rules are set around a house plate and you get the effect of a drawn design without the usual art cost.

This is a new and good idea.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"The Potters"

America's Foremost Family Reaches the Screen As Latest Starring Vehicle for W. C. Fields

Adolph Zukor and Jesse Lasky present
W. C. Fields in
"The Potters"
With Ivy Harris and Mary Alden
Based on play by J. P. McEvoy
Directed by Fred Newmayer
A Paramount Picture

CAST:

Pa Potter.....**W. C. Fields**
Ma Potter.....**Mary Alden**
Mamie.....**Ivy Harris**
Bill.....**Jack Egan**
Red Miller.....**Richard Gallagher**
Rankin.....**Joseph Smiley**
Eagle.....**Bradley Barker**

Length—6680 Feet

Pa Potter, a henpecked business drudge, buys oil leases. When the wells come in, Pa is induced to sell them back to save himself from loss, taking a modest profit, but he saves the one worthwhile share and comes into his own. Amusing character comedy drama.

EVEN MORE INTERESTING than the numerous cartoon families, the Potters, archtype of the American middle-class employee family, have gained renown both on the stage and as a weekly newspaper feature. It was inevitable that the Potters should eventually come to the screen, and Paramount has accomplished this translation with W. C. Fields as "Pa" Potter and Mary Alden as his dominating half. The entire cast is equally well chosen and it is one of the best ensembles presented in a long time. They make the Potters and their associates real persons and not players of parts.

The acting is above the average and the cast does much to make the somewhat hackneyed story real. The plot revolves about the sale of some oil stocks to Pa Potter, who sinks the family bankroll in supposedly worthless shares. Just to show he is a good fellow, the sharper throws in one share for another well. This Pa gives to his daughter. Later he sells the shares back at a profit of a thousand dollars and thinks highly of his business acumen until he reads that the well has come in. But the well is that represented by the single share still held by the girl. Pa gets this back and presumably lives happily ever after.

This theme is not new, nor is it given any unusual twists. Moreover the story is told in rather placid action, rising only toward the close to anything approaching speed. Judged by usual standards the story is rather flat.

On the other hand there is a delightfully convincing atmosphere to the home life scenes in the Potter home; the morning rush to the bathroom, the hurried business breakfasts and the debate between the father and the rising generation.

It is human and entertaining and it gets the interest of the average spectator who does not insist that all comedy shall be knockabout. There are occasional flashes of drama, but these are not played up as strongly as in the stage version. Apparently the scenarists feared that Fields would not be accepted in serious work, and yet some of his best bits are these little touches of dejection as the sense of failure gets under the skin of his egotism. Mr. Fields has not yet been accurately measured for film, but here he gives promise, and in a clean make-up he is more acceptable than in the slovenly dress of his last picture.

Mary Alden is "Ma" to the life; short tempered, snappy, utterly disgusted with her husband's stupidity and yet sincerely loving him. She makes each of her scenes count.

Ivy Harris and Jack Egan, as the children, are equally in the picture and Richard Gallagher, as the girl's suitor, plays with nice restraint. Joseph Smiley and Bradley Barker figure unimportantly.

The photography is rather flat, but the settings are decidedly good. The lighting seems to be at fault.

The Potters is not a whirlwind comedy, but it is a pleasant and entertaining play that should find general acceptance.

"The Music Master"

Excellent Version of Beautiful Heart-Interest Drama That Scored Phenomenal Success on Stage

PRODUCED AS A STAGE PLAY by David Belasco a score of years ago with David Warfield in the title role, "The Music Master" scored a phenomenal hit, enjoying a long run and was successfully revived a few years later. Scenarized by the son of the author, the late Charles Kline, William Fox is now offering a screen version.

As in the case of "The Return of Peter Grimm," the sterling character actor, Alec B. Francis, was chosen to play the role made famous by Warfield. He gives an excellent portrayal of the difficult role.

The beautiful character of the old musician is one that establishes a warm bond of sympathy with the spectator, his kindness to others, his pride which keeps him from accepting help as he gradually pawns his belongings, are rich in human interest and deep pathos that tugs at the heart strings, while running all through the story is an element of bright kindly humor which makes the character even more likeable. The old man's struggle with his feelings plays deep upon the audience's emotions and are touching in their realism, for they are never overplayed.

So fine and stirring is the drama and emotional reaction in this story and so thoroughly human and lovable are the characters of the old man and his daughter that the story not only holds the interest but is genuinely absorbing. In keeping with the spirit of the story there is a pleasing note of quaintness from the fact that the old fashioned costumes of twenty odd years ago have been retained. They seem to fit perfectly and add just another charming touch.

Neil Hamilton is fine as the girl's fiance and the other roles are all in thoroughly competent hands and there is no jarring note in the staging of the production. Director Allan Dwan and the Fox organization deserve credit for the admirable manner in which the spirit of the story has been retained.

Lois Moran does wonderful work as the girl in a role that could very easily be ruined by overplaying.

The fame of the play, Mr. Francis's magnificent performance, the intense drama and heart interest of the story itself and the performance of Miss Moran and the other players should make this enjoyable entertainment for the majority of patrons.

William Fox presents
"The Music Master"
With Alec B. Francis, Lois Moran, Neil Hamilton and Norman Trevor
Based on play by Charles Klein
Directed by Allan Dwan

CAST:

Anton Von Barwig.....**Alec B. Francis**
Helene Stanton.....**Lois Moran**
Beverly Cruger.....**Neil Hamilton**
Andrew Cruger.....**Norman Trevor**
Richard Stanton.....**Charles Lane**
Joles.....**Wm. T. Tilden**
Miss Husted.....**Marcia Harris**
Pawnbroker.....**Dore Davidson**
Barker.....**Walter Catlett**

Length—7754 Feet

Barwig, living in poverty, searches for his daughter who was carried away by his wife years before when he was an orchestra leader in Vienna. He meets Helen and recognizes her but fearing to disrupt her happiness, keeps silent. Her fiance's father recognizes him and all ends happily. Intense heart-interest drama.

"Finger Prints"

Louise Fazenda Stars in Crook-Detective Comedy Melodrama That Is Amusing as Well as Thrilling

FOLLOWING A LONG AND successful career in featured roles, Warner Bros. is offering Louise Fazenda as the star of a creepy and amusing comedy-melodrama "Finger Prints."

This story is one of the type like "The Bat" and "One Exciting Night," in which strange figures, mysterious disappearances, weird and unexplainable happenings, trap doors, sliding panels and other trick paraphernalia is used to build up thrills and a spooky atmosphere and bewilder the spectator. But in this instance there is an exceptionally strong element of comedy, in the persons of a boob sheriff and a "dumb" servant girl. This has been carried out to such an extent and the laughs injected so often into the thrills that many patrons will view it as a burlesque of more serious productions of this type. Strengthening this idea is the fact that no serious attempt is made to straighten out all the loose threads of the plot or identify the characters other than to disclose that both the comedians are secret service operatives who have been on the trail of the gang.

Louise Fazenda, in a congenial role is excellent and thoroughly amusing, it is one of the best parts she has had in some time and John T. Murray gives her able support as the sheriff and the other roles are well handled.

Whether you take it seriously or as burlesque, "Finger Prints" is absorbing, exciting, amusing entertainment that should register with the majority; a clever combination of thrills and laughter.

Warner Bros. Present
Louise Fazenda in
"Finger Prints"
Based on story by Arthur Somers Roche
With John T. Murray and Helene Costello
Directed by Lloyd Bacon

CAST:

Dora	**Louise Fazenda**
Homer Fairchild	**John T. Murray**
Jacqueline	**Helene Costello**
Coroner	**George Nichols**
Mother Malone	**Martha Mattox**
Bandoline Kid	**Frank Pangborn**
Mcduff	**Ed Kennedy**
Andy Norton	**Warner Richmond**

Length—7,031 Feet

Both the secret service and other members of the gang seek to discover stolen money hidden by Andy Norton. They meet in Mother Malone's house and after a series of mysterious and comic adventures the gang is rounded up and the loot recovered. Thrilling mysterious melodrama with abundance of hilarious comedy.

"Exclusive Rights"

Bachmann Offers Large and Competent Cast in A Sensational Melodrama of Crooked Politics

J. G. Bachmann presents
"Exclusive Rights"
Based on story "Invisible Goverment"
by J. N. Wilson
Directed by Frank O'Connor
A Preferred Picture

CAST:

Wharton	**Gayne Whitman**
Catherine	**Lillian Rich**
Mae	**Gloria Gordon**
Mack	**Raymond McKee**
Flash	**Gaston Glass**
Hostess	**Grace Cunard**
Boss	**Charles Mailes**
Bat	**James Bradbury, Jr.**

Length—6,087 Feet

To force the new governor to abolish capital punishment, the political boss has the governor's friend framed for murder. The scheme fails when the governor by dramatic methods saves his friend and secures a confession implicating the boss. Tense crook melodrama.

ADAPTED FROM A NOVEL "The Invisible Government," the Preferred Picture "Exclusive Rights," unfolds a story of the extreme length to which corrupt political bosses are purported to go in their attempts to dominate honest government officials and force them to do their bidding.

The plot hinges on the effort to force the governor to reprieve a murderer before he talks and incriminates the boss. Another murder is committed and the governor's pal is framed but he does not weaken and it comes out alright in the end.

This story of crime, the underworld and politics, develops into tense melodrama with suspense maintained to extreme lengths with a gruesome touch by showing the lad going to the death chamber and the light actually announcing the execution, which proves to be a ruse. This climax loses much

of its force because the governor's action does not appear entirely plausible and the scheme of the boss to have him superseded for failure to pardon the lad does not ring true. The action of one henchman in cold-bloodedly shooting to death an innocent man, and another henchman drowning this chap in a bathtub to stop him from squealing is unusually morbid.

Gayne Whitman, as the governor, Lillian Rich as the girl, Raymond McKee as the lad who is framed and Charles Mailes as the boss, head a large and competent cast. "Exclusive Rights" is exceptionally lurid and sensational melodrama.

"The Masked Woman"

Anna Q. Nilsson Featured in a Colorful Story of Sophisticated Paris and Monte Carlo Life

THE LUXURY AND GAY, sophisticated life of Paris and Monte Carlo form the background of First National's "The Masked Woman," featuring Anna Q. Nilsson. It has an absorbing story of the attempt of a Turkish roue to capitivate the wife of a physician, and how the faithful wife is so thoroughly compromised that even his husband doubts her.

The story itself is a common enough one in motion pictures, but the treatment given it by Director Balboni, the acting of the artists and the splendid backgrounds made it stand out as replete with real entertainment and interest. The biggest scenes show a bevy of beauties visiting the Turkish roue in his apartment. They are extraordinarily striking. Ruth Roland, the former serial star, excels in these as a comedienne. In fact, the picture boasts of plenty of excellent comedy.

Miss Nilsson's work is finished and Holbrook Blinn scores as the evil baron. Einar Hanson is good as the physician. Charlie Murray and Gertrude Short, besides Miss Roland, figure largely in the fun-making.

The sets of this picture and the beautiful girls in it will amaze, the story, though obvious, will satisfy, and the comedy will go over big.

First National Pictures presents
"The Masked Woman"
With Anna Q. Nilsson, Holbrook Blinn
and Charlie Murray
Based on play by Charles Mere
Directed by Balboni

CAST:

Diane Delatour	**Anna Q. Nilsson**
Baron Tolento	**Holbrook Blinn**
Dr. Delatour	**Einar Hanson**
Andre O'Donahue	**Charlie Murray**
Mimi	**Gertrude Short**
Dolly Green	**Ruth Roland**

Length—5,442 Feet

Baron Tolento inveigles Diane Delatour to his home but she escapes. Her husband learns of this and when the baron dies suddenly he accuses her of unfaithfulness. Another woman clears up the tangle and Delatour forgives his wife. Interesting society drama.

"The Perfect Sap"

Ben Lyon Co-Featured with Pauline Starke In Amusing Comedy of an Amateur Detective

BEN LYON'S HOST OF FANS will find that in First National's "The Perfect Sap," in which he is co-featured with Pauline Starke, he has been given a different type of role from his usual screen characters.

As suggested by the title, which is also the role portrayed by Ben, this is a comedy and the plot concerns a wealthy chap who is ambitious to become a great detective. He studies hard, enlists the aid of his valet a reformed crook, starts to commit a robbery for experience, falls in with real crooks and incidentally with romance and accidentally learns that his sister's fiance is a master crook, catches him red-handed and exposes him.

There are a number of fast sequences and some exciting situations such as chases and escapes, as are found in the usual crook play, but the idea has been handled principally from a comedy angle with the amateur accidentally beating the cock-sure real detective who turns out to be a boob. In reality the handling of this story is a comedy burlesque of more serious pictures of its type. Ben, in his elaborate apartment, has all sorts of devices for disappearing and does a lot of queer things in living up to his idea of a great detective.

Pauline Starke is excellent as the girl crook who turns out to be a reporter, Ben capitally handles the amateur detective role, with Tammany Young and Charles Craig furnishing considerable comedy as a real crook and a reformed crook-valet respectively. Lloyd Whitlock is O. K. as the gentleman thief and Virginia Lee Corbin attractive as his accomplice.

"The Perfect Sap" offers considerable merriment and no little excitement and is real entertainment.

First National Pictures present
"The Perfect Sap"
With Ben Lyon and Pauline Starke
Based on play "Not Herbert" by
Howard I. Young
Directed by Howard Higgin

CAST:

Herbert Alden ..... **Ben Lyon**
Polly Stoddard ..... **Pauline Starke**
Ruth ..... **Virginia Lee Corbin**
Tracy ..... **Lloyd Whitlock**
Roberta ..... **Diana Kane**
Nick ..... **Sam Hardy**
Stephen ..... **Byron Douglas**

Length—5,620 Feet

Wealthy chap learning to be detective poses as crook, gets in with underworld and succeeds in exposing a society swell courting his sister who is in reality a crook. He also wins a newspaper reporter who has been working with him. Amusing farce comedy.

"Loco Luck"

Horse Race, Kidnapping and Fight Over Oil Lands Add Excitement to Art Acord Western

Carl Laemmle presents
"Loco Luck"
Starring Art Acord
Directed by Cliff Smith
A Universal picture

CAST:

Bud Harris ..... **Art Acord**
Molly Vernon ..... **Fay Wray**
Mrs. Vernon ..... **Aggie Herring**
Lambert ..... **W. A. Steele**
Bush ..... **Al. Jennings**
Postmaster ..... **George Marion**

Length—4,827 Feet

Bud returns home during an oil boom to and his sweetheart Molly and Lambert a speculator uses foul means to down him, but Bud wins a big horse race, exposes Lambert, finds oil on the land and also wins Molly. Fast-moving western.

ART ACORD'S NEWEST picture for Universal "Loco Luck" is another recent instance in which the usual cattle rustling and bandit themes so familiar in western pictures has been varied by having the action deal with fights over property on which the villain has secretly discovered oil and seeks by crooked means to secure control, the hero of course, preventing this.

Added to the fight over the oil lands in this instance is a cross-country race on which the hero depends to win money to save his sweetheart's property. Of course the villain is his most formidable rival, his henchman steals the hero and locks him in a shack and he gets out just in the nick of time to win the exciting race, expose the villain, and disclose the fact that there is oil on the property.

It will be seen that the action follows along familiar lines with abundant opportunities for typical western action such as fine horsemanship, fights, villainy, heroism and romance, and it has been punctuated by amusing comedy. Cliff Smith has given this picture good direction so that it holds the interest and should prove satisfactory to the western fans, who demand action rather than originality or consistency of theme.

Acord gives a good performance and Fay Wray is entirely satisfactory as the girl. William A. Steele makes an excellent villain and the remainder of the cast give creditable performances. There are a number of very attractive exterior shots.

"Lightning Lariats"

Tom Tyler's Newest Is Pleasing Combination of Western and Mythical Kingdom Melodrama

ALTHOUGH THERE IS nothing in the title to suggest it, "Lightning Lariats," the newest F. B. O. picture starring Tom Tyler, offers a distinct variation from the familiar type of westerns, for it is a combination of an action western and romantic kingdom melodrama.

The plot hinges on the finding of a little lad and a girl exhausted on the desert. It develops that the boy is the real king of a mythical country and flashbacks show the pomp and plottings of royalty which ended in his flight to America. He is followed by the villainous Grand Duke's henchmen, but they are outwitted by the hero and eventually find peace and happiness in the great open spaces.

While the motive of the villainy is different, the action of the plotters in seeking possession of the boy and the way he is saved time and again is developed along familiar lines with opportunities for spirited action, sights, chases, etc., of the usual type.

Tom Tyler is a likeable hero and Dorothy Dunbar an attractive heroine. Ruby Blaine is satisfactory in the unsympathetic role of the villainess and the other players render effective support. Frankie Darro, his dog and pony and a little negro add amusement and considerable heart interest.

Joseph P. Kennedy presents
"Lightning Lariats"
Starring Tom Tyler
Directed by Bob DeLacy
An F. B. O. Picture

CAST:

Tom Potter ..... **Tom Tyler**
Janet Holbrook ..... **Dorothy Dunbar**
Alexis ..... **Frankie Darro**
Cynthia ..... **Ruby Blaine**
Duke ..... **Ervin Renard**
Storme ..... **Fred Holmes**

Length—4,536 Feet

Janet, fearing for the life of the little king Alexis of Roxburg, comes to America and is befriended by Tom, out west. He successfully defeats attempts to secure Alexis and when a republic is proclaimed they decide to stay in America. Western—romantic kingdom drama.

"The Beloved Rogue" Affronts the King

Impressive scenes from United Artists' production, "The Beloved Rogue," starring John Barrymore and Marceline Day. Above is the Public Square in Paris as it is reproduced on one of the gigantic sets. On the right, a dramatic scene with Miss Day and Barrymore. The story is based on the life of Jean Francois Villon, the great bohemian of old France.

BROADWAY

(Continued from page 251)

Since the exceptional success attending Paramount's "Covered Wagon" and "Ten Commandments," Paramount officials decided to create a road show division, and Albert L. Grey, of D. W. Griffith, Inc., was given charge of this organization. He is assisted by Theo. Mitchell.

"Beau Geste" and "Old Ironsides" are being road showed through Mr. Grey's office. In a chat with the Moving Picture World representative, Mr. Grey said:

"There was a time when some theatre owners said they felt that the Broadway runs, and the road shows, hurt their business. But things have changed. It is pretty well established today, that this special treatment means bigger business at the box-office."

Warner Brothers have a couple of aces in "Don Juan" and "The Better 'Ole," starring John Barrymore and Syd Chaplin, respectively. During the protracted runs on these specials, in the Warner and Colony theatres, an immense amount of exploitation and publicity work has been lavished on these pictures, and this cannot fail to help the showmen who are now booking these Extended Run offerings, through Sam E. Morris, general manager of distribution, and Morris Safier, head of the special Extended Run Sales Department.

It is a fact that Vitaphone, the remarkable adjunct to the Warner and Colony program, has attracted wide attention, and the greatest praise, but it is asserted by the experts that "Don Juan" and "The Better 'Ole" constitute the best type of bookings, to showmen who, at the moment, find Vitaphone unavailable.

"What Price Glory," the Raoul Walsh production for William Fox, "whizz-bang" of recent war pictures, just naturally demands a road showing, and Mr. Fox has assigned H. Wayne Pierson to handle the road shows, with Wells Hawks presiding over the publicity for the shows. It will remain at the Harris for a long time, and then some more!

Gordon S. White, director of advertising and publicity of Educational Film Exchanges, Inc., commented on the striking way in which the big Broadway houses play up Educational product in the lights. Coupled up with the big shows, visitors to New York find all the comedies that are produced.

"The recognition of short features by the big Broadway houses, as well as the big houses in the largest cities, has a reflex action among Educational's 13,000 theatres," Mr. White said, "and with the increasing interest in short features, aided by the 'Laugh Month' drive of last year, and this year, these little features are rapidly finding splendid support among the theatre owners, as well as the fans."

Two Sides To A Story

(Continued from page 255)

that much. A publicity writer of any particular merit draws a hundred, but only a few of them could get that much in newspaper work. The really high priced men are good for two and three hundred dollars as publicity writers and they earn it.

So much for that side. It would seem to indicate that producers will come closer to the public, they will get quicker and better action, and at much less wear and tear on their publicity directors by hiring first rate newspaper people to do their stuff.

But there is another side to the story. Unless the exhibitor knows how to handle the stories that are sent to him, they can be worth less than nothing. The showman who clips at random from a press book and sends it hurriedly to his local newspaper, should not be surprised when the sheriff calls to serve his papers. The case is on record of such an exhibitor who sent to a newspaper the admonition sent out by the producer.

There was much laughter when the clipping reached the New York publicity offices. It read:

"Don't overlook the publicity in this press book. Read the stories and select those which should have the greatest appeal to your newspapers and the public of your town."

A weary copy desk man in the small town newspaper office had sent the clipping down to the composing room without reading it. He took it for granted that coming from the exhibitor it would have no news value, but should be run on account of the advertising account.

In a press book, or a clip sheet, the exhibitor who knows his business may discover many an item of particular interest in his own town. Lacking that, he may find suggestions from which he will be able to build good publicity for this theatre, the picture and himself.

And if there are any showmen in the world who have lived this long without distributing passes liberally to the newspapers, they may register now for entry as exhibits in the Smithsonian Institute. The others already know that a pass to the theatre is often the fare to box office results.

Some day a shrewd New York producer is going to pick out the cleverest press agent of his acquaintance. And when they finish lunch in the Hunting Room at the Astor, the press agent will be on his way around the circuit, assigned to meet every showman, branch manager and newspaper editor on the route.

The circus publicity departments do it. And if you've ever noticed, when the circus is in town, it usually gets a paragraph or so in the news.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

BORN TO BATTLE. (5 reels). Star, Tom Tyler. Extra good western. Will satisfy any Saturday night audience. Tone good, appeal fine. Sunday, special no. Draw farm class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium, Benoit, Mississippi.

COWBOY MUSKETEER. Star, Tom Tyler. A fair western which failed to draw ordinary business. The star is new here but the people have been fed up on westerns and want something else besides westerns all the while. Tone none, appeal 50 per cent here. Sunday, special no. Draw all classes, town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (480 seats), Emporium, Pennsylvania.

HANDS ACROSS THE BORDER. (6 reels). Star, Fred Thomson. The usual good western from Thomson who is popular with us and with fans. Tone good, appeal 100 per cent. Sunday no. Draw general class, city 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

IMPOSTER. (5,487 feet). Star, Evelyn Brent. A fair Brent picture: a fair program offering. Not as good as some of hers. Mitchell Conery, Columbia Theatre (Admission 15), Renssalaer, New York.

MAN OF NERVE. Star, Bob Custer. Good western, suitable for Saturday. Tone O. K. Appeal fair. Sunday, special yes. Draw farm class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium, Benoit, Mississippi.

MAN RUSTLIN'. Star, Bob Custer. A very good program picture and pleased the majority. Don't believe that it is quite up to the standard of Custer's other ones that we have had, but it will pass most any place where people like western pictures. Tone good, appeal 75 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SIR LUMBERJACK. Star, Lefty Flynn. Liked here because different type than he usually plays. Romance in the wilderness, and the making of a man. Appeal good. Sunday yes. Town 570. Admission 10-25. J. W. Ryder, Jewel Theatre, Verndale, Minnesota.

TWO GUN MAN. Star, Fred Thomson. Here's a picture that went over big. Pleased all and did a record business. Don't be afraid of this one. Draw working class. Admission 15. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

First National

MEMORY LANE. (6,825 feet). Stars, Nagel, Boardman. William Haines, who is in this picture, is liked by our patrons very well. We did a fair business and the picture is a good one all right. Draw working class. Admission 15. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

SENOR DAREDEVIL. (6,402 feet). Star, Ken Maynard. Here's another new western star who makes good in his very first picture. It sure went over with a wow here. Maynard sure is going to be a big bet if he keeps on the way he has started. Play him. Draw working class, admission 15. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

TARNISH. A little old but held up to usual business for a two-day run. People liked this show. Print in fair condition. Tone fair, appeal 70 per cent. Sunday, special no. Draw all classes, town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (480 seats), Emporium, Pennsylvania.

"It is my utmost desire to serve my fellow man." That is our slogan, we exhibitors who send unbiased reports on pictures we have played.

"Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.

OUR GANG

TRAMP, TRAMP, TRAMP. (5,539 feet). Star, Harry Langdon. A good program picture but did not get the money here. Too long drawn out and not enough action. Appeal 50 per cent. J. H. Robinson, West Eminence Theatre, West Eminence, Missouri.

WILDERNESS WOMAN. (7,533 feet). Say, fellows, here is a picture that is a "wow" and book it by all means if you can buy it right. It's sure good entertainment and will keep them interested all the way through. Wish they would give us more like it. Tone fine, appeal 100 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

WINDS OF CHANCE. (9,354 feet). Star cast includes Ben Lyon, Anna Q. Nilsson, Viola Dana and Victor MacLaglen. A Rex Beach story that gave as much satisfaction as anything I have played in months. Had many good comments. Tone O. K. Appeal 90 per cent. Sunday yes, special maybe. Draw townspeople and farmers, town 850. Admission usually 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

Fox

DIXIE MERCHANT. (5,126 feet). Star, J. Farrell McDonald. Din't mean a thing in the way of entertainment here. I had it on a Saturday and that is usually a very good day but fell way off with this picture. If I had it to do over again wouldn't play the picture at all. If you buy block be sure you figure this one right, low enough, for that's what the receipts were here. Weather splendid, attendance very poor. Dave Seymour, retiring managing director, Pontiac Theatre, Saranac Lake, New York.

EAST LYNNE. Seemed to satisfy the majority. Did a fair business. City 98,000. Admission 10-20. Al C. Werner, Franklin Theatre (800 seats), Allentown, Pennsylvania.

FIGHTING BUCKAROO. Fair picture that did a fair business. City 98,000. Admission 10-20. Al C. Werner, Franklin Theatre (800 seats), Allentown, Pennsylvania.

FIG LEAVES. (6,496 feet). Star, Olive Borden. Quite a novelty, and sell it as such. Can't see why patrons wouldn't admire this muchly—did finely with it myself and my opinion is that this is a comedy fit for any screen. Good attendance. Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

MORE PAY—LESS WORK. Rather pleasing picture and was well received but business was only average. City 98,000. Admission 10-20. Al C. Werner, Franklin Theatre (800 seats), Allentown, Pennsylvania.

TRIP TO CHINATOWN. Star, Margaret Livingston. Fairly good. Strictly program. Rather old fashioned. Buy carefully. Attendance fair. Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

Metro-Goldwyn

BROWN OF HARVARD. (7,941 feet). Star, William Haines. A "sweet" picture. Get it! Boost it! Count your profits. Fine attendance. Dave Seymour, managing director, Pontiac Theatre, Saranac Lake, New York.

DEVIL'S CIRCUS. (6,750 feet). Star, Norma Shearer. Good picture, plenty of action, fine story. Just above program schedule. Tone, appeal good. Sunday yes. Draw farm, merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PARIS. (5,580 feet). Star, Charles Ray. Oh, stay off this one—don't play it at any price. It was a mess of nothing. More walkouts than on any picture this year. A fine companion to that other piece de fromage here, titled The Great Love. One chap hunted me up and stated that Paris was an insult to a patron's intelligence—and he didn't look like a collegian at that! Attendance awful. Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

SPORTING LOVER. Star, Conway Tearle. Very ordinary and that condition was reflected in the box office. Patrons yawned and otherwise indicated that they considered it decidedly below the average, and the sad part from the managerial end—you had to admit they were right. Weather fine, attendance very poor. Draw health seekers and tourists. Dave Seymour, managing director, Pontiac Theatre Beautiful, Saranac Lake, New York.

TIN HATS. Starring Bert Roach, Raymond Hatton, Conrad Nagel, Claire Windsor. A real comedy with one humorous situation after another. War pictures are having quite a vogue at the present time and it takes quite a lot of originality to produce a picture of this type. This picture should be a good box office attraction wherever it is shown. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

Paramount

ACE OF CADS. (7,756 feet). Star, Adolphe Menjou. Just another society program picture that does not take in small towns. Murray S. Dolliver, Strand Theatre, Laurel, Montana.

BEHIND THE FRONT. Star, Wallace Beery. One of the best comedies of years. Kept the audience roaring from start to finish. Admission 10-20. Al C. Werner, Franklin Theatre (800 seats), Allentown, Pennsylvania.

BLIND GODDESS. (7,363 feet). Star cast. The majority seemed to agree that this was one of the best pictures seen for some time, and the result of the showing was satisfactory. City 98,000. Admission 10-20. Al C. Werner, Franklin Theatre (800 seats), Allentown, Pennsylvania.

CANADIAN. Star, Thomas Meighan. Slow, draggy picture; not a special. Rental too high. Meighan's acting very good. Good story, poor photography, poor box office appeal here. Tone good, appeal fair. Sunday yes, special no. Draw farm, merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CROWN OF LIES. 5,020 feet). Star, Pola Negri. A fine flop here and deservedly so. Had a good matinee but they "wised up to it" and the night attendance was very bad. I didn't see the entire picture but what I did look over was enough. Dave Seymour, retiring managing director, Pontiac Theatre, Saranac Lake, New York.

DESERT GOLD. (6,850 feet). The western fans were elated with this picture while the others thought it only passable. Did a fair business. City 98,000. Admission 10-20. Al C. Werner, Franklin Theatre (800 seats), Allentown, Pennsylvania.

EAGLE OF THE SEA. Star, Ricardo Cortez. One of the best pictures of the year. A good pirate story with an excellent cast. Murray S. Dolliver, Strand Theatre, Laurel, Montana.

ENCHANTED HILL. (6,326 feet). Stars, Holt-Berry. Very good production: broke box office for this winter. Tone good, appeal 90 per cent. Sunday yes, special no. Draw mixed class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

FINE MANNERS. Star, Gloria Swanson. Not bad by any means; they thought it was funny, and laughed plenty and anyway they like Gloria here. No complaint on this. Not as good as some of her preceding pictures, but, bought right, will get by. Good attendance. Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

FOR HEAVEN'S SAKE. (5,356 feet). Star, Harold Lloyd. While the picture seemed to please it failed to draw nearly as well as expected. Al C. Werner, Franklin Theatre (800 seats), Allentown, Pennsylvania.

IT'S THE OLD ARMY GAME. (6,889 feet). Star, W. C. Fields. Judging by the laughter this picture evoked it must have pleased very well. Did a fair business. City 98,000. Admission 10-20. Al C. Werner, Franklin Theatre (800 seats), Allentown, Pennsylvania.

LOVE 'EM AND LEAVE 'EM. (6,075 feet). Stars. Louise Brooks, Evelyn Brent, Lawrence Gray. This picture is a light combination of comedy and melodrama in six reels. Did a nice business. Everyone will enjoy it. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

PADLOCKED. (6,700 feet). Star, Lois Wilson. Not what was expected and knew it after the matinee. It was received with comparative silence at the matinee and I knew what that meant from this blase bunch. Paid a good rental and took a fine loss—if you don't buy en bloc be careful what you pay for this one. From the audience standpoint far from satisfactory—from the box office angle very bad. Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

RAINMAKER. (6,025 feet). A mediocre picture that failed as entertainment and as a business getter. Al C. Werner, Franklin Theatre (800 seats), Allentown, Pennsylvania.

SEA HORSES. (6,565 feet). Fair production, pleased the majority. Did an average business. Al C. Werner, Franklin Theatre (800 seats), Allentown, Pennsylvania.

STRANDED IN PARIS. (6,106 feet). Star, Bebe Daniels, cast includes Ford Sterling. This is a delightful piece of entertainment and Ford Sterling does some mighty fine work. Bebe is at her best in this picture. A great picture for any theatre. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

WE'RE IN THE NAVY NOW. (5,519 feet). Star, Wallace Beery. Not as good as Behind the Front and cost more. Too much Navy and not enough motion. Will please majority at regular rices. Murray S. Dolliver, Strand Theatre, Laurel, Montana.

WET PAINT. (5,709 feet). Star, Raymond Griffith. This is the poorest picture I have played in three years. It was terrible. Four reels of drunken episodes are too many. Had many walkouts and complaints. Tone questioned, appeal none. Sunday, special no. Draw townspeople and farmers, about 850. Admission 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

YOU'D BE SURPRISED. (5,904 feet). Star, Ray Griffith. This is a fair picture, but the public only about half falls for the "Burlesque"—a coroner trying to be funny makes some of them mad and had several leave the theatre before they got far enough into the feature to understand it. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

A tip in praise or a tip in warning on each picture you play, is a proof of your right to belong to the finest fraternity on earth—the exhibitors who are real exhibitors.

You can depend on the sincerity of these free-will contributions sent by real showmen. Use these tips to guide your bookings and send tips to help the other good scouts.

YOU'D BE SURPRISED. Star, Ray Griffith. Made them laugh a lot here and was voted very good entertainment. This comedian is a likeable type and while sometimes his stories are very, very light, he puts them across. Nothing to fear about this one: promise they'll laugh and now and then get a thrill and the picture will back you up in the statement. Good attendance. Dave Seymour, retiring managing director, Pontiac Theatre, Saranac Lake, New York.

Pathe

FRESHMAN. (6,682 feet). A real good comedy and did good business here. Pleased all and several came back second night. Don't be afraid of this one. J. J. Robinson, West Eminence Theatre, West Eminence, Missouri.

Producers Dist. Corp.

CLINGING VINE. Not a special but a good program picture. Our patronage well pleased. Population 15,000. Admission 15-25. Date this one in. E. R. Burns, Princess Theatre, Fayetteville, North Carolina.

GIGOLO. Star, Rod LaRocque. Very good picture, good settings, plot and photography work and with Rod LaRocque in it will make you money. E. R. Burns, Princess Theatre, Fayetteville, North Carolina.

UNKNOWN SOLDIER. (7,979 feet). Star cast. A good picture; good print, but did not get the business here. Poor ending spoiled this picture: no one liked the way it ended. Action poor. Could not advise booking it. J. H. Robinson, West Eminence Theatre, West Eminence, Missouri.

VOLGA BOATMAN. Extraordinary attraction that pleased 95 per cent. of patrons. Played to fine business. Farming community. L. M. Zug, Rialto Theatre, Jerome, Idaho.

United Artists

THE BAT. Star cast. A real mystery picture that had 'em on the edge of their seats. It did not draw well for us at 10-25 (advance from usual 10-20) but no fault of show. Tone, appeal good. Not a special. Draw better class, town 4,500. Admission as above C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

SON OF THE SHEIK. Star, Rudolph Valentino. Of course it is a box office picture. My people were unanimous in saying that it was the best picture Valentino ever made. But why in the world did the director or cameraman fuzz is all up and make it so dark we had to turn on more juice to see it at all. As I remember The Sheik, it was remarkably clear and pretty. A person was compelled to strain the eyes to tell what was going on in this one. Tone, Sunday, special O. K. Appeal good. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SPARROWS. Star, Mry Pickford. Regardless of what some critics say about this picture I consider it a good picture. If you can buy it right it may pay you to run it, but with all my advertising it was a complete flop. I got just about enough out of it to pay my expenses: in fact, I took in almost exactly two-thirds of the cost of the film appeal, it pleased. Sunday yes. Draw mill, farm class, town 1,000. Admission 25. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

TUMBLEWEEDS. (7 reels). Star, W. S. Hart. Outside of a bad print and several very dark scenes this is a very good show. Tone O. K. Appeal fair. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

TUMBLEWEEDS. Star, W. S. Hart. This is a dandy good picture of the western type and portrays the opening of the Cherokee Strip in a very realistic manner. Did a very nice business for first night, but got rained out the second night, so didn't make expenses. Book it, as it will go well anywhere. Tone good, Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Universal

BUSTIN' THROUGH. Star, Jack Hoxie. One of the best Hoxie pictures we have played. Not an old-fashioned western, but plenty of comedy and action. Appeal 80 per cent. Sunday yes, special no. George Lodge, Green Lantern Theatre, Claymont, Delaware.

CIRCUS CYCLONE. Star, Art Acord. Full of action, some comedy and many thrills: excellent for small town. Work of horse very good. Interesting picture all through. Appeal, 80 per cent. Sunday, special no. George Lodge, Green Lantern Theatre, Claymont, Delaware.

FLAMING FRONTIER. (8,828 feet). Star, Hoot Gibson. Not what the producers claimed for it here. Personally should classify this as just a shade over a program picture and bought at this rating you'll get by: if you give super-play rental on this, look out. It's not bad; but the merit of this picture, to me, is the price you buy it at. Attendance pretty good. Dave Seymour, managing director, Pontiac Theatre, Saranac Lake, New York.

HIS PEOPLE. A good picture throughout. Pleased everybody. City 98,000. Al C. Werner, Franklin Theatre (800 seats), Allentown, Pennsylvania.

MY OLD DUTCH. While not much of a puller it pleased those who came very well. Al C. Werner, Franklin Theatre (800 seats), Allentown, Pennsylvania.

ROLLING HOME. (6,831). Star, Reginald Denny. People here seem to like Denny, judging by their reception of this picture: did very nice business. Al C. Werner, Franklin Theatre (800 seats), Allentown,

Warner Bros.

PASSIONATE QUEST. Nothing to brag about: still it seemed to please the majority. Al C. Werner, Franklin Theatre (800 seats), Allentown, Pennsylvania.

SEA BEAST. (9,975 feet). Star, John Barrymore. Truly a wonderful production by a star who knows how to act and a director who knows his business. Many favorable comments heard from patrons leaving the theatre. The appeal in this picture is stronger for the men patrons than for the ladies; however, they all enjoyed it. Tone favorable, appeal 90 per cent. Sunday, special yes. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

Miscellaneous

DANGER SIGNAL. A goot railroad drama for a program night. Fairly good paper helped business. Guy C. Sawyer, Town Hall, Chester, Vermont.

DEMPSEY-TUNNEY FIGHT. These pictures, taken at the ringside in four interesting reels, are a great drawing card just now if properly exploited. They are used with regular show as extra added attractions, at 25-50 top. Rental asked is high, but if bought right and played soon they will do business. A. E. Andrews, Opera House, Emporium, Pennsylvania.

FREE TO LOVE. Title not good: went flat here. Should not be played on last of week and better on some off night if not possible to lay off. Town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

FIGHTING YOUTH. Star, William Fairbanks. Drew good business and pleased them. Tone good, appeal 95 per cent. Sunday, special no. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

HIS MASTER'S VOICE. Star, Thunder, the wonder dog. A very good picture; sold as a program feature. The war shots are good, the dog is great and the paper was a big asset in getting them in on this one. Guy C. Sawyer, Town Hall, Chester, Vermont.

JUSTICE OF FAR NORTH. Novel and interesting. Cast is an entirely unknown one but the picture was satisfactory. Drew well and pleased about eighty per cent. Guy C. Sawyer. Town Hall, Chester, Vermont.

LAZY LIGHTNING. Star, Art Acord. This was a good western with the little boy doing nicely and with the dog and horse pleasing the kids and a lot of the grownups. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

LURE OF THE WILD. Star, Lightning, dog. A good dog picture, with Lightning as intelligent as some humans. He isn't a police dog but he's as smart as some we have seen in pictures. As long as the picture going public is interested in a dog's intelligence instead of his pedigree, Lightning will have a place in the sun. Guy C. Sawyer, Town Hall, Chester, Vermont.

PERILS OF THE SEA. Star, Elaine Hammerstein, with Robert Ellis. A good sea picture for a program feature. Nice paper on this drew a good attendance. Guy C. Sawyer, Town Hall, Chester, Vermont.

PLASTIC AGE. Star, Clara Bow. This is a real satisfactory picture from every angle. Tone O. K., appeal 85 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

PLASTIC AGE. Star, Clara Bow. Very nice little picture. Clara Bow plays the part of the flapper about as neat as anything I have ever seen. She isn't hard to look at, either. The trouble with a film like this, here—the Pennsylvania censors spoil it: for instance, at the dance, when the boys and girls were going in a little room off the dance hall the censors cut it there and left a worse impression than had they shown them drinking. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

PURSUED. Star, Dorothy Dwan. An ordinary program show that did not draw any kind of a crowd at all for us. Tone good, appeal fair. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

RED KIMONA. Star, Mrs. Wallace Reid. Exceptionally good. One of the best box office attractions of the year. Book it and boost it: it will get the money and please. Draw town, rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

RIDER OF MYSTERY RANCH. This came from mid-west with a poor print: but a good program for a western. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

Mr. E. W. Collins, now President of the M.P.T.O.A., once, while a contributor to these dependable reports, formulated the ideal way to use the tips to the fullest advantage: "Follow reports sent by those whose tips have agreed with your experience on pictures you both have played"

In order to make this fully effective the tips must come in regularly from the folks you are being guided by.

SEND TIPS REGULARLY.

THRILL HUNTER. Fair comedy special but failed to draw. Tone fair. Appeal 85 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

WARNING SIGNAL. Star, Gladys Hulette. A fair action picture. Should be good for a Saturday night. New actors in the cast for us. Tone good, appeal fair, not special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WRECKAGE. Star, Holmes Herbert. An excellent program picture that pleased all who saw it. The paper leads one to believe that it is a sea story, whereas, only a small portion of the plot is laid at sea. Herbert's acting was splendid and he was well supported by pretty May Allison, the heroine, and Rosemary Theby as vamp. Tone O. K. Appeal very strong. Sunday yes, here. Special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Short Subjects

DON'T GIVE UP THE SHIP. (Navy Film). A one-reel subject sent to us by the Paramount exchange and it proved interesting to our audiences. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

GREEN ARCHER. (Pathe-serial). One of the best serials ever shown in this theatre. Sure is a peach. A little old now, but lots better than some newer ones. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

HIS PRIVATE LIFE. (Educational-Lupino Lane). A peach of a comedy! A wow of a comedy! A humdinger of a comedy! Had everybody laughing. Tone, appeal good. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

HOLD 'ER SHERIFF. (Educational-Cliff Bowes). A fine one reel Cameo laughmaker. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

HOLD STILL. (Educational). Stars, Jack Duffy, Anne Cornwall. This girl is great. She has the looks, works hard and is a real comedienne. The picture as a whole proved entertaining here. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

HOLD TIGHT. (F. B. O.-Blue Ribbon). A good two reel Blue Ribbon comedy that got a good many laughs and went over fine. W. C. Snyder, Cozy Theatre, Lamont, Oklahoma.

THE HURRICANE. (F. B. O.-comedy). Plenty of laughter in this two reeler and the hurricane brought out some howls of glee. Action comedies always make a hit in this village. Tone O. K. Good appeal. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

IN A COTTAGE GARDEN (Kellycolor). A very fine reel on flowers that is fine for the high class houses. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

KINOGRAMS. (Educational). Always a good, clean, interesting news for our patronage. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvnia.

MR. CINDERELLA. (Educational-Johnny Arthur). Not so good, not so good. It was away off from the usual high standard of Educational comedies. Tone and appeal good. Carl A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

THE NEWLYWEDS BUILD. (Universal-Snookums). This is a good comedy. Not as good as some of the others or perhaps I should say the other Snookums, but still above the average comedy standard. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

NOTHING MATTERS. (Educational-Hamilton). Some funny tricks pulled in this that brought plenty of laughs. Tone, appeal good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

OPEN FACES. (Educational-Big Boy). This is an excellent comedy. It was the talk of the town. Played it with a picture that has been the biggest money maker in the United States and the comedy created more talk here than the feature. Tone O. K. Good appeal. M. W. Larmour, National Theatre, Graham, Texas.

OVER THE BOUNDING MAIN. (U. S. Navy Film). A two reel subject that is given to theatres gratis to stimulate recruiting. This subject is wonderful, showing the Gobs in other lands. Get it if you can. Appeal good. Sunday yes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

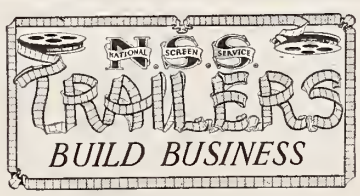
OVER THEREABOUTS. (Pathe-Bevan). Fair Mack Sennett comedy that brought out eight or ten giggles. H. H. Hedburg, Amuse-U Theatre, Melville, Louisiana.

PATHE NEWS. This is news all right. I believe it would be improved if they would make an effort to get some smiles into it; give the kid an extra quarter and have him trip and fall as he carries the banner past the camera. It's a good news reel, though, and I expect to use it for a good many years. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

ROUGH PARTY. A fine comedy that brought the yells. It takes some comedy to do that after you have played some Pathe comedies I have. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

A SHAKEDOWN CRUISE. (Navy Film). Another recruiting subject from the Navy Department that is very interesting, and can be procured from your local recruiting office. Prints new. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SOLID GOLD. (Educational). Only a comedy. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.



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Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4.500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

On the Farm	McDougall Alley	Oct. 23..	2 rls
For the Love O' Pete	Lantz cartoon	Oct. 23..	1 rl
Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl
Fighting Fool (L. Sargent)	Fistical Culture	Nov. 6..	2 rls
Transportation	Screen magazine	Nov. 27..	1 rl
Nize Monkey	Sunkist comedy	Nov. 29..	2 rls.
At the Beach	McDougall Alley	Nov. 29..	2 rls.
Trail of the Monk	Lantz' cartoon	Nov. 29..	1 rl.
Monkey Huka	Sunkist comedy	Dec. 4..	2 rls.
Luke Warm Daze	McDougall Alley	Dec. 4..	2 rl.s
Blue Black	Fistical Culture series	Dec. 11..	2 rls
Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1.000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		

A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

	Kind of Picture	Review	Feet
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426

Waldorf

Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,471
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	...

EDUCATIONAL FILM CORP.

		1926	
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy comedy	Nov. 6..	1 rl
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,576
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24.	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31.	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889

Short Subjects		1926	
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22.	1,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	Aug. 14..	2,000
Back Fire (Fat tric)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress.	Aug. 28..	2,000
The Ape	Bray cartoon		1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,312
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,908
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,850
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,068
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29 .	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400

FOX FILM CORP

Features		1925	
Everlasting Whisper (Mix)	Action-outdoor	Oct 31	5,61
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,43
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,97
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,51
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,60
Best Bad Man (Tom Mix)	Action western	Dec 12..	4,89
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709

Short Subjects			
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26.	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000

Features		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb 6..	6,033
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13.	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar 27.	6,039
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17.	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crocked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Short Subjects		1926	
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl

GOTHAM PRODUCTIONS

Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900

METRO-GOLDWYN-MAYER

Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13 .	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530

	Kind of Picture	Review	Feet
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088

PARAMOUNT

		1925	
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,03.
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,443
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	5,283
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,872

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	Jnly 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Ang. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4..	
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Our Gang comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterhoro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	2 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4..	2 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4..	2 rls.
Through Thick and Thin	Terry cartoon	Dec. 4..	1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4..	2 rls.
Hitting the Rails	Terry cartoon	Dec. 4..	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11..	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11..	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18..	2 rls
School Days	Terry cartoon	Dec. 18..	1 rl
Top Notchers	Sportlight	Dec. 18..	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25..	2 rls
		1927	
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1..	3 rls
Telling Whoppers	Our Gang	Jan. 1..	2 rls
Musical Parrot	Terry cartoon	Jan. 1..	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8..	2 rls
With the Wind	Sportlight	Jan. 8..	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8..	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15..	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15..	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15..	2 rls
Features		1926	
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479
		1927	
Cyclone Cowboy (Wally Wales)	Western	Jan. 8..	4,447
The Long Loop (Maloney)	Action werstern	Jan. 15..	5,977

PREFERRED PICTURES

Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhonn)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294

PRODUCERS DISTRIBUTING CORP.

		1925	
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,668
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feh. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forhidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	Jnly 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	Julv 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan.15..	6,421

RAYART

		1925	
Snoh Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Ang. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

		1926	
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartune	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	55

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon	Marcus cartoon	May 1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1..	750
Song Car-tune	"Tramp, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	550
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
Reelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

STERLING PICTURES CORP.

			1926	
Love Gamble (Lillian Rich)	Melodrama	July	24..	5,723
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct.	24..	5,800
Men of the Night (Rawlinson)	Melodrama	July	24..	5,723
Wreckage (May Allison)	Drama	July	24..	5,723

TIFFANY PRODUCTIONS, INC.

		Release Date	
Gnat Model From Paris	Society comedy drama	Aug.	15
Lost At Sea	Romantic comedy drama	Sept.	1
The First Night	Farce comedy	Oct.	15
One Hour of Love	Emotional drama	Dec.	15
The Enchanted Island	Romantic drama	Jan.	1
Flaming Timber	Woodland drama	Jan.	15
Squads Right	War farce comedy	Feb.	1
The Steeplechasee	Racing society drama	Feb.	15
The Tiger	Modern drama	Mar.	1
The Song of Steel	Society-business drama	Mar.	15
Husband Hunters	Domestic comedy drama	Apr.	1
Snowhound	Comedy drama of the North	Apr.	15
Wild Geese (Special)	Human drama	May	1
The Squared Ring	Society comedy drama	May	15
The Broken Gate	Emotional drama	Jun.	1

Fools of Fashion (Mae Busch)	Social life drama	Oct.	9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov.	6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov.	27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec.	11..	6,100
		1927		
Redheads Preferred (Hitchcock-Daw)	Farce comedy	Jan.	15..	5,300

UNITED ARTISTS

			1925	
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	10,157
		1926		
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb.	27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar.	20..	8,388
The Bat (all-star)	Mystery drama	Mar.	27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug.	7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct.	9..	6,600
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec.	4..8 rls.	

UNIVERSAL

Features				
		1926		
My Old Dutch (McAvoy-O'Malley)	Drama	May	1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May	2..	8,767
Looking for Trouble (Hoxie)	Western	May	8..	4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May	15..	8,000
Rolling Home (Denny)	Farce comedy	May	22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May	28..	5,820
Rustler's Ranch (Acord)	Western	June	5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June	12..	6,822
Chasing Trouble (Morrison)	Action western	June	19..	4,304
Bucking the Truth (Morrison)	Action western	June	26..	4,305
Marriage Clause (Lois Weber)	Drama	July	3..	7,680
Under Western Skies (Norman Kerry)	Western	July	10..	6,352
The Terror (Art Acord)	Western	July	10..	4,862
Man in the Saddle (Gibson)	Western	July	17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July	24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug.	14..	6,662
Wild Horse Stampede (Hoxie)	Western	July	31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug.	28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept.	4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept.	11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep.	25..	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct.	2..	5,747
Yellow Back (Fred Humes)	Western	Oct.	9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct.	16..	6,649
Michael Strogoff	Russian Melodrama	Oct.	30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov.	6..	5,633
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov.	20..	6,107
Red Hot Leather (Hoxie)	Western	Nov.	27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec.	4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec.	11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec.	18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec.	25..	5,598
		1927		
Butterflies in the Rain (LaPlante)	Romantic drama	Jan.	1..	7,319
Rough and Ready (Hoxie)	Western	Jan.	8..	4,409
Short Subjects		1926		
Do or Bust (Edwards)	Comedy	July	17..	1,000
Motor Trouble (Chas. King)	Comedy	July	17..	2,000
Mixed Doubles (Puffy)	Comedy	July	17..	1,000
Fire Barrier	Short western	July	24..	2,000
Village Cut-Up (Lake)	Comedy	July	24..	1,000
Under Desert Skies	Short western	July	24..	2,000
Thirteenth Man (Puffy)	Comedy	July	24..	1,000
Op'ry House Tonight (Lake)	Comedy	July	31..	1,000
Who's Next? (Edwards)	Comedy	July	31..	1,000
Thrilling Romance (Wiley)	Comedy	July	31..	2,000

	Kind of Picture	Review.	Fee
Little Warrior (Sedgwick)	Short western	July 31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7..	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14..	2,000
When East Meets West	Mustang comedy	Aug. 14..	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14..	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21..	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21..	2,000
Don't Shoot (Mower)	Short western	Aug. 21..	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28..	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28..	2,000
And George Did (Saylor)	Comedy	Sept. 4..	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept. 4..	2,000
Buster Helps Dad	Buster Brown series	Sept. 4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep. 25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep. 25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2..	1,000
The Collegians	Series of 10	Oct. 9..	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16..	....
A Man's Size Pet	Western comedy	Oct. 16..	2,000
Never Again	The Gumps	Oct. 16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16..	1,000
Lots of Grief	Gump comedy	Oct. 16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct. 16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23..	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct. 23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23..	1 rl
When Bonita Rode	Mustang western	Oct. 30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30..	1 rl
Jane's Engagement Party	What Happened to Jane	Nov. 6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6..	1 rl
Please Excuse Me	Excuse Maker com	Nov. 6..	2 rls
The Big Surprise	Gump comedy	Nov. 13..	2 rls.
Snookums' Outing	Newlyweds comedy	Nov. 13..	2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13..	1 rl.
Better Luck	Gump comedy	Nov. 20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..	1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..	2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29..	1 rl.
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29..	1 rl.
Last Lap	Collegians No. 4	Nov. 29..	2 rls.
A Close Call	Gump series	Nov. 29..	2 rls.
Snookums' Merry Christmas	Newlyweds series	Nov. 29..	2 rls.
Hen Punchers of Piperock	Mustang western com	Nov. 29..	2 rls.
Trail of Trickery (Cobb)	Northwest drama	Dec. 11..	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11..	1 rl
Around the Bases	Collegians series	Dec. 11..	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18..	1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18..	2 rls
Too Much Progress in Piperock	Tuttle western com	Dec. 18..	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18..	2 rls
Fighting Spirit	Collegians series	Dec. 25..	2 rls
Buster's Picnic	Buster Brown series	Dec. 25..	2 rls
		1927	
Lost Soul (Puffy)	Bluebird comedy	Jan. 1..	1 rl
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1..	2 rls
Menace of the Mounted (Cohb)	Mustang N'western	Jan. 1..	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8..	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8..	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8..	2 rls
Up Against It	Gump comedy	Jan. 15..	2 rls
The Relay	Collegians	Jan. 15..	2 rls

WARNER BROS.

			1925	
Limited Mail (Monte Blue)	Railroad melodrama	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep.	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov.	21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov.	28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
		1926		
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April	10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April	24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May	8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May	15..	6,578
Little Irish Girl (D Costello)	Crook drama	May	22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May	29..	5,262
Silken Shackles (Irene Rich)	Drama	June	5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June	26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July	3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug.	21..	10,918
Across the Pacific (Monte Blue)	Melodrama	Oct.	16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov.	6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct.	30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct.	23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com	Nov.	20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec.	11..	5,810
Finger Prints (Fazenda)	Comedy drama			
Third Degree (Dolores Costello)	Stage melodrama	Jan.	8..	7,647
Don't Tell the Wife (I. Rich)				
Wolf's Clothing (Monte Blue)				

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by O. T. Taylor

"St. Valentine's Day"

A Seasonable Valentine Day Presentation Devised by O. T. Taylor In Three Parts

IT takes a riot of color, music, song and dance, with perhaps a bit of sentiment added, to make an ideal Valentine presentation. The suggestions for song and dance numbers offered here are just "SUGGESTIONS." Each producer knows his performers, what to expect from them, what they excel in. He knows the songs to use, which dance numbers to present and will use his own faculty in selection of such numbers.

THE ROUTINE

The drapes part revealing a settling consisting of three arches supported on flowered columns.

On the low circular platforms under the smaller arches; against a backing of medium blue drapes, girls pose in the picturesque costume of long ago. (Figure one shows two alternate poses in order to demonstrate the different lighting effects used). The girls pose in white spot from over-head. The arch drop is in deep amber and magenta light from right and left.

A heart-shaped Valentine, with the word LOVE written across its scrim center; hung on strings of flowers and backed with a light blue sateen drape, hangs a short distance back of, and is showing through, the center arch. Blue and green light from sides and amber from overhead on this.

Music playing popular love song introducing singer. Suggested: "Because they all love you." Blue, green and amber in back dimming as lights behind Valentine come up slowly to reveal through the scrim, a little girl posing at telephone and singing a children's song. "Little Boy Blue." Lights back to original opening. Music to "Barcarolle" (Tales of Hoffman) as two, or more children enter for short old-fashioned dance number. Exit children. Stage in front of arch drop to red from sides with vivid green from overhead. Back lights out as heart set flies, then blue lights full up, canary glint on dark blue drapes with circular Valentine in lace design.

Picture of girl in ballet costume painted on scrim center of Valentine. Harlequin enters to serenade. White lights, back of tab, up gradually revealing ballet dancer, against a silver backing, in the same pose as in picture on scrim.

Scrim up as the harlequin drops his lute to assist girl down for dance number. Suggested "Papillon" (Grieg) or "Valse Bluette." Straw spot on dancers. Scrim down in Valentine; lights out back of scrim again revealing picture.

Blue light to magenta and canary; white spot on Valentine. Girls posing under side arches step down from platforms, curtesy and exit. Overhead spots out.

Dark front stage; very dim back of arch drop as Valentine set flies. Magenta up, in back, on fancy doorway with steps leading down to stage. Canary or white overhead spot on doorway.

Girls in dancing costumes have taken up

(Continued on next page)

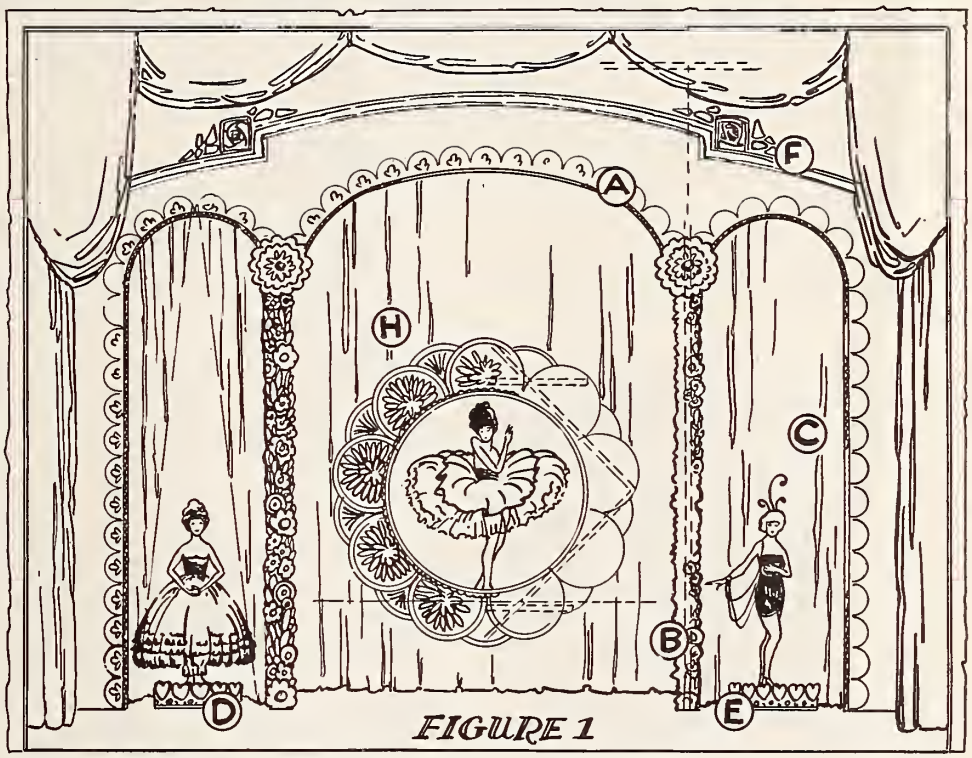


FIGURE 1

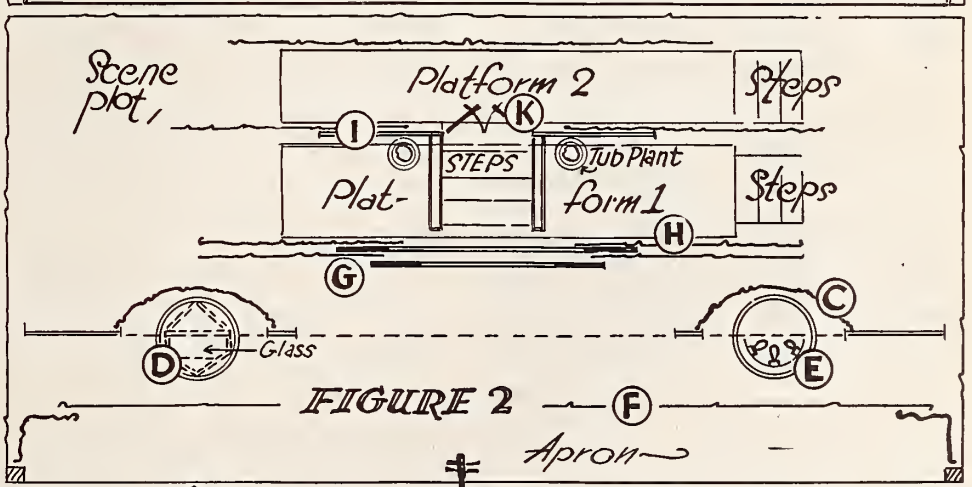


FIGURE 2

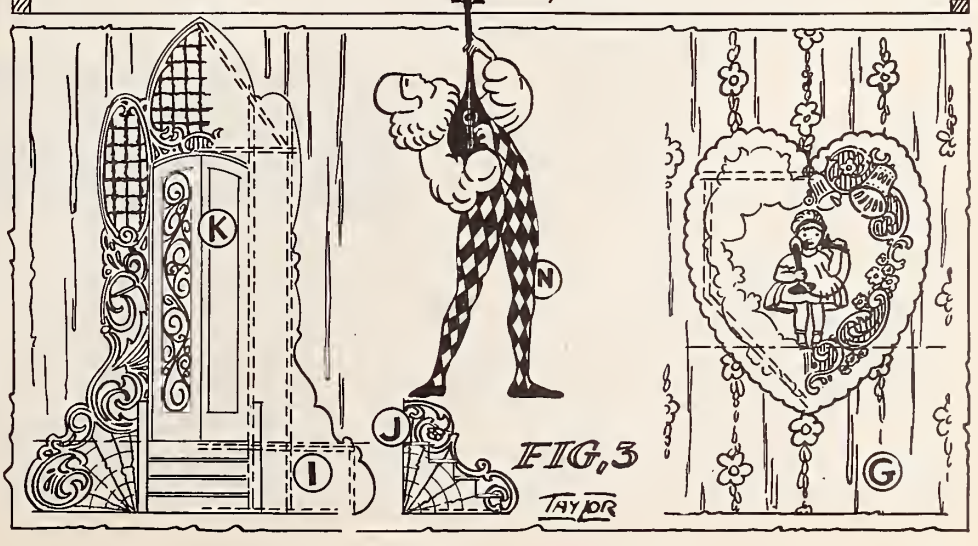


FIG. 3

Production Tips, Kinks and Wrinkles

position under side arches; illuminated in white from below.

Front stage up gradually in blue. Doors open, singer enters followed by kiddies. Introduce song; "That's why I love you." Kiddies break into fast dance routine. Entire company on for finale.

THE SET. FIGURES 1 AND 2

A cut drop forms the three arches, A. The supporting columns, B, are cut from wall board, battened and tied off to fly batton as indicated by dotted lines. Anchor the lower ends of the columns to floor and pull up on fiy batten.

The special border, F, used to mask in the arch drop, may be dispensed with; or a stock border of appropriate design substituted.

The drapes in back of side arches are draped on a piece of reinforced wall board or on veneer, cut to a half circle, and suspended on lines. The two small platforms, or bases, D, placed under side arches, are made from 1 x 8 inch boards, set on edge, (dotted lines D) with top of the same material or of veneer. An opening is left for illumination. This opening is covered with heavy plate glass. (Odds and ends large enough for this can be picked up at almost any paint store). The wiring arrangement is shown in detail in base E, Fig. 2. Striking color effects may be worked by wiring in three or more lights and operating on "winkers" as explained in an earlier presentation suggestion.

PART ONE. G. FIGURES 2 AND 3.

The heart-shaped Valentine is cut from wall board and battened as indicated by dotted lines. An irregular opening, cut in center of the heart, is covered with scrim and the word "love" painted across. The filigree design may be painted in white or gold on the red heart; or it may be cut from card board, tinted and tacked to small blocks extending two or three inches in front of the heart. The strings of flowers are wires or twine, dipped in green color, with artificial flowers and leaves attached. Two tabs are used for the drape. They are caught up and parted for the opening in the center of Valentine. The entire set is hung on one batten, counter-weighted for quick take-up.

The platform 1 Fig. 2 is 30 inches high and of sufficient width and length. On top of this platform is placed a sub-platform high enough to reach to opening in heart. The sub-platform is removed after the little girls' song is finished, leaving the under platform of proper height for use in

PART TWO. H. FIGURES 1 AND 2.

This set is similar to the part one set in construction and finish. Dancer gets a backing of gold or silver cloth.

PART THREE. I. FIGURES 2 AND 3.

This is the more elaborate of the three sets and as described here it may be elaborated upon, or simplified, to meet with the individual requirements of the producer.

This set also is cut from wall board; the frame work being shown in dotted lines. The two doors likewise is wallboard on frame work, with the parts around the scroll work, inside the panels, cut out. The doors are hinged to swing back, making it necessary to finish one side only.

The balustrades flanking the steps are constructed from two identical pieces of wall board (for each balustrade) spaced four inches apart by means of a framework of 1 x 4 inch battens. The scroll edge, top and front, is covered with muslin or heavy manilla paper stretched across and pasted to the side pieces J Figure 3.

The filigree work on the entire set may be cut from card board and applied as explained in part one; or it may be painted in gold and colors. The balustrades may be omitted and two tub plants, or small set trees, placed, as shown in Figure 2, to fill the corners between the steps and wall. The steps should be covered with carpet or the risers decorated in keeping with the set.

Ample time is provided for the removing of platform 1 before set H is taken up. The same platform may then be set for use as platform 2. Drapes or interior will do for backing on set three.

PAINTING.

Red, White, Medium Blue, Pink, Gold and Silver should predominate in the color scheme. Metallics are effective for highlighting.

The ground on the arch drop could be in pink with circular decorations along the edge in dark blue and silver; or the ground in pale gren-blue with decorations in red and gold.

The flowered columns should be a riot of colors; "Forget-me-nots" in medium blue intermingled with flowers in red, pink, white. Leaves in green and dark blue. High-lighting in gold and silver.

COSTUMES.

These should, of course, be in harmony with the dance numbers presented. Children always make a hit when presented in dances like the Minuet, attired in the picturesque costumes of long ago. Then the colorful Harlequin and Columbine Costumes of the second part followed by dancers and singers in the striking costumes of the present day.

Note: Should it be found impractical to use girls for posing under side arches these may be filled out by the use of a big vase filled with huge flowers; with perhaps a lantern dropped from the apex of the arch.

"Black Top" to Roxy

(Continued from page 258)

or thirteen pictures a year and can have his pick of the whole market, because he can pay a rental of $25,000 or more a week for his attractions with the assurance of a three to four week run on each.

"He will show to 500,000 different people the first month. Do you realize what a word of mouth advertising such a public will give the new theatre and what an enormous following 500,000 prospective patrons is to draw upon only once each month?

"Think what an incentive such a theatre will be to motion picture production! What features we will have, with production costs of no account, when such huge rentals are possible?

"Let me indicate, how we progress. In December, 1913, Marcus Loew offered me $50 a day for fourteen days on the "Sea Wolf." It was a high price for a feature in those days, but I refused it and held the picture over until April, 1914, when I sold it to Mr. Rothafel, who had just opened the Strand, as its second feature picture, the first being Rex Beach's "The Spoilers." I got $750 for the "Sea Wolf" and the gross receipts for the Strand that week were $9,850. I had a fifty-fifty cut, if they went over $10,000, but they didn't.

"Five years later I put "Passion" into the Capitol and it took in $11,000 in one day.

"The Roxy's business the first day, I venture to say, will not be less than $20,000, and it needs no diagram to show what that will mean to this industry. This is real progress."

"Jaydee" stopped to light a cigar, while I pondered.

"It is certainly a long step from the 'black top' to the Roxy," I ventured. "But I still don't quite see how the Roxy is going to 'revolutionize' the business, nor greatly change the 'first run' situation?

"It will help to encourage bigger productions, doubtless, and may prove to be severe competition to some of the other big houses, but after all, isn't it mainly a question of showmanship?" I asked.

(Continued on page 310)

Panic And Preventions

(Continued from page 254)

house.

Where there are two ushers to an aisle, one should be instructed to stand midway of the house and try and quiet the patrons in the front. The other should stand at the head of the aisle to direct to the nearest exit.

Side aisle ushers should be told off to open the emergency exits and urge their use and the upstairs boys should be told to watch the fire escape exits and the stairways, getting as many as possible to use the emergency escapes.

A brief drill every day, a drill and examination as to duties once a week would do much to make the proper action a subconscious one, and get the exit *started* right, which is all-important. Start them right and you can keep control. Once let the hysteria develop and nothing can stem the tide.

Much has been written about the admission of unescorted children in connection with the Montreal affair. It is given importance all out of proportion. Originally the demand for escorted children had nothing whatever to do with fire hazards. It was purely a child-morals matter, dating back to the days of dark theatres where a few degenerates found a happy hunting ground.

In the present well-lighted houses these precautions are no longer necessary, and the original cause forgotten, there is a tendency to suppose this to be a physical and not a moral safety measure. It might be well to keep this in mind, too.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

S. R. O. Has New Meaning to Modern House

S. R. O. means more to you than Standing Room Only. The magic letters that used to symbolize a sign you got out and dusted off on rare occasions now embrace a slogan that will never have to be got out and dusted off, because it will be working for you twenty-four hours every day.

S. R. O. Service Re-sells Oftenest!

Service—the service your theatre renders to the community, the service by the value of which your audiences are measured.

Re-sells—re-sells what? Re-sells your seats! You may sell different types of pictures, different stars, seven days a week—but you sell the same seats over and over and over!

Oftenest—why oftenest? Because the difference between an extended winter trip to Florida and an extended mortgage on the house is the difference between frequent and occasional re-sale of seats to the same patrons.

Prestige Beats A Ballyhoo

Today you have to put over Queenie Lippstick and if her picture turns out below standard you've got a job to re-sell her next time. And you can't control the quality of her next production—or this one you're selling. All the splash and ballyhoo in the world won't overcome the fixed public opinion that Queenie is a flop.

But the prestige and standing of your theatre in your community can be put over once and it stays put over. And it is something within your own control. You can make it worth more to you than a sure-fire picture with a pulling star—because the picture and the star are here today and in the next town tomorrow. But the prestige and community standing of your theatre is with you for keeps.

Standing Room Only is a thing of the moment, so infrequent that the sign has to be hunted up and dusted off.

Get Most Out of Standing Room Only

Make your occasional Standing Room Only work to your continued benefit by selling the augmented crowd on the community service that your theatre renders. You've got them—bring them back.

And with your theatre prepared to deliver the utmost in comfort, quality projection, music and safety, drive hard to make the public proud of that quality.

The modern theatre wins or loses on the showman's ability to re-sell seats. Standing Room Occasionally—but Service Re-sells Oftenest!

These Folks Are Buying The Best To Be Had In Equipment

ST. LOUIS, MO.—Boaz-Keil Construction Company, 4020 Chouteau avenue, has contract for two-story brick and reinforced concrete theatre and apartment building, 147 by 200 feet, to be erected at Hamilton and Eastern avenues, for Central Properties Corporation, 706 North Grand Boulevard. Estimated cost $1,000,000.

PHILADELPHIA, PA.—Henry P. Schneider, 3713 Old York road, has contract for one-story moving picture theatre and store building to be erected at southwest corner 31st and Diamond streets, for Louis Kapner, 213 South Broad street.

MEMPHIS, TENN.—Ballas Amusement Company has awarded contract to P. W. Lytle, 1884 Peabody street, for suburban theatre to be erected at Wyle and Lamar streets, with seating capacity of 800. Estimated cost $40,000.

RACINE, WIS.—Peterson & Colwell, Inc., 646 Builders Exchange, Minneapolis, Minn., have contract for two-story brick and reinforced concrete theatre and business build-

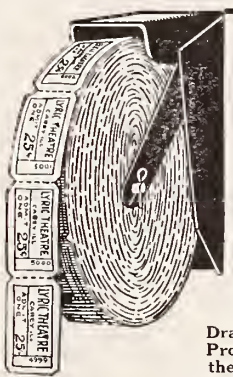
COLONY, KANS.—Colony Theatre, recently purchased from S. W. Heilman by H. B. Van Pelt, will be repaired, interior redecorated and equipment overhauled.

MOSS POINT, MISS.—C. B. King, 303 North Conception street, Mobile, Ala., has purchased American Theatre, and reported to make improvements, including new front, operators' booth, etc.

SUNBURY, PA.—Approximately $40,000 will be expended for improvements to Strand Theatre, including installing new heating plant, increasing seating capacity and constructing balcony.

LAREDO, TEXAS.—H. F. Valdez, Hidalgo street, has awarded contract to Orth & Jeffries for renovating Royal Theatre. Improvements estimated at $40,000. Equipment and furnishings $10,000.

WEST TOLEDO, O.—Barbare Ferris has plans by Albert Hahn for two-story moving picture theatre and store building, to be located at northwest corner Sylvania and Belmar avenues. Site contains 130 feet on Sylvania avenue and extends 185 feet on Belmar avenue. Estimated cost $100,000.



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Better Projection

This Department Was founded in 1910 by its Present Editor—
F. H. Richardson

Better Projection Pays

Allvine Puts Over Remarkable Effect

BY invitation of Glen Allvine of Paramount I attended a performance at the Rivoli, and saw "Old Ironsides" put on. It was, taken as a whole, a good show all right, but one thing stood out above all else, both because it was entirely new and because of its surprising excellence, as applied to this particular production at least, though I believe it could be successfully applied to an occasional production containing some certain scene or scenes which would be improved by the enormous magnification involved.

The possibility of such a thing was first brought to the attention of Mr. Allvine by Lorenzo de Medici del Rictio, an Italian who some four years ago while engaged, in Columbus, Ohio, in staging "The Mayflower," literally stumbled on the germ of the idea. He brought it to the attention of Mr. Allvine, who saw its possibilities and set Mr. del Rictio and Harry Rubin, supervisor of projection, at work in the Rivoli, with the result that between the three of them the effect which made even blase old Broadway bat its eyes was produced. Mr. del Rictio has since been engaged by Mr. Lasky and is now in San Antonio, Texas, where a production called "Wings" is being made, engaged in working out a similar, improved effect for that picture.

Seems Life-Size

What is it? Well, I am not at liberty to publish the details of the procedure by means of which the effect is produced, but can tell you what the effect is. The picture is being projected as usual, at normal size on a black-bordered screen. Suddenly—bing! just like that—the screen size is increased to the full width of the proscenium, which must be pretty close to fifty feet, and we have a picture filling that enormous screen, with the ship Old Ironsides, clear and sharp before us at apparently full size, just as she would probably look were we, say, a hundred feet from her.

Gentlemen, the effect is startling, and as applied to scenes which will stand such a stunt as that, magnificent. Messrs. Allvine, del Rictio and Rubin are to be congratulated. They have given us a very real projection stunt, which is very simple and which we, who have worked with and played with projection for many years, ought to have seen the possibilities of and—did not.

What's that? Where did the black border go if the change was made so suddenly?

That would be telling and I've been asked not to do that. Anyhow, I guessed it and you are just as much entitled to guess as am I.

It's a good stunt, anyhow—a wonderfully good one—and the men named should be proud of their creation.

Attorneys for the Famous Players-Lasky Corporation have made application for the "Magniscope" (as it has been named) for affecting these close-up effects, which are being used as a part of the "'Old Ironsides" presentation in the Aldine Theatre in Philadelphia and the Tremont Theatre in Boston.

Bluebook School

Question No. 558—What would be the amperage flow from one 25-ampere and one 106-ampere, 110-volt rheostat connected in series, assuming the resistance of the arc to be one ohm? Show how you make your calculation.

Question No. 559—Draw a diagram of a multiple rheostat connection and tell us the result of such connection and why that result obtains.

Progressive Action Taken by Local 306

WE are unofficially advised that Local Union No. 306, Motion Picture Projectionists, I. A. T. S. E. & M. P. M. O., New York City, proposes to establish a school of technical instruction for its members. If this is true, it is in every way good. It is progressive, and while the action comes a bit late, still let us forget that and congratulate the organization on its proposed action.

When men can go before the employer asking for improved conditions, and couple that request with the honestly made statement that they have done their best to give value received, it makes things better and easier all around. The employer may not wish to grant improved conditions. That is perhaps natural, but he certainly will be much more willing to grant them to competent men that to those who lack in competency. That, too, is perfectly natural, hence the proposed action will, in the very nature of things, react to the ultimate benefit of the local and of its membership. Again we congratulate Local Union 306, providing, of course, the proposed action becomes a reality.

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OPERATOR—Non-union, six years' experience, wants position with Simplex or Powers machines. Go anywhere. Write E. T. Nielsen, Montpelier, Idaho.

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Picture Engineers To Meet in Norfolk

THE Board of Governors of the Society of Motion Picture Engineers met in executive session last week. Among other matters disposed of it selected the Hotel Monticello, Norfolk, Va., as the stage for the spring meeting. It fixed the time of the meeting as April 25 to 28, inclusive.

Recently the spring meetings have been held the first week in May. It was deemed wise to advance the time one week, for two reasons. First, it would bring the spring and fall meetings more nearly six months apart. Second, the latter part of April is seasonally ideal in Virginia. By May Old Sol has got in his work pretty thoroughly and the Southland is fair to middlin' warm.

Norfolk is historic in North American history. There are cannon balls still embedded in building walls, and visible, too, which were planted there by British cannon in the Revolutionary scrap. It may be reached from New York either by boat or by train. The boat fare, including berth and such meals as may be necessary, is $11.00.

The papers committee promises us a most interesting program, and up to this time that committee has always made good on its promises.

Those who wish may drive down and will find it to be a most enjoyable trip. They may swing around through the West Virginia mountains, visiting the Luray Caverns and the great battlefields of Harpers Ferry, Shiloh and Gettysburg. They may ship the machine one way by boat, at a relatively small cost, and drive the other. Norfolk is a charming, interesting place, with Newport News just across the bay. It is very accessible and it's up to YOU to be there.

Harrisburg Local Dines C. A. Dietrich

LOCAL NO. 98, Harrisburg, Pa., entertained Brother C. A. Dietrich, business agent of Local No. 171, Projectionists, at Pittsburgh, while he was in Harrisburg to be sworn in as a member of the 1927 Legislature on January 4. He was accompanied by 26 members of Local 171, who came in from Pittsburgh on a special car to see their business agent and brother take his seat in the House of Representatives.

Local 98 gave them a dinner at 6 p. m. and a Dutch lunch at midnight in their own social rooms at 315 Market tsreet. The committee on arrangements were Brothers Katz and Davis, and it was voted a big success by all attending. It is hoped that Brother Dietrich will be a frequent visitor during his stay in Harrisburg.

Harrisburg Sets Date

Local No. 98, Harrisburg, Pa., will hold its Fifth Annual Stage and Movie Ball on January 17 at the Casino Dance Hall with two orchestras and special prizes and features.

Bluebook School Answer 550

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 550—Does the theatre manager who, either purposely or by reason of neglect, fails to insist upon high-grade work in the projection room of his theatre, and to encourage it in every possible way, or who gives no practical encouragement at all, really discourage men and tend to make them careless in their work, giving just enough in the way of excellence in service to enable them to, perhaps with the aid of an organziation, hold their job? Does not such a manager actually, in effect, invite inefficiency and mediocre work on the part of his projectionist?

Much to my surprise there were more than a dozen answers to this question by theatre managers, mostly in small towns, but two from small cities. The answers by projectionists and machine operators I have not counted. I have even been unable to read them all.

The answers by projectionists and machine operators, or all of them I could find time to read, declare that managers who fail to encourage automatically, by that fact tend to discourage, and that they are therefore entitled to small sympathy, no matter how punk the service they get, with which I myself heartily agree.

Answers by theatre managers present some queer arguments, though most of them agree that no encouragement tends to produce slackness in the work. Two managers made the point-blank statement that in their opinion the men would get all they could for the least possible service under any condition, which I think indcates that they have either not tried out real encouragement or have been unfortunate in their selection of men.

After careful consideration I have concluded to publish the following answer from the theatre manager in a small Ohio city. It is published with only such change as is necessary to make it read well. No change whatsoever has been made in the meaning, which is very clear all the way through.

Dear Mr. Richardson: I was a projectionist, then called an operator, for five years before I finally took charge of a small theatre as manager. That was six years ago and since that time I have managed three houses, one of them a 1,200-seat house in a city of some size. I may say, without boasting, that I have succeeded very well as a manager. I took my present position because my wife's folks live here. It is a small town, but has a large farmer patronage and I like it immensely.

I have followed your projection department every week for a little more than ten years. I have your Bluebook on my desk, supply my projectionist with another copy, and insist that he understand the projector lens system at least as well as I do, and that he evidence at least a fair degree of interest in his work. I once discharged five men before I got one who did that last.

What I have said is by way of introduction. Now to the question, which may be approached from either one of several angles, as for instance the viewpoint of the manager who, perhaps not altogether without cause, holds to the idea that any encouragement he may give his projectionist will result merely in his becoming "chesty," even to the point of acquiring an idea that the manager can't get along without him.

I shall, however, try to deal with the question broadly, talking to my colleagues (managers), rather than to projectionists.

Broadly there are two classes of men, namely: those who will appreciate and respond to encouragement, and those who will not. Fortunately the first class predominates very largely in projection rooms, or I so believe, but it is idle to say there are no examples of the latter to be found. I have myself encountered them. As soon as I recognized one of that class I promptly fired him, because I hold that sort does not belong in a theatre projection room at all.

I shall therefore start by assuming that unless the man has sufficient intelligence to appreciate and respond in the right way to encouragement, he will not be retained in employment, and that assumption clears the atmosphere in a way which enables us to deal with the question intelligently.

First, the theatre manager who does not insist upon high-grade projection and encourage its production in every possible way resembles the projectionist who will not respond to encouragement, in that he HAS NO RIGHT TO BE HOLDING DOWN A POSITION AS MANAGER. He is not fit to manage a theatre, and if he works for an exhibitor the exhibitor will be well advised to give him his "walking papers" immediately.

I do not think it is necessary to dilate much upon what I have just said, because surely its truth is obvious. As the editor has told us many, many times through the past years, high-grade projection is a fundamental necessity to the best success of any theatre from the box office viewpoint, and the theatre manager who cannot understand that simple fact I would regard as hopeless from the managerial viewpoint. The sooner he quits or is fired, the better for the theatre and, in a way, for the motion picture industry.

And now to the main question. In the matter of pay I have always agreed with the editor that regarding the union scale, which now governs in all or nearly all large cities, and in very many smaller ones too, as a flat price to pay all men, regardless of ability, is both wrong and harmful, in that it acts to stifle one of the chief incentives to "get ahead." True this is, I believe, partly offset by a grading of theatres in large cities, so that the men in the larger houses receive higher wages, but this is not sufficient, because it merely recognizes the ability of the larger theatre to pay more money, whereas it must be conceded that the grade of projection, both in its excellence as to screen image and its efficiency, must or should be equal in all theatres, entirely regardless of their size.

Please understand that I do not mean this in any sense as a criticism of the union, but merely as a statement of this particular thing as it appeals to me, and as I think it will appeal that way to all fair-minded men who "know the game." I believe the grading of pay for large and small theatres may be quite all right, BUT that in addition theatre managers should themselves regard the union scale for the various classes (size) of houses as being merely a minimum to pay the poorest men. I believe a reasonable recognition of real merit in the pay envelope of projectionists is one of the best investments any theatre manager can possibly make of a like sum of money.

Two years ago I took charge of a theatre seating a fraction more than 1,200, in a city of fair size over in Indiana. I found two projectionists, both receiving the union scale and apparently satisfied. One of them I soon discovered took considerable interest in his business. He subscribed to Moving Picture World, for its projection department. He had the Bluebook, a set of other books called Hawking Electrical Guides and a Griffith Lens Chart. He would "bother" me with somewhat voluminous reports on the condition of the films we received and make suggestions on various things, whether I seemed to like it or not. He was, I very soon concluded, a live wire, and a man to encourage.

The other man just did his work. He did it very well, yes, but he could not have done it well but for the other man who knew his business, who came to my office very soon after I took charge and explained that the lenses of the projectors were not right, but that the manager I displaced had refused to get others. He showed me why they were not right, using a Griffith lens chart to do it. Then he took me up into the projection room and proved his case to me by demonstration.

I asked the other man about it and got a reply to the effect that the lenses were all right and that the other fellow was a nut.

The lenses required for efficient work were immediately ordered and the results justified the man by giving a visibly better picture with less electric power. One month after I came I went to the projection room with the weekly pay envelopes. I handed the envelopes over with the remark to the pusher: "You'll find an extra five dollars in your envelope. You will get it every week hereafter, so long as you continue to study, improve and try to advance in your work."

The other man was very obviously angry. There was a meeting of the union that week and I was told he took the matter up with the union, but was advised that so long as I paid him the scale he had no grounds for complaint. A short while afterward I saw a new Bluebook in the projection room, and found the two men arguing and discussing a projection problem—a thing that had never, so far as I know, been done in that room before that time.

Before I left that theatre I was paying them both five dollars more than the scale, and GETTING THREE TIMES THE VALUE OF THE MONEY BACK IN CAREFUL, CONSCIENTIOUS, HIGH-GRADE SERVICE. That is my answer to the question insofar as has to do with monetary encouragement. A flat scale of pay offers absolutely no encouragement to men to strive to excel.

As to the other methods available for encouragement, they cost nothing and operate differently with different men. There are men who literally will go further and do more for a few words of praise than they will for anything else upon, in or under the earth. To them appreciation is the very wine of life. They will not work well for any man who does not evidence appreciation, no matter what the pay in money may be, and usually these men are really the very best type of men, too.

I shall not deal with this phase of the matter at length, but will say that the wise theatre manager will not be too hasty or severe with an occasional fault, only penalizing when faults appear with apparently unnecessary frequency.

But what is equally important, NEVER FAIL TO LET THE MEN KNOW THAT YOU WATCH THEIR WORK, AND THAT YOU APPRECIATE ITS EXCELLENCE, IF IT IS EXCELLENT. NEVER PERMIT A WEEK TO PASS WITHOUT MAKING AT LEAST SOME COMMENT ON THE PROJECTION, and see to it that it is not merely some blah blah remark, but say something that will cause the men to know you have your eye on them and are watching their working.

Halifax Man Has Gobs of Trouble

A. M. CROWELL, Chief Projectionist Casino Theatre, Halifax, Nova Scotia, is in trouble. I don't feel able to help him, I'm afraid, but though very possibly some of you may have encountered and overcome the same trouble, and might therefore be able to offer helpful suggestion. If so, then kindly write Brother Crowell direct; also if you will be good enough, advise this department as to what your solution of the trouble is.

Crowell writes a long letter, the gist of which is as follows: He has two condenser type reflector arc lamps of a well known make and of high grade. These lamps are giving satisfactory service in every way in many high grade theatres right here in New York, so the trouble can hardly be anything which cannot be remedied. The projectors are Simplex. The projection lenses are Ross "half size" 6½ inch E. F. The screen is a metallic surface, make unknown. Projection distance 108 feet. Picture 13 feet 8 inches by 11 feet 5 inches. Screen tipped forward at bottom so that sides are exactly parallel. (How can that be? If your picture is 13 feet by 8 inches wide and is undistorted, it then should be 10.27 feet high, not 11.5. Ed.).

Projection mechanisms are equipped with the new asbestos cooling plates; also am using tin collars back of collector lenses. These collars are about one inch wide and cut off, as judged by eyesight, about one-third of the light.

Poor Definition

The trouble is poor definition of screen image. Has written manufacturer of lamps several times, stating his opinion, but they quashed the idea of the film buckling at aperture, laid the cause to poor imagery and suggested the use of Roos lens in place of two perfectly matched Snaplite lenses. The house had the Roos lenses installed, whereupon while the light undoubtedly was increased quite a bit, the improvement in definition was slight.

Trouble shows up worst on titles, letters, telegrams, etc. It is necessary to adjust the focus on all of them, and then to move the lens back to its former position for the regular titles and darker scenes.

It seems to him that the projection lens must be shifted back and forth, though there is no actual buckling at the aperture since he installed the new cooling plates, and put in the condenser reducing ring. He uses 18 amperes at most, and the projection speed seldom drops below 75. Is informed that these lamps are giving excellent results using 22 to 28 amperes (Correct. Ed.). Says he seems to be running the trouble down, as results have been improved by the Roos lenses and new cooling plates.

Another point he brings out in this way: "Went into a second and third run house last week and had a look at a feature which I worried about three months ago. The in-and-out-of-focus effect was very bad. Does this mean that the reflector arc is injuring the prints by making them impossible to focus? The projectionist in this case was using Mazda. He cooly informed me the effect was due to oil.

Tried Everything

"We have followed every recommendation made to us by the lamp manufacturer. All optical surfaces are kept cleaned and polished and no element of the lenses is reversed. If you don't think the film buckles I will forward a sample, or take a look at a Powers aperture which has been using reflector arcs, and see how it is worn by the film buckling or cupping toward the screen.

"Our management has permitted me to follow every recommendation of the maker of lamps, and naturally feels that screen results should improve in accordance with the outlay."

Now, gentlemen, I don't know just what to say. There has been some trouble with films themselves, caused by improper procedure in the development rooms, but these complaints have largely ceased. I had therefore presumed the trouble had been remedied. It was caused by improper drying of the prints. I took the matter up with the producers at the time.

There has been some trouble in the matter of definition with the reflector type lamp because of the fact that it distributes the light more nearly evenly all over the whole surface of the projection lens, than do other condensing systems, hence there was necessity for a higher correction of the outer zones of the lens than was found in the ordinary high grade projection lens. That is what the Roos lens was presumed to take care of.

There is, so far as I know, no reason why the heat of the reflector lamp should cause any such effect, because Mazda forms, so far as we have been able to determine, just as hot a spot as does the reflector type lamp. There may be something in the fact that whereas films were only occasionally subjected to Mazda high temperature, they now must pass through an almost continuously high spot temperature, because the high intensity, the Mazda and the reflector type lamp are fast usurping the entire field. Whither or no this really is setting up a condition tending to cause film to refuse to lie flat over the aperture I don't know, but it seems possible.

I believe projectionists everywhere ought to report to this department exactly what their experience and observation has been on this point, being VERY careful to not exaggerate anything, but to state only that they have themselves experienced. You should do this for the good of the industry as a whole and of the profession of projection.

If there is any general tendency to trouble of this sort it is time the laboratories got busy and found a remedy. Frankly the way Brother Crowell states his trouble I don't know what to think about it. Apparently either the denser film buckles slightly while the clear ones lie flat, or vice versa. If heat causes the bucking, then logically it would be the dense film which would buckle, because it would absorb much more heat than would the clear.

I shall hope to hear from many projectionists on this matter; also I again ask any of you who may feel able to help Crowell to write him direct, and at once.

"Black Top" to Roxy

(Continued from page 306)

"Jaydee" nodded. "Sure," he said. "But 'Roxy' was never lacking, when showmanship was needed, was he?"

I agreed and "Jaydee" went on.

"You've heard, of course, that the company that is building the Roxy Theatre, are also going to build several other houses in this territory? These houses will all be 'first runs' for the pictures the Roxy has shown can all be tied together in the newspaper and radio advertising, which the Roxy will put out. If this doesn't come near revolutionizing our present system then I am mistaken, that's all.

"I'd just like to add, to that prediction I made first about another theatre as big or bigger, being built within two years, after the Roxy opens. It is this: In every important city there will be a big theatre planned along the same lines, with seven or eight other theatres in the same territory, to be operated in conjunction with it, as I have indicated the houses affiliated with the Roxy will be here.

"In rental possibilities and in advertising concentration and space buying power, you'll admit it opens up opportunties that are distinctly new—and revolutionary—for the motion picture?"

"Jaydee" is always an optimist on motion picture progress, so I didn't try to argue with him. Besides so far I have always found him to be right.

The "black top" and the Roxy may not be so far apart after all. Each of them is only a milestone in the march of the motion picture, though I'll admit that the Roxy looks to me like the last one. "Jaydee," however, will say it is only the latest.

PROJECTION REPORT

Title of Picture .....

Number of Times Projected.....**Amperes at Arc** .....

Mechanical Condition of Film.....

Number of Bad Patches..... **Number of Misframes**.....

Inspected by..... **at your Exchange.**

Remarks .....

Cooperation Appreciated

Date ....

.....

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An Excellent Model For a Projectionist.

Have You Ordered the New Bluebook of Projection?

Favorable Reaction

The constantly increasing use of Eastman Panchromatic Negative Film by producers means more and more pictures with blues, reds, yellows and greens in their true black and white relationship.

Effects unobtainable with ordinary negative are usual with "Pan". And the difference—the superiority—of prints on Eastman Positive from "Pan" negatives is readily apparent on the screen.

Such an obvious—and important—improvement in the art cannot fail to have favorable box office reaction.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

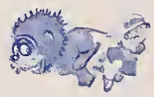
Pathé Review

The Magazine of the Screen

Season of 1927

Announcing Seven Series of Special Interest

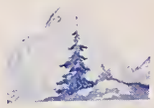
1. **Smithsonian-Chrysler Expedition to Tanganyika, Africa.**
   Under Dr. Wm. Mann, Director of the National Zoological Park at Washington, this widely publicised expedition secured a collection of over 2,000 wild animals, taken alive. Staff Cameraman Charles Charlton, with the expedition, secured many scenes of marvelous interest. Seven installments, each between 350-500 feet, beginning in March.



2. **Animal Comedy Featurettes.**
   Produced by Mr. and Mrs. John Rounan. Cleverly trained animals in really funny little comedies, each between 400-500 feet. One a month, beginning in March.

3. **American Museum of Natural History—George Palmer Putnam Expedition to Northern Greenland.**
   This expedition received national publicity. Staff Cameraman Maurice Kellerman secured absorbing and unusual pictures, many of them sensational, among them Carl Dunrud, the cowboy, roping live walrus, polar bears, etc. Also Art Young, who shoots the world's largest wild animals with only a bow and arrow. Eight installments, each 400-500 feet, beginning in March.

4. **Pathecolor.**
   Many American subjects of special interest, including the National Parks; also Corea, the unknown.



5. **Wonderful Microscopic Subjects.**
   Things never before seen on the screen, including some showing the blood battles between disease germs and the defensive white corpuscles of the blood. Prepared by Dr. Heinz Rosenberg, Microscopist of the Rockefeller Institute, N. Y.

6. **Process Camera Novelties.**
   Approximately one a month, representing a continuation of the popular series made with the Knechtel Process.

7. **Expedition to the Hidden Mountains of the Hoggar, in the Sahara.**
   Only three white men have visited this unknown part of the world. These pictures make it known.

ONE REEL, ONCE A WEEK

IN THIS ISSUE

Laws That Affect The Pictures
Paul Leni Learns The American Lingo
"Roxy" To Install Two Vitaphones

MOVING PICTURE WORLD

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BEFORE it's *too late!*

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CLARA BOW stars in "IT"

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"His fastest comedy stuff."
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In The

TWENTIETH ANNIVERSARY ISSUE *of*

MOVING PICTURE WORLD

OUT March 26th

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Play this for a Full House!

GOTHAM PRODUCTIONS

GOTHAM PRODUCTIONS

A
EXHIBITORS
DAILY REVIEW
Published Daily Except Sunday
The melodrama of the week came from Gotham Productions. Their "Heroes of the Night" is a box-office natural. It has all the action stuff that goes over with a bang, and in addition there is romance and mother love to tug at the heartstrings
JANUARY 17, 1927
FILM DAILY JAN. 16, 1927 A
"Heroes of the Night"
M.P. TO-DAY JAN. 22, 1927 K
'HEROES OF THE NIGHT'
M.P. NEWS JAN. 28, 1927 A
Heroes of the Night
HARRISON'S REPORTS JAN. 22, 1927
"Heroes of the Night"—with Cullen Landis and Marion Nixon

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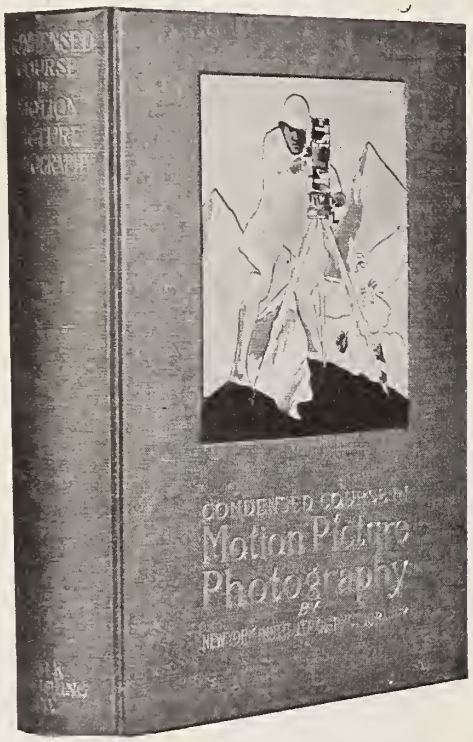

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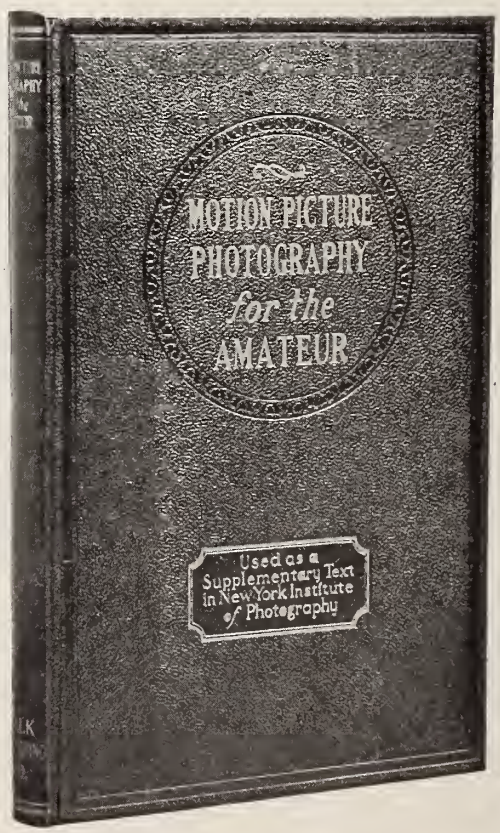

CHALMERS PUBLISHING COMPANY

516 Fifth Avenue
NEW YORK

Columbia Pictures Lead All

"A Splendid Group of Stories . . . Played the finest houses in the country . . . MADE MILLIONS HAPPY . . . and PLEASED CUSTOMERS"

From the LOS ANGELES RECORD
January 1, 1927

Last year we doffed our cap to Metro-Goldwyn-Mayer, "the company which has produced the most consistently fine screen entertainment of 1925." As we look over the organization records of the past year, we note no really fine "line" produced by any of the so-called big companies.

But—one "independent" outfit has laughed at the barriers of producer-distributor owned theaters, scoffed at talk of "trusts" and smiled at the report that "all the good actors were under contract elsewhere"—and have gone out and made economically, but none the less entertainingly, a splendid group of stories. Cinematters refers to Columbia Pictures, which Harry and Jack Cohn and Joe Brandt have made into what really now is a national institution." "The Lone Wolf's Return," "The Belle of Broadway," "Sweet Rosie O'Grady" and other pictures, no one of which appears among "the best ten," have played the finest picture houses in the country, and have made millions happy and pleased customers of said houses. This same Harry Cohn is the man who asked and answered the question: "What is the most necessary element in the studios?" When we suggested "brains," "money," "supervision," he smiled negatively and said, "Stories."

"If it's a COLUMBIA— It's the Best Picture of the Week"

4 out of 5
Five Shown will Get
FIRST NATIONALS
BIG
COLLEEN MOORE
in ORCHIDS and ERMINE
HARRY LANGDON
in LONG PANTS
CONVOY [Special]
with DOROTHY MACKAILL
and LOWELL SHERMAN
EASY PICKINGS
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AN AFFAIR OF THE FOLLIES
with LEWIS STONE and BILLIE DOVE
LLOYD HUGHES
FOR FEBRUARY
First National Pictures

Last Minute News From Everywhere

MOVING PICTURE WORLD

Vol. 84 New York, January 29, 1927 No. 5

ALONG PICCADILLY

"We want a big electric sign out in front," an American told a London theatre man. "But I say, old chap," was the reply, "won't that be a bit conspicuous?"

MALE CORSET GONE

The old-time bar acted like a corset in keeping American men slim, says Conrad Veidt. Prohibition, he opines, will therefore result in a race of roly-poly U.S.'ers.

Labor, Will Hays Name Arbitrators In Studio Tangle

Caruthers and Berres to Confer in West

The two committees representing the motion picture producers and the labor unions have organized with W. F. Canavan of New York, president of the Theatrical Stage Hands and Motion Picture Operators, as chairman of the labor committee, and Guy W. Currier of Boston, one of the owners of F. B. O., as chairman of the producers' committee.

The labor committee has chosen as its secretary, Frank Caruthers of Los Angeles, who is a member of the Musicians' Union, and formerly for one year its president, and the producers' committee has elected to a similar position A. J. Berres, of Washington, for many years secretary of the Metal Trades Department of the American Federation of Labor, and one of the best known men in the Federation.

Mr. Berres was during the war the labor member of the Shipbuilding Labor Adjustment Board. He will move to Hollywood, and together with the other secretary will conduct hearings of grievances and adjust or report to the committees any differences which may arise in the studios, between the managers and the members of unions.

Practically all the producers of motion pictures are parties to the agreement under which the committees are acting, and representatives of Famous Players, Metro-Goldwyn, Fox, First National and F. B. O. are on the committee.

The labor committee consists of Presidents Weber of the Musicians', Hedrick of the Painters', Hutchison of the Carpenters', Noonan of the Electricians' and

(Continued on next page)

Rubel's New Post

Beno Rubel, secretary of the Stern Film Corporation, has been appointed personal assistant to Carl Laemmle, president of the Universal. Laemmle's increasing duties as head of Universal and his purchase of the big Ince estate in Beverly Hills where he will henceforth spend much of his time, prompted the addition to his personal staff.

Courts Rapped

The City of Chicago will wage a vigorous campaign for the enforcement of fire prevention and safety ordinances, announces Corporation Counsel Francis X. Busch. He said there are 206 such cases hanging fire in the municipal courts and that City Prosecutor Samuel Pincus complained too great lenience was being shown theatre owners in the granting of continuances.

"Roxy" Buys Third Site

The Roxy Circuit, Inc., has bought a plot of 29,000 square feet of ground on the south side of Seventy-fifth street, New York City, running through to Broadway and Amsterdam avenue, for the site of Roxy's Midway Theatre, the third unit in the new chain. The building, including a 4,000-seat theatre and a 23-story hotel, will cost about $8,000,000. Herbert Lubin negotiated the deal. A building loan of $3,500,000, secured by a first mortgage, has been made.

Publix Seeks Lease?

Publix is said to be seeking a lease of the large auditorium in the new Masonic Temple which will be erected in Albany, N. Y., this year, occupying an entire block a short distance from the State Capitol. It is said that the auditorium will seat at least 5,000, and that the officials of the order are desirous of leasing it, with a reservation of ten nights for the year.

Dr. Stern Operated On

Dr. Emmanuel Stern, medical director of the Famous Players-Lasky Corporation, is recovering from an operation at the Harbor Hospital, New York, and expects to leave the hospital in a few days.

Nebraska Has Sunday Bill

A bill to prohibit Sunday shows has been introduced in the Nebraska Legislature, now in session.

Roxy to Use Two Vitaphones; M-G-M Dickering for Rights

Regular Presentations to Be Avoided in Massive New Theatre—Several Firms Want Vitaphone

By Sumner Smith

TWO Vitaphones will be installed in the new Roxy Theatre, New York, due to open during March. It is figured that the installations will cost S. L. Rothafel not much less than $100,000, and he will pay the Vitaphone Corporation a rental of 10 cents a seat weekly. This means a weekly sum of $620.

Back of the plan to install Vitaphones, not yet announced, lies, it is said, a plan of "Roxy" to avoid the use of presentations. Probably he will show a feature picture, a news reel, a comedy, a scenic, and the ballet. Vitaphone productions of good musical shows, such as "Pinafore," "The Pirates of Penzance" and "The Mikado," will be featured for forty-five minutes, with the orchestra.

Each week new details leak out concerning the attempts of various companies to secure Vitaphone privileges. Fox Film has acquired it, as recently announced in Moving Picture World, and now Metro-Goldwyn-Mayer is dickering, with it almost a certainty that a deal will be announced within a short time.

Four or five big companies sometime ago turned down their chances to obtain Vitaphone privileges because Warner Bros. would not allow them exclusive rights to Vitaphone in certain territories. Now it looks as though these companies are falling in line, and that within a couple of months new Vitaphone franchises will be made public.

The deal of several months ago that fell through would have permitted each of these companies to buy about 10 per cent. of Vitaphone stock. They declined participation because, as above stated, they failed to obtain exclusive rights in certain territories from Warner Bros.

Lately, it is said, they have sought to obtain participation under the old basis, and have been told that Warner Bros. shouldered the responsibility for Vitaphone and took all the risks in the beginning, and that now Warner Bros. is entitled to control the stock.

(Continued on next page)

London Cable

Moving Picture World Bureau, London

January 25.

"Metropolis," for which the critics have been anxiously waiting, is to be shown at the Marble Arch Pavilion in February. "Hotel Imperial" and "The General" have been held over for second weeks. Antonio Moreno was entertained by social celebrities on his arrival.

New Device Permits Study of Hidden Diseases With Camera

A remarkable feature of the Better Films Conference of the National Board of Review at the Waldorf-Astoria, New York, on Thursday was a composite film entitled "Thirty Years of Motion Pictures." This in turn was featured by a section showing how films are being used in medical education.

The advance in the study of diseased organs is due to an invention of Dr. J. F. Montague of the University and Bellevue Hospital Medical College Clinic. It is a thin metal tube within which are placed both the lighting apparatus and a series of lenses resembling a microscope. The camera used is of the type popular with amateur movie fans. The device insures an accurate study of the progress of a disease, or the patient's recovery from it, by exposing the interior of organs hitherto inaccessible to such study.

Dr. Montague predicts that in a few years every medical school in the United States will have the means for illustrating clinical work with films.

Support Chaplin

A poll on Charlie Chaplin's domestic dilemma conducted by the New York Graphic (tabloid) showed 904 ont of 1,000 favoring the comedian and 923 of 1,000 opposed to any censorship of his films. This is considered extremely significant because the Graphic plays up sensationalism and it was thought that Chaplin would lose in the poll after the Graphic had stressed sensational features of the case.

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 84 NO. 5

Vitaphones in Roxy

(*Continued from preceding page*)

Warner Bros., according to good authority, owns 70 per cent. of Vitaphone stock and has an option on 20 per cent. more, an option that undoubtedly will be exercised. Vitaphone, of course, now owns the remaining 30 per cent.

New Film Director

Lloyd Nossler has been appointed supervising film editor at Universal City, it is announced by Carl Laemmle.

SPORTS

On January 20 the Fox Film quintet defeated the Consolidated team in a close game to the tune of 22 to 19, at Meinhard Hall, New York City. The next games of the league will occur this Friday night, January 28, at Stuyvesant Gymnasium. Pathe will play Fox Film in their first meeting for the leadership of the league, and Metro-Goldwyn will meet Consolidated Films. The opening game will start at 8 p. m.

STANDING

Team	Won	Lost
Fox	2	0
Pathe	1	0
Consolidated	1	1
Metro-Goldwyn	0	1
United Artists	0	2

The office employees and the factory employees of the International Projector Corporation held their annual bowling tournament at the Broadway Bowling Alleys, Brooklyn, N. Y., on January 22. Three games were rolled with very unsatisfactory results for the shop teams, as the office employees won without any difficulty. The individual scorer, however, of the day was G. Howard of the shop team with 212; the low prize went to A. Denaro, also of the shop team with 90. After the tournament dinner was served and plans were mde to continue these competitive contests during the bowling season.

Kennedy Directs Course On Pictures at Harvard

The Harvard Graduate School of Business Administration announces that, beginning March 15, a series of lectures and discussions by leaders in the motion picture industry will form an integral part of its curriculum in the course in Business Policy for the second half-year. This series will be under the direction of Joseph P. Kennedy, Harvard '12, president of Film Booking Offices of America, Inc.

Among those who have already accepted invitations to lead discussions in connection with the lectures are Will Hays, president of the M. P. P. D. A.; Adolph Zukor, Marcus Loew, Jesse Lasky, Harry M. Warner, Cecil B. De Mille, Sidney R. Kent, A. H. Giannini, president of the East River National Bank of New York, and Milton Sills, the First National star.

Mrs. J. Abel Dies

Mrs. J. Abel, mother of Sydney Abel, formerly in charge of the Fox Foreign Department and now connected with United Artists, died January 20 at their home, 5242 Hyde Park Boulevard, Chicago. Mrs. Abel had been an invalid for many years.

Name Arbitrators

(*Continued from preceding page*)

Canavan of the Stage Hands' unions.

Affecting as it does a whole industry this undertaking is said to be larger in its scope than any similar attempt to preserve industrial peace, and unique in the methods adopted.

While the producers concerned include all the members of the Will Hays organization, labor matters and other internal matters of the companies are not included in the functions of that association by its by-laws. Mr. Hays was instrumental in the formation of the committee so that the labor policies of the members of his association might be co-ordinated.

Eight N. Y. Incorporations

New York State companies chartered by the Secretary of State this week included Tower Film Export Corporation, capitalized at $10,000 with Morris, Samuel and Harry Meyers, of New York City; Betty Theatre Corporation, $3,000, Abner and Nathaniel Weiss, Maurice M. Cohn, New York City; 201 Bleecker Corporation, $250,000, Edward M. Brown, Woodward W. Guile, Hobart L. Morris, Utica; Rosenwald Amusment Corporation, $5,000, Louis I. Rosenzweig, Bessie Goldfarb, Benjamin Waldman, Brooklyn. The following companies did not specify the amount of capitalization: The Film Products Export Corporation, with Mollie Shackman, Dorothy Karpel, Philip Abrahams, New York City; Garrick Productions, Inc., Mildred S. Reisman, Cecelia Auerbach, Rose Herman, New York City; the Filmplay Company of America, a corporation, M. V. Kress, I. Bresslier, H. Drusbach, Brooklyn; Rolu Theatres Corporation, Nathan Robbins, Barney Lumberg, Edward M. Brown, Utica.

Cancels "Gold Rush"

Balaban & Katz cancelled a second run of "The Gold Rush" in Chicago this week, saying he would first let the courts pass on Charlie Chaplin's affairs. The action seemed to run counter to public opinion. He withdrew "The Son of a Sheik" when Valentino died. The Cameraphone of East Liberty, a suburb of Pittsburgh, scored a hit with Chaplin's "A Dog's Life." Chaplin pictures are still going strong in New York.

Greetings From Afar

Moving Picture World acknowledges with thanks receipt of Christmas and New Year's greetings from Luke Wilson, manager of the King's Theatre, Stratford, New Zealand. May luck be your lot, brother.

New Berth For Censor

Mrs. Elizabeth V. Colbert, former member of the New York State Motion Picture Commission, is to be appointed deputy secretary of state at a salary of $6,000 a year.

The Fox Film basketball team now leads the movie league. Standing, left to right: Bill Roach, Al Grimaldi, Herman Freedman, Paul Press, Jess Kizis. Sitting: Al Star, manager; Gene McEvoy, captain; Herman Bushell, Frank Kizis. Their crucial game is Friday with Pathe.

COMING and GOING

Marcus Loew, completely recovered from his illness, has returned to New York from Los Angeles. He was accompanied by Mrs. Loew, his son Arthur Loew, head of the M.-G.-M. Foreign Department, and Louis B. Mayer, vice-president in charge of M.-G.-M. production, the latter's family and Ludwig L. Lawrence of the Paris office. Mr. and Mrs. Loew and the Mayer family will later go to Florida for a brief holiday.

* * *

Watterson R. Rothacker sailed Wednesday for a month's trip to the West Indies.

* * *

Edward L. Klein, exporter, sails January 28 for a business tour of Europe in the interests of the Edward L. Klein Corporation and the International A. C. A. Cororation.

* * *

Louis Wolheim has arrived in Hollywood to play in the United Artists special, "Two Arabian Nights."

* * *

Harry Goldstein, new special representative of Tiffany, has gone to Cincinnati. He will work out of that office.

* * *

Conrad Veidt, Continental film star, recently arrived in New York from Europe, left Thursday for Universal City to play in "The Chinese Parrot" for Universal. His wife and infant daughter are with him.

* * *

Louis Weiss, vice-president of Artclass, has left on a sales trip to exchanges in Boston, Philadelphia, Washington, D. C., nd several other cities.

* * *

Guy P. Morgan, general manager of the B. & H. Corporation, is on a two weeks' tour of First National exchanges in the eastern territory. Buffalo, Montreal, Detroit and Toronto are among the cities on his itinerary.

* * *

Henri Ellman of Chicago, Chicago and Indianapolis representative of Columbia Pictures, is in New York for conferences on distribution.

Universal Gets Injunction

A temporary injunction, returnable at an early date for argument, has been obtained by Universal, producers and distributors of "The Collegians," a two-reel series, against the Hi-Mark Productions, the Hi-Mark Film Sales Company and Nathan Nathanson, as joint defendants, on account of "The Collegians," a similar series recently announced by Hi-Mark.

J. J. O'Neill Writing

Joseph Jefferson O'Neill, who for a time handled publicity for F. B. O., has completed the adaptation of two novels which are to be made into feature pictures for the coming year's program of that company. He is now nearing the completion of an original story which likewise is to be a special in the next F. B. O. line-up.

Victor Potel to Direct

Victor Potel, noted writer, gag man and director, has been signed by Carl Laemmle to direct a series of 26 Universal one-reel comedies. Half of these will star Arthur Lake.

Grimm With "U"

Ben H. Grimm, well-known moving picture publicity and advertising man, has been engaged by Universal to edit the official sales organ. He will be directly under Lou B. Metzger, general sales manager of the Laemmle organization. Grimm has just completed an exceptionally active campaign as exploitation manager of the Laugh Mouth drive.

Hippodrome Contemplates New Booking Arrangement

The Hippodrome, New York, which to date has booked its features through the regular Keith-Albee channels, which books in block and pro-rates the film costs among the houses in the circuit, is said to be contemplating a change in policy. It is reported that Tom Gorman, manager of the Hip, has discovered that he can book the features he wants at an average cost of $1,000 per week, while under his arrangement with the home office he has to pay from $1,500 to $1,600 weekly.

As the Hippodrome operates under a more independent policy than the regular run of K.-A. houses, owing to its unique character, this will mean, it is indicated, either a readjustment in the price now charged against the Hip by the K.-A. main office or the individual booking of its weekly feature offerings.

Judgment Against Selznick

Judgment for $3,000 with costs was entered January 19 by City Court Justice Keller against the Select Pictures Sales Corp. on behalf of the Magnus Sales Corp. of 1540 Broadway. The original complaint sets forth that this amount was paid as an advance for the South American rights to a series of pictures, the first of which was to be delivered December 1, 1926. No delivery was made nor was the deposit returned, it was alleged. L. J. Selznick is president of Select and Henry Aries, president of Magnus Sales Corp., was the complainant.

"Variety" Wins Poll

The Film Daily's canvass to determine the ten best pictures of 1926, an annual event, this year was participated in by 218 screen critics. "Variety" won first place as the outstanding picture of the year, with the others, in the order of their standing, as follows: 'Ben Hur," "The Big Parade," "The Black Pirate," "Beau Geste," "Stella Dallas" "The Volga Boatman," "What Price Glory," "The Sea Beast" and "La Boheme." M.-G.-M. leads with three in this list, Famous Players and United Artists have two each, while P. D. C., Warner Bros. and Fox score one each.

Not Mitchell's Brother

Theodore Mitchell of the publicity department of Individual Films, Inc., reports that someone traveling through the South under the name of Robert J. Mitchell is claiming to be his brother and is cashing checks on the Hamilton National Bank of New York. Mitchell's only brothers are located in New Haven and Los Angeles.

N. Y. Censorship Has Cost Trade Over a Million

Censor Commission Reports Figures to Governor

In five years and five months, motion picture producers have paid to New York State the sum of $1,027,751.38 for the "privilege" of having their pictures censored by a political organization known as the New York State Motion Picture Commission.

These figures were embodied in a report made by the commission to Governor Alfred E. Smith during the past week, the report being the last to be made by the commission as it has been legislated out of office and all censoring is now being done under the direction of the Department of Education, but at fully as great a cost to the producers.

During the five years and five months, according to the report, the running expenses of the commission amounted to $463,-821.86, giving a revenue to the state of $563,929.52. The revenue last year amounted to $83,870.64.

During the past year, the New York State Motion Picture Commission made 1,277 eliminations in the name of "censorship." A total of 507 of these were due to what is termed as scenes tending to incite to crime, while 442 eliminations were made because scenes portrayed were "inhuman;" 152 cuts came about through "indecent" scenes; 141 as "tending to corrupt morals," while 35 were deemed sacrilegious.

During the year 2,250 pictures were approved by the commission. Nine features were condemned in their entirety. Sixteen appeals were taken by producers who requested a review of the picture by the entire commission rather than by one member.

There was no attempt during the year, according to the report, to inject objectionable pictures under the guise of news reels, such as was predicted at the time that news reels were permitted to be exhibitd without inspection by the commission. According to the report, the producers have given their sincere co-operation to the commission.

Henle Leaves F. P.

Maurice Henle, who has been handling out-of-town newspaper and syndicate publicity for Famous Players, has resigned to go back to the newspaper game. His resignation becomes effective on February 1. Henle has organized his own syndicate, the Henle Newspaper Syndicate, Inc., with offices at 55 West 42nd street, New York.

Films in Brooklyn Albee

The Albee Theatre, Brooklyn, regarded as the finest house in the K.-A. circuit, which has been exclusively a two-a-day vaudeville house since its opening, will carry a feature picture each week after June 1. This will make the Albee in Brooklyn what the Hippodrome is in New York, with the same policy.

New Movie Hero

Babe Ruth becomes a screen leading man through a contract he has signed with First National. He'll play opposite Anna Q. Nilsson in "Babe Comes Home." John McCormick signed him.

Fox Fun Frolic Due March 11 At McAlpin

The Fox Fun Frolic and Dance will be held on March 11 at the Hotel McAlpin, New York, announces Douglas Tauszig, assistant to Vice-President J. G. Leo of Fox Film Corporation. A buffet supper will be served in conjunction with a minstrel, written, staged and acted by Fox folk.

The committees and their personnel follow: Entertainment—Jack G. Leo, J. R. Grainger, Alexander Kempner, Douglas N. Tauszig and Harry Reinhardt. In Charge of Arrangements—Roger Ferri, Clarence Elmer, Alan Freedman and Fred Bullock. Ticket distribution—Jack Sichelman, Aaron Fox, W. E. Sennett, W. R. Ritter, Milton Harris, John Weinberg and Moe Altman. Program — William Freedman, Dan Doherty, Joe Fine, Ben McEllwaine. Publicity —Vivian Moses, Dan Doherty, Charles Cohan, Jos. Fine. Music —Harry Kosner, Luke Stager. Secretarial—Deen Di Titta, Doris Berman, Ida Hycken. Wardrobe —Moe Altman, Ted Altman.

Balsdon Convalescent

George Balsdon, branch manager of the New Jersey office of Warner Brothers, who has been confined to his home with a serious attack of influenza, is rapidly recovering.

M-G-M Gets "The Miracle"

Joseph Menchen has sold the screen rights to "The Miracle" to Metro - Goldwyn - Mayer. It is probable that Lillian Gish will be allotted the leading role.

Exchange Fire Sets Hollywood In Wild Furore

Executives Speed to Save Stored Film

By TOM WALLER

(*Wired from Hollywood Bureau*, MOVING PICTURE WORLD, *January 26*)

Hollywood was in a furore this morning when word was flashed here that a building occupying several city blocks and housing, with the exception of Fox, every Los Angeles film exchange, was on fire. Boulevards leading into the city were crowded for over an hour with studio executives speeding to the building where is stored hundreds of thousands of reels of film representing an investment of many millions of dollars.

Due to the alertness of Chief Ralph Scott and the Los Angeles Fire Department the blaze was confined to the Pathe exchange at a loss estimated unofficially tonight to be in the neighborhood of $15,000.

The World learned from an employe in the Pathe exchange that credence is given the report that a lighted cigarette coming in contact with a small quantity of exposed film may have started the fire, which seems to have started in or near the news and advertising department. This employe states that flames were licking up to the ceiling when she turned in the alarm. Within five minutes the fire department had responded. The blaze was gotten under almost immediate control, since vaults containing at present about 5,000 reels of film and many valuable records were securely locked.

The fire was extinguished after it gutted several of the department offices.

Gloria Denies Rumor

Gloria Swanson denies a published statement that she will leave the independent producing field after completing one other film beside "The Love of Sunya" for United Artists release, to join another producing organization.

Publix in Seattle

Ground has been broken for a new Publix theatre in Seattle to seat over 3,000. The theatre will be known as the Seattle and will be part of a nine-story commercial and apartment building.

New "U" System

Universal will have its own exchange system in Germany, it is announced at the Universal home office. N. L. Manheim, export manager for Universal, left for Europe several days ago to inaugurate the new system. It will be known as the Matador exchanges. The general office will be in Berlin and there will be branch offices in Leipsig, Frankfort, Munich, Dusseldorf and Hamburg.

Race Equality Bills Hit Missouri Houses

Race equality bills which John A. Daviss, negro representative of St. Louis, Mo., plans to present to the Missouri General Assembly to force the better picture theatres of St. Louis to admit negroes to any seat in the theatre may result in the enactment of Jim Crow laws in the state.

Daviss has told fellow members in the House that it is necesssary for him to go to Chicago whenever he wants to see a big picture or a legitimate stage attraction. He also proposes to abolish the Lincoln State University for negroes and to admit blacks to the Missouri University at Columbia.

T. O. C. C. Ball Feb. 21

Benjamin Knobel, chairman of the Committee on Entertainment of the Theatre Owners Chamber of Commerce, New York, announces the practical completion of the plans for the annual ball and supper to be held at the Hotel Plaza on the evening of February 21. Tickets may be obtained at the headquarters of the Chamber, Room 908, Times Building, or at the office of E. R. Behrend, 729 Seventh avenue.

Name Convention Heads

The seventh annual convention of the M. P. T. O. of Western Pennsylvania and West Virginia will be held at the William Penn Hotel, Pittsburgh, April 24, 25 and 26. M. A. Rosenberg and N. Friedberg head the general commitee, H. Hendel the entertainment committee, Morris Roth the speakers' committee, L. M. Jones the credentials, N. Friedberg the legislative, M. A. Rosenberg the ways and means, D. A. Harris the resolutions and John Newman the grievance committee.

Goldsmith a Justice

Irving I. Goldsmith, owner of the Palace Theatre, Saratoga Springs, N. Y., was this week appointed a justice of the Supreme Court by Governor Smith, according to a telegram from B. J. Strauss, manager of the Palace.

"Cheaters" the New Name

Tiffany Productions, Inc., announces that the production temporarily called "The Tiger" has been changed to "Cheaters."

Last Minute News Flashes

Famous Players virtually has defeated the Federal Trade Commission charge of "monopolistic control of the motion picture industry." Counsel for the commission declared at Washington, D. C., that he is not seeking to have the company divested of title to first-run theatres, but simply wants it to stop requiring exclusive contracts from exhibitors. The original complaint asked to have the company excluded from the exhibition field. The case is in its fifth year. Final arguments now are being heard.

The Whole Veidt Family Arrives

Conrad Veidt, noted European star, his wife and daughter, Viola, arrive in the U. S. to join the Universal forces in California.

Dick Talmadge With "U"

Richard Talmadge, daredevil star, will make six features for Universal. The first, now in production, is "The Speed Boy" and is being directed by George T. Melford. The pictures are to be of a super-quality, it is announced. The series will be one of "U's" principal offerings for the late spring and autumn.

Coordinating Release Dates

A plan by Al Lichtman of United Artists provides first-run exhibitors with the opportunity to play United Artists pictures while national publicity and advertising through key city runs is still fresh in the minds of the public. It is in operation with service between salesmen, exhibitor and exchange greatly amplified.

Asks Discharge from Debts

Clifford S. Elfelt has applied to the United States District Court, Southern District of New York, for a full discharge of all debts, he having been adjudged a bankrupt on November 24, 1926. A hearing has been set for February 23.

Spike Newsreel Rumor

Carl Laemmle, president of Universal; E. B. Hatrick, vice-president of International Newsreel, and R. V. Anderson, sales manager of the newsreel, all deny any foundation to the rumor that Universal and International Newsreel will split next season.

Seek Sunday Shows

Led by the student body of St. Lawrence University, the village of Canton, N. Y., is waging a campaign for Sunday picture shows. A vote taken by the student body last week showed 305 favorable and 85 against. A petition will be shortly presented to the village board.

One Arrest in Albany

Authorities in Albany, N. Y., are checking the picture theatres in that city to see that unaccompanied children under 16 years of age are not being admitted. Alfred Bourgeau, a ticket taker at the Rialto in that city, was arrested last week on a charge of admitting children. It is the first arrest of its kind in the history of the city.

Fox Figures in New Rumor

The rumor persisted this week that Fox Film will concentrate all production hereafter at the immense eastern studios at Tenth avenue and Fifty-fifth street, New York City. Winfield R. Sheehan, so the story runs, is now in Hollywood arranging to end all western production. The probable source of the rumor lies in the fact that Mr. Sheehan is well ahead on production and may temporarily curtail it in the West.

Goldstein Joins Tiffany

Tiffany Productions, Inc., announces that Harry Goldstein of Boston has been appointed special representative. Mr. Goldstein was associated with the Franklin Film Company for four years. Marcel Mekelburg has joined the Boston Tiffany exchange as a special representative with headquarters in Boston.

Piccadilly Opens

The Piccadilly Theatre of the Schoenstadt circuit in Chicago opened at noon on January 24 with an elaborate stage program. Mayor Dever officiated at the advance trade opening on Sunday night. Four thousand visitors were enthusiastic over the beautiful $2,000,000 theatre. Louis Lazar is managing director.

Evans New Picture Chief

The appointment of Raymond Evans as chief of the Office of Motion Pictures, United States Department of Agriculture, has been announced by C. W. Warburton, director of extension work. Mr. Evans will bear the title in charge motion pictures. He succeeds F. W. Perkins, who recently resigned this post.

Two New F. N. Stages

Richard A. Rowland, president of First National Productions Corporation, has authorized the immediate erection of two additional stages at Burbank, Cal., to cost in excess of $200,000. There already are four stages.

Schramm Contract Manager

M. H. Hoffman, vice-president, Tiffany Productions, Inc., announces the appointment of William P. Schramm as manager of the contract and sales promotion departments.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newburger, Henderson & Loeb, 100 Broadway, New York City, exclusively for the Moving Picture World.

This week at least showed a little action on the exchanges. On Jan. 11 a considerable drop in prices was recorded, almost all issues declining from one to three points. This decline was occasioned by the weak condition of the market, and was materially assisted by sales orders that had been put in by those who wished to limit their losses in case of such a decline. The market recovered part of its loss the next day, but it is showing no more activity than it has for several weeks past. We do not believe that there will be any extended bear movement, but the market is susceptible to such setbacks as mentioned. Because of this condition, and the fact that the market appears to be getting nowheres on the constructive side, we still feel that speculative stocks are a risky purchase.

Warner Bros. was fairly active during the week, but like all other stocks registered quite a loss, going down to 37⅛.

Famous Players also exhibited some weakness, although it came back again. The low for the week was 108, which is the lowest point reached in some weeks.

Loew's, Inc., was an exception to the general rule, and although it declined with the rest of the stocks, quickly came back and ran up as high as 50¼, which is a new high for this year and last year. The stock closed the week quite active, with a turnover of 27,000 shares.

JUST BEFORE GOING TO PRESS, WE WENT OVER THE GENERAL SITUATION AND CAN FIND NO CHANGE FROM THE LISTLESS ATTITUDE OF THE LAST FEW WEEKS. CALL MONEY REMAINS AROUND 4% WHICH, OF COURSE, IS A CONSIDERABLE ASSISTANCE TO SPECULATION. ALL STOCKS ARE AROUND THE SAME LEVELS AS YESTERDAY AND SHOW NO DISPOSITION TO MOVE ONE WAY OR THE OTHER.

New La Plante Vehicle

Laura La Plante, Universal star, who now is making "Beware of Widows," under the direction of Wesley Ruggles, will be starred in "Thanks for the Buggy Ride" as her next Universal Jewel. It is being adapted from an original by Byron Morgan.

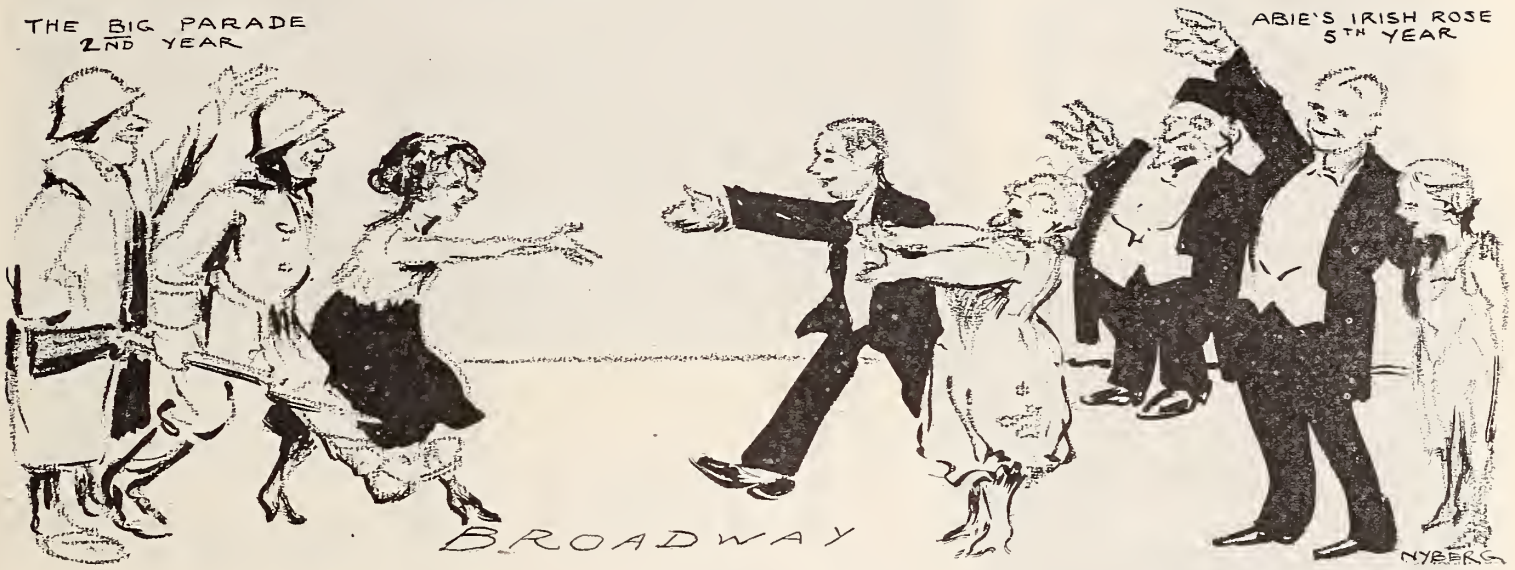
State Rights Sold

The Ritz Film Exchange, M. Tobias, manager, of New Haven, has bought the Connecticut rights for "The Girl in the Rain" from Edward Solomon, 220 West 42nd street. The picture is a Lloyd Carleton production and stars David Butler.

More Censorship Sought

Censorship of Broadway productions and books is provided in bills introduced in the New York Legislature. Another bill provides for the repeal of motion picture censorship.

Broadway's Oldest Inhabitant Welcomes the New Movie Record-Breaker



Lincoln Said It First

EVERY little while someone rises to announce in more or less epigrammatic form that the public does not know what it wants. And all of the time someone is making an effort to prove to the public that it wants what it doesn't want. And all the while the trouble is that the public knows exactly what it wants, but the producers do not realize that the public does know.

The public knows, and generally it refuses to accept substitutes, no matter how powerfully these substitutes are urged. Some years ago the critics rose to the last individual to declare "Abie's Irish Rose" the most atrocious dramatic affront ever offered the public. No one could see why the play should last the week out.

You know the answer. Anne Nichols had faith, and the play is still running in New York City. It has broken run records in every city in which it has been played. The public wanted it. It disregarded critical opinion and went.

Lately a film production was given notices that were the last word in laudation. And it failed to run more than the week originally assigned. On the strength of its notices it should have had at least a month on Broadway, but the public did not want it, would not take it, and that was all there was to it.

Newspaper criticism means nothing. The public decides, and the success or failure of a presentation on stage or screen is largely determined by oral advertising. Intensive advertising may bring out more persons to disseminate their approval, but the most enthusiastic press comment cannot save a play that lacks the public appeal. It's all very well to talk about "artistic successes" and "box office successes," but the only real success is the play with human appeal. It may or may not be artistic, but it must be human.

This being the case, why not give closer study to audience reaction and the reasons for such reaction, and pay less attention to learned opinions as to what the public *should* like?

Study out what constitutes that human appeal. Inject it into the picture, and whether it be artistic or just box office, it will be a money-maker, and money made means an appreciative and contented public.

PAUL LENI

Above, shadows that he creates in "The Cat and the Canary."

Leni Learns The Lingo

Less Than a Year in America, This Genius From Germany Ranks With the Great As Director For Universal

By SUMNER SMITH

LESS than a year ago a portly little man with comedy features and twinkling eyes landed in the United States after an ocean voyage from Germany. He had boarded the liner without having a word of English at his command; on his arrival seven days later he made himself perfectly understood by the American film man who met him. From his rapidly acquired vocabulary the German chose individual words that expressed his meaning more clearly than a dozen faltering sentences in the English we often hear, and topped them off with an illumining gesture that left no doubt as to his meaning.

The traveler was Paul Leni, German illustrator, painter, builder of scenic effects, architectural expert and motion picture director. The man who greeted him at the pier was Paul Gulick, director of publicity for Universal.

"It was the most remarkable demonstration of rapid language study and brilliant pantomime that I have ever known," says Mr. Gulick.

Paul Leni, signed by Universal to a five-year contract, has continued to astound company executives. In fact, all production forces on the West Coast are watching him, and news of his accomplishments have reached the big guns of all companies in New York.

What are these accomplishments? "The Cat and the Canary," now in the cutting room, will demonstrate. From authentic sources comes the word that Leni has produced a picture, his first in this country, that for scenic effects as well as story value has seldom if ever been equalled.

"The Cat and the Canary" enjoyed a long run as one of New York's spookiest stage plays. According to the "rushes," which Universal executives daily flocked to the projection room to see, and the "stills" on the picture, Leni has, in the production of eerie effects, far surpassed the stage play and, perhaps, other similar motion pictures.

Shadows are the keynote of the Leni picture. His sets are notable for their simplicity. He believes that Gothic signifies mystery, and every window, panel, table, chair and lighting fixture in the picture is Gothic. Gothic casts irregular shadows that furnish just the atmosphere for a spooky picture. The walls, for the sake of shadow effects, are plain.

Universal is overjoyed with Leni. For two reasons. He is showing more real talent, they claim, than any other German who has come over here to direct. And he is easy to work with because he does not know it all.

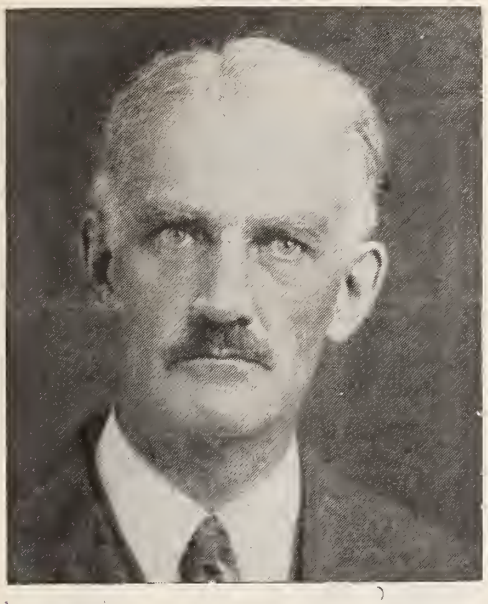
Leni holds that art is international. He asked not for a German type of picture but the American type. Many conferences were held until "The Cat and the Canary" was selected as a typically American type. Leni even applied for citizenship papers.

Long before his vehicle was selected Leni endeared himself to every man with Universal. He is brilliant, charming, reasonable and eager to learn. When he found that his lighting scheme, which featured shadow effects, did not bring out the faces of the players, he frankly admitted the oversight, which was noted in the first "rushes," and devised an ingenious

Out of the routine of things—another Leni note in "The Cat and the Canary."

method of counteracting it. Wells were cut in the floor of the stage and men sat in them with spotlights focused on the faces

(Continued on page 362)



James H. White, one of the pioneers in motion pictures, who photographed the Battle of Manila Bay, in 1898.

A Cameraman Runs Into A War

How "Jimmie" White, the First 'Round-the-World Photographer, Met Up With His Great Adventure

By CHARLES EDWARD HASTINGS

THE lights on upper Fifth Avenue blinked through the fog, but scarcely anything could dampen the fascinating recital of the first trip around the world with a motion picture camera.

Club members stopped to chat with James H. White, one of the pioneers in motion pictures, who momentarily interrupted his narrative to greet old friends, only to take up the thread of the story with renewed interest as old memories stirred still other recollections of that never-to-be-forgotten cruise of thirty years ago.

The recent death, and the approaching funeral, of the Mikado, in Japan, lends a timely touch to the voyage, because of the general surprise occasioned everywhere on that trip by a camera that could take pictures capable of being projected on a wall. It stirred the then reigning Emperor.

* * * *

Biographically speaking, "Jimmie" White, a boy of 17, out of Revere, Mass., was working in Boston, in 1894, for the New England Phonograph Company, and he met Thomas Alva Edison through this connection. In '94 the lad proceeded to West Orange and found himself immersed in the mysteries of the photography of that day, and surrounded by inventors, adapters, experts, machinists, chemists and what not, while he worked in the so-called "Black Maria," the little, darkened studio on the Edison property in West Orange, where some of the first motion picture "subjects" were "shot."

The magic of the studio (it will never wholly disappear) held young White enthralled for more than a year, when, in 1895, he was "loaned" by Edison to the Holland Brothers, who held contracts to furnish Kinetoscopes to buyers in the United States and Canada. "Jim" White supervised "the taking of subjects." Films were called "subjects" then, and consisted of "shots" of an educational, sketchy, "news" or "curiosity" type, and were done in 40-foot lengths.

Some of the earliest subjects filmed in the "Black Maria" found White cranking the camera. With the Holland Brothers, he continued to furnish subjects for the Kinetoscope. Followed, then, a period with Norman C. Raff and Frank R. Gammon, who later held the United States rights for the Kinetoscope, years during which the "Vitascope," built by Edison for Raff and Gammon, and projecting pictures on a screen, was exploited by White, who returned to Edison to resume expert camera work.

In 1896, William Laurie Jean Kennedy Dickson, the English inventor, who worked with Edison on many earlier devices relating to motion pictures, perfected a camera, with John Ott, which was brought to the highest standards of efficiency then known, and with which, White left New York City in June 1897 for 'Frisco, "shooting" as he went, to return the following June.

* * * *

A book was published in 1898, the author of which was Frederick Blechynden, an Englishman, of wide experience. The book was "Round the World With a Kinetoscope." White and Blechynden made that memorable trip together. It is regretted that the Englishman lived only a few months following his return. His book, which has attained distinction today for its rarity as well as its contents, is treasured by writers on early motion picture topics.

Blechynden, then a man of about 55, was planning further writings, and an additional volume or two, when he was stricken with an incurable malady, and passed on. The adventures of White and Blechynden, as they moved around the world, are told in part in the volume now so eagerly sought by collectors.

"We carried with us," Captain White said, "a model of the first table projector, from our West Orange shops, and as rapidly as possible, after taking my pictures, I developed them, and flashed the 75-foot strips on the screen, before shipping them by parcel post via the Southern Pacific Railroad boats to New York. Mr. Blechynden and I inspected every shot.

While in Japan, a number of high government officials saw the pictures, and quite insisted that the Mikado would be thrilled to view them.

"A number of charming Japanese scenes had been photographed, in the cities as well as in the wonderful country outside, and we had copies of these 'shots' when we were invited to be the guests of the Emperor for several days. 'Bleck' and I actually lingered for five days and nights as the guests of the Mikado, in the Palace in Tokio, during which period I screened countless subjects, some old, and many, new 'shots.'

"It was most interesting, to note the surprise of everyone, including the Mikado, after I had screened my first pictures. The urge to examine the screen, closely, was too strong to be overcome, and the Emperor walked to the screen, placed his hand across it, and pulled the screen slightly away from the wall, to peer behind it. Satisfied that we had concealed nothing back of the screen, His Majesty resumed his seat, and begged us to continue.

"Despite the fact that our collection was replete with views of cities, towns, villages, rivers, the ocean, and ships at sea, it seemed to me that His Majesty was more deeply interested in our 'educational' shots, including some microscopic subjects, than in anything else. Some of these were repeated, by royal request, and we made some intimate views in the royal gardens for His Majesty. These he seemed to enjoy immensely.

"It was with great reluctance that we bowed to our itinerary, bade good-bye to Japan, and set off for Hong Kong. We ran afoul a war out there and when we found things getting very much mussed up we hastened to Manila, where Admiral Dewey was 'all set to go!' 'Bleck' and I were the guests of Commander Dyer, aboard the S. S. Baltimore, which, with the Boston and Petrel, steamed from Hong Kong to join Dewey's fleet some days before.

"The action on the morning of May 1, 1898, was quick, and decisive. From the Baltimore, I was enabled to get some splen-

Press Agent Pulchritude

There Are Leading Ladies in the Writing Trade Now and It's Up to an Editor to Choose for Himself as to Which, If Any, Are Misleading

By GUY FOWLER

With Sketches by the Writer

IT'S getting so that an editor has to wear blinders. Since feminine press agents came into the picture one of the most difficult tasks of any man on a copy desk is to say "no," with that well known firmness which is supposed to mark the dominating male.

In the old days which weren't really so good as some folks would have us believe, it was a simple matter and a pleasure to turn down some individual beneath a derby hat who sought publicity for this, that, or the other thing. His stuff had to be good or the editor didn't take it.

Of course, it's entirely another matter to speak with the same brevity and carry the same ring of determination when the receiving ear is pink like a shell, as the romantic writers put it, and when the editor has to face a pair of appealing eyes owned by some pulchritudinous press agent.

The girls have come into the press agent business and they continue to come. No office is complete without one, or two, or more. And if there is a newspaper film editor, a fan magazine slave, or a trade paper mechanic, who hasn't had contact with one of them, he's been idling his time away in that little place around the corner instead of sticking at his desk.

It's a new stunt—as the years go—this girl press agent thing.

But it works. In the first place, of course, there is the psychological angle. An editor, getting the feminine angle nowadays, is learning things about "beauty" in writing, about "art" in pictures and if he isn't a blind man he ought to be discovering other facts.

And so, after a very belated fashion, comes the charge. A majority of the girls doing press agent work are clever writers. They're even better at "placing" their material. No story is a good story today unless it is scented with what is called "the feminine angle." But the charge, after all the rosy words, is this. Most of the pulchritudinous press agents know all about Elinor Glyn's picture "It."

Haltingly, painfully, with fear and trembling, "It" is sex appeal.

And by the holy pink-toed prophet, as Irvin Cobb would say, they use "it." Oh, boy, how they use it. They approach the editor with just that proper manner of hesitancy that appeals. Here is a little girl from Oshkosh in the big town trying to make her way. In a few minutes she's showing him the still pictures and talking.

If he's the average editor at all, he selects some prints and agrees with everything the fair p. a. says. If he's above the average he looks at the pictures and chooses the good ones. If he's one of these superhuman men he skims through the selection rapidly, tosses them aside with a contemptuous grunt if they're poor, and says; "Nothing in that mess I want."

However, it isn't exactly square-shooting to say that feminine press agents alone use this thing called sex appeal in order to boost their jobs into the ranks of high pay. Nearly all women do it. Of course, there is the angular spinster named Cynthia Efficiency Straightlace. She has been in the office since they used the old single-entry system of bookkeeping. But you seldom find her in a motion picture office.

Just look what you find! Usually, they're young. They wear Paris and Fifth Avenue on their slender figures, their hosiery is sheer and they're excellent conversationalists. You'd think that "selling" copy and pictures was merely a side line with them. But when one of these damsels quits the office, she leaves behind her a faint, sweet scent, a strange, uneasy feeling of something lacking in life—and a large stack of copy and still pictures. Thoughts come of the Algonquin and luncheon.

The point of the story is simply this: moving picture producers learned about women from the stars. And it began to dawn on them

(Continued on page 362)

Paper *must* Pack a Punch

M. W. Larmour

The Poster Needn't Be Highbrow Just Because It's Stuck Up, But It Falls Down If It Lies

By M. W. LARMOUR

National Theatre, Graham, Texas

PAPER must sell seats satisfyingly. That is what the exhibtior buys it for. Nothing else—nothing less! Paper that gets people into the theatre has done only half its job: it must pull them with a punch that the picture lives up to, so that no disgruntled patron can accuse the paper of breach of promise.

The small town exhibitor must have box office paper. The big fellow, with his art department, can make his own paper, but the little fellow must in most cases use what he can buy, and what he can buy is not always what he can use to best advantage.

He must get paper that is interest-creating. And it ought to advertise the picture it is made for. But, too often, it advertises the folks who made the picture—and how!

From all appearances some paper must be designed this way: the producer's business office hires a new property man. "We pay fifty a week," says the Business Manager. "And how much publicity?" asks "props." "Oh, we can fix that up. You'll be on the paper and slides anyhow." So the art department cuts down some on the illustration and the poster has one more name added to the many on it.

Now the small town theatregoer does not spend his money to see a picture in which Jake Skinkovitch secured the props. It will pay to see stars and a known supporting cast. It will pay to see stories by a limited few authors. It will pay to see the directorial effort of a very limited list of megaphone vibrators—but the rest of the credits are box office zeros—naughts—holes inside circles!

You can't get punch out of props, costumes or carpet cleaners!

But in a lot of cases the producing companies persist in cluttering up the paper with meaningless names, taking away good space that could punch home the appeal of the picture with a flash illustration or enhance the draw of the star by giving more room for that name.

Paper Can't Lie and Stand Up
Because the Public Knows

Paper must be true to itself and to the picture for which it is the advance agent.

It is supposed by the prospective patron that what he sees heralding the picture gives him some idea of what the picture is to be like. Let's have comedy paper on a comedy picture, western paper on a western.

It happened recently that a bathing girl illustration was put on paper for a picture that didn't have a bathing suit in it! That's just one case of a poster that made the exhibitor out to be a liar when his audience filed out—and there was a rasp in the way they filed!

Why not stick to the picture! We are all prone to shine in reflected glory, but why have a western scene on a poster for a society drama that may have one western sequence, just because westerns happen to be the drag that season? It may get some western fans in—but—when—they—come—out!

The Exhibitor Buys and He Pays
In the Odd Game He Plays

The small town exhibitor, and the big chap, too, must protect himself by a careful selection—when he can. But too often he will find that none of the paper offered is box office paper, or that it is so repulsive as to tend to drive people away from the box office.

The show business is about the only business where the retailer buys his advertising accessories from the manufacturer instead of being supplied with them free of cost.

What, then, are his feelings when, having purchased, he gets paper that has more advertising for the people concerned than for the production itself, or that sends his people out later, dissatisfied? A disgruntled patron can do more harm to future seat sales than a flue epidemic because there are ways to fight flu.

Since the exhibitor buys his paper, he ought to get the sort that will convert his investment into seat sales.

Why not design all paper to give patrons an idea of the sort of story and the stars they will see? Let the paper be attractive and suited to the style and type of picture.

One sheet should carry a simple, striking illustration of the picture: too much detail on so small display kills the important punch. A star photo one sheet could be used occasionally.

Threes and sixes can, in some instances, carry more detail, but it can be easily overdone. Credit lines are distractions when used to excess here. The one-appeal poster is the most striking.

Of course these should be designed to be used as cut-outs if practicable. All paper could now be more effectively used as cut-outs if the designers would refrain from letting credits and other type matter run over onto the illustration.

Simplicity is to be preferred to extravagance, some "great open spaces" beat cluttered paper—the crowding should be in the theatre, not on the poster! Twenty-fours and window cards should carry a simple illustration; and, in case only of box office names, the name of star—possibly author or (and) director.

Theatres are operated and pictures shown for entertainment—therefore posters should scream entertainment and to do that they must pack a punch.

Punch Can't Be Home Brewed
But the Kick Is Needed

For fear some poster designer might so far forget his self-sufficiency as to ask, "What is this punch, anyhow?" it might be wise to say that punch doesn't come out of a keg into which has been stirred an indiscriminate assortment of names and production activities, with a raisin of illustration to give it the kick.

Punch in a poster is the power to attract and impress. The patron will pay to see what he thinks he is going to like. The more he is attracted, the more he will pay. If the poster punch is legitimate, backed up by picture performance, the patron will not regret his expenditure and it will be just that much easier to sell him a seat another time.

And seat selling is the exhibitor's existence!

by the way

Romance of New Roxy Theatre
Realization of One Man's Dream

Roxy's Opening First Week in March
An Important Date in Screen History
Presaging Revolutionary Developments

A. M. P. A. Forms Committee to Plan
Permanent Fund to Aid Industry's Needy

Bernarr Macfadden Starts a Rumpus

Associated Press Features Film News

THERE is real romance in the opening of the new Roxy Theatre, now definitely announced for the first week in March, if only because it will be the realization of one man's dream, S. L. Rothafel, generally conceded to be the outstanding figure in the artistic presentation of motion pictures and as the *"Roxy"* of the radio, whose genial voice and magnetic personality are known to thousands, a beloved and unique individuality.

●

AS the largest theatre in the world dedicated to the cinematic art, and built upon a luxurious and artistic scale that sets a new high mark in theatre construction, as it promises to also in operation, unless all indications fail, the Roxy will place exhibition standards upon a far higher and more dignified plane than any yet attained.

●

A VISIT by the writer to the Roxy Theatre last week gave but a hint of the perfection of its appointments, the harmony of its lighting and decorative effects, its unique musical, stage and projection equipment, and the intimate appeal for its patrons, despite its mammoth size, which this theatre will have on completion.

●

THAT it will be the last word, theatre-wise, in all respects, goes without saying, and while any description of its sumptuous and modern details are impossible in this limited space, as are a discussion of any of the plans which Roxy may have, for other reasons, we predict that the opening in March is destined to be a far more important date in the history of motion picture progress, than at this moment is apparent to most in the industry.

●

ASIDE from the advances in picture presentation, which we are sure the new Roxy will inaugurate, its opening, as we see it, will presage at least three definite developments along new lines in this industry.

●

ONE of these is in theatre construction and operation, another in the present *"first run"* method of booking features, the third in the impetus which will be given production by the entrance of the Roxy into the theatre field, the last two named because, within a brief space there will probably be theatres built in many cities of a size comparable to the Roxy and constructed and operated in the same manner, once its possibilities have been demonstrated.

●

FUTURE theatre chains in cities, at least, will be organized like the Roxy, on the *"hen and chickens"* plan, a very large theatre and several other big ones, not quite so large, subsidiary to it, all within the same territory, covered by the same newspapers and operated under the same policy.

●

WHEN it is recognized that the Roxy, with a probable weekly gross of not less than $100,000, will have the ability to pay a producer a weekly rental of $25,000 for his picture and play it for three or four weeks at this figure, if it is box office, besides spending $4,000 or $5,000 a week more in newspaper display advertising, than any other motion picture theatre now on Broadway, it will readily be seen that no producer can afford to play his pictures elsewhere, if the Roxy wants them, nor can any other theatre seriously compete with the new house.

ADD to this a "tie-in," in newspaper display advertising and feature booking, with four or five other large houses, such as the Roxy Theatres Corporation is now planning or building in New York and you have a combination which it needs no diagram to show will greatly change the present *"first run"* system and completely revolutionize the established standards of theatre construction and operation.

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THE opening of the Roxy may mark the culmination of one romance, but it also as certainly records the beginning of another, in our opinion, of which no man can now see the ending.

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A COMMITTEE, composed of Bert Adler, Glendon Allvine and Victor Shapiro, have been directed by the A. M. P. A. to formulate a plan whereby a permanent fund may be collected and administered to help worthy members of the industry, whom illness of misfortune may have incapacitated.

●

LONG ago, in this column, we urged that some such step be taken, for surely the need for such a fund will yearly grow greater and an industry which is ever alert and prompt to respond to the charitable appeals of every other, should not be backward in responding to the necessities of its own unfortunates.

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OUR hope is that this committee will speedily evolve a plan which will meet all requirements, so that this eminently necessary and worthy fund may soon be established and operating for the benefit of those who may need it now, or who will require its friendly help in the future.

●

THERE seems to be considerable excitement over the fact that Bernarr Macfadden was recently invited to address the A. M. P. A. and that he got away with it.

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MR. Macfadden has his own ideas, and this industry, including the members of the A. M. P. A., unquestionably have theirs, and there is no doubt but that they differ as widely as those of the parson and the polecat at the picnic.

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DOUBTLESS the latter were mutually relieved when their encounter was over without serious damage to either and we think that this is the way Mr. Macfadden and the A. M. P. A. should now feel about it.

●

THE increasing recognition of the motion picture's news value could have no better evidence than the announcement this week that the *Associated Press,* serving more than 1,200 of the leading newspapers of the United States, had inaugurated a feature service, which had been made available to the film industry as a medium for the dissemination of screen news and pictures.

●

SUFFICIENT refutation of the oft-repeated, but never proven, claim by many newspapers that movie news is of no especial interest to their readers and that it is carried merely as an adjunct to their advertising department.

Merritt Crawford

Salting the Mine

by Epes W. Sargent

JIM BUNCEY was not a Scotchman, nor was he a Jew. In fact, he had sprung from none of the races which are popularly supposed to provide cartoonists and paragraphers with their "tight" jokes. Jim was what Sid Bascom described as a "congenital tightwad." He bragged that he still had the first dollar he had ever made. He was popularly credited with having the last and all that came in between.

It would not be fair to Jim to say that he would not give a dime to save a man from starvation. He never had met a man that hungry. And there was a report that back in 1912 he had let little Billy Powers go in to see the show free when Bill had dropped his dime in the sewer on his way to see the show.

But everyone agreed that Jim could squeeze a golden eagle hard enough to force it to lay dimes, and Jim took it as something of a compliment.

It was natural enough that Jim should be in the picture business. Here was something that made real money, and called for comparatively small investment. Back in 1910 Jim had converted one of the stores in the Buncey Block into a 290-seater, and when the entire block caved in one winter night because of the weight of snow on the badly repaired roof, he threw up the New Buncey, with a capacity of 1,183.

That marked the opening of a new era. Jim had been making money out of his little store show, but he had to hustle to sell his additional seats. That was back in 1922, and Jim had not been really happy since. He cut his expenses to the bone and then dug out the marrow. He cheapened his never very elaborate film service, cut out the illustrated song in favor of a phonograph, and charged the dealer who loaned him his weekly change of discs ten cents a title for advertising. He figured he saved $12 salary and made 60 cents on advertising, but he did not find a gain of $12.60 on his box office sheet.

If it had been there, Jim would have found it, for he sold all the tickets himself, not daring to trust anyone else with the money. As he only gave a matinee on Saturday, he could do this without neglecting his other business affairs, his business, mostly mortgage loans, being conducted from the cubbyhole office under the stairway to the balcony. That saved renting an office somewhere, and it served well enough except when John Belding made one of his infrequent calls. John weighed 328 pounds, and he had to sit in the lobby and talk through the doorway.

Jim felt that he had reduced his expenses to a minimum, and yet the theatre still showed a tendency to lose.

At first, while the house was new, he did a big business. He got a house and a half every night, and on Saturday he sold at least two-thirds of the seats.

When business began to slip, Jim retrenched. First he cut out his billboard advertising, and then he trimmed down his newspaper space. The original three-piece orchestra was reduced to two by eliminating the drummer and eventually he cut to a pianist.

He had cut from three ushers to one, had changed projectionists to get a boy who was willing to throw in janitor service, and it did not seem possible to cut much closer, yet the receipts continued to drop.

At first it had been an in and out affair, a drop of a couple of dollars this week, a comeback of $1.75 the next, then down again the third week, but the takings never came back to their former mark.

It was when the receipts dropped an entire five dollars in one seven-day period that Jim decided to sell. His first prospective buyer took one look at the audience, a little longer look at Jim and made a line for the railroad station and the next train out, "I'd be too lonesome here," he said briefly. "I'd have to keep the usher out in the lobby for company."

After a dozen such experiences, Jim decided upon "salting the mine." He did not dare trust the people with the money to buy tickets, so he had a lot of ticket books printed up and spread them broadcast just before he expected a purchaser. He also went back to the billboards because one visitor gave that as his reason for not buying, and even improved his film service.

The result was that the dead head attendance was getting larger and larger, but Jim was on his second supply of free ticket books when he finally made a sale to a breezy hustler from a distant point. He got as much cash as he could, laid the mortgage off to the bank and got from under with the feeling of a man who beats the limited express across the railroad crossing.

"And then Jim did something that even he could not explain. He took a vacation; the first he had ever enjoyed since he had gone to work in the sawmill on his twelfth birthday.

He had made a small profit on this sale. He had avoided an inevitable loss—and he had just taken a second-hand flivver on a chattel mortgage. He felt that it would be cheap and pleasant to travel: decidedly pleasant not to be around when the ticket books ran out and business at the Buncey dropped to its former eight or ten dollars above the receipts.

It was three months before he rolled back into town on three wheels and a tree branch, the latter taking the place of the fourth wheel, which had finally given up the game fight four miles outside the town.

It was about 9 o'clock in the evening; about time for the second show at the Buncey, and he could not resist the temptation to drive past the theatre. Turning up his coat collar and pulling down his hat brim, he turned into the familiar street.

To his surprise the lobby was crowded while from the exit alleys there flowed such a stream of humanity as Jim had never seen before. In spite of his precautions, Billy Peterson, the new owner, standing at the curb, spotted him and gave him a jovial welcome.

"No hard feelings," he cried as he thrust his hand through the broken window of the sedan. "You had starved and cheated them for so long that they fairly eat up a good show. But that ticket book stunt was my best streak of luck. You had everyone in town used to coming, and they've kept right on coming. Buncey, you're crooked enough to hide behind a bedspring, but you cheated me into the best deal I ever made in my life. Thanks. Drop in and see a real show sometime. Bet you never saw one when you had the house. So long!"

"Thirty Years of Motion Pictures"

A Fourteen-Reel Compilation of Events Is Shown At the Third Annual Better Films Conference of the National Board of Review

AS one of the features of the Third Annual Better Films Conference of the National Board of Review, held at the Waldorf-Astoria commencing January 25, there was presented a fourteen reel compilation under the general title of "Thirty years of Motion Pictures" that formed one of the most comprehensive and educational collection ever assembled. The actual work of assembly was done by the National Cash Register Company, which in itself throws an interesting sidelight on the widespread use of the picture, but contributions were made by many agencies including the U. S. Air Service.

In point of historical information the picture was weak in that it derived much of the data from Terry Ramsaye's book and the same time gives undue stress to the work of C. Francis Jenkins and none at all to Armat, Latham, Le Roy, Lumiere, Paul and the others who really had more to do with the invention of the projected cinema than Edison and Jenkins, who are the only ones credited. But the film on the Jenkins collection was available, the others were not. It would be impracticable to make a special film for this single showing, and the series is to be disassembled at once.

Opening with the display of the early models, as shown in the Jenkins collection, the first picture shown was that of the inauguration of McKinley. The oldest picture shown was the John C. Rice-May Irwin Kiss; often described as the original close-up. The inaugurations of Roosevelt, Harding, Wilson and Coolidge also were shown not only to mark the change in timing, but the change in styles.

The special reel commemorative of the fifteenth anniversary of the Pathe News formed the second section of the picture and covered half the period in the news highlights.

The Government service supplied a full reel of aerial pictures most of which have been seen in the news weeklies, but which took on new interest when made a special feature, and the Williamson underwater pictures made by Carl Louis Gregory led off a reel on mechanics which included pictures at speeds ranging from four to 3,200 exposures a second. There were also some interesting surgical and clinical films, diagramatic dissections and actual operations. They were by no means the best examples of surgical films we have seen, but they were of decided interest.

Vitagraph imported the first surgical films from France, including the Caesarian section, trepaning and the removal of an ulcer. Done back in the early days of the century, they were fairly distant shots. It might be of interest to recall that the first American efforts were made by Sigmund Lubin, around 1908. The first endeavor resulted in the cameraman fainting at the first incision. Later Lubin, working with a Philadelphia physician, produced a study of the characteristic gaits of locomotor ataxia in the various stages of the progress of the disease. It would be interesting could these be located today.

Microscopic pictures were represented by a contribution from Urban showing cheese and fig mites most unappetizingly, and in this section were included animated cartoons and the animation of models as represented by "The Lost World." There was no mention of "The Ghost of Thunder Mountain" in which a pair of these models were first used and which contained the idea elaborated for "The Lost World."

Natural color was illustrated by the Eastman, Technicolor and Kelley processes with no reference to Friess Greene Kinemacolour, which would have required a special projector, had any of the positives been available.

Visual Education was represented by selected shots from the Yale Press historical series and the Dittmars deep pictures, both typical of the best work along these lines.

Advertising and sales films were interestingly shown in various phases, proving the graphic appeal of the pictured facts, and there were some shots of amateur studies made by the De Vry process but with no mention of the Cine-Kodak or rapid growth of the little films, which assuredly should be of interest to all concerned with better films.

A shot of the Edison Black Maria led to the complete filming of The Great Train Robbery. Here a sub-title gave an erroneous impression in stating that this was a continued favorite from its inception in 1903 to the five reel days. This is incorrect. The five reel picture came about 1911-12 and in 1909 this writer persuaded William Hammerstein to revive the Robbery at the Victoria Theatre where it accomplished a most complete "flop." The picture was not then old enough to be a novelty and it was too crude to compare with the better finished one reelers of six years later.

The remaining reels had to do with technical equipment and the splendid results achieved through the use of modern apparatus, illustrated by scenes from "The Ten Commandments," "White Gold," "The Volga Boatman," "Code of the Sea," "The Hunchback of Notre Dame," "The Volcano" and "What Price Glory," concluding with the Eastman demonstration film showing the increased use of raw stock until the supply for one year would circle the globe six times where a few years ago the entire output was but four miles of film.

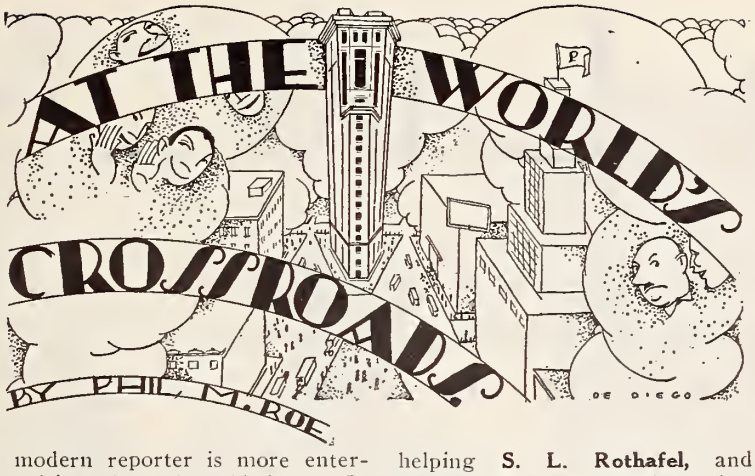
Naturally the picture had many faults. It was not possible to spend large sums to assemble film for a single showing, but the three hour film did much to demonstrate the advance made in every line of cinematic endeavor, and we can recall nothing that has been so effective in presenting to the layman some idea of the gigantic strides made in this thirty-year-old art.

Now and then "The Great Train Robbery" has been dragged from the cans to give emphasis to the betterment of picture production, and occasionally some old time short length is brought forward to get a laugh from a theatre audience, but in a career covering the entire thirty years of picture progress, this writer recalls no showing which even approaches this picture in its graphic presentation of progress, nor anything which more completely demonstrates the gigantic strides made toward perfection.

It would be a splendid thing if the Board of Review, the Hays office or some similar agency could develop this idea carefully and fully with the aim of keeping a perpetual record of the advancement of the picture.

It would be a splendid thing to take through the country for demonstration purposes, and a single showing of such a collection would do more to give the general public the right angle on the pictures than could be conveyed in a dozen books. The Board of Review has done something important; handicapped as it was by conditions. The picture should be carried on to greater completeness and made generally available.

—E. P. S.



IT looks as if the panic is on, theatre-wise, in the rush they're all making to get **Vitaphones** installed. A few months ago, when **Warner Brothers** were having their own troubles, a deal was proposed whereby several of the leading companies were to take over substantial blocks of **Vitaphone** stock, for a big cash consideration, of course, and get in on the ground floor.

But they all wanted **"exclusive"** rights in certain territories and these the **Warner** boys, hard pressed as they were, refused to give up. About that time, also, the merits of several other reproducing devices were loudly proclaimed to the world and the **"big fellows"** decided to hold back and await developments. Now they wish they hadn't.

Within the past fortnight, the attorney of one of the biggest companies is said to have approached officials of the **Western Electric Company** in an effort to reopen the former negotiations. The answer he got was in effect that as **Warner Brothers** had had the headaches, they were now entitled to the rewards, if any, and the company he represented, big as it was, would have to come in on exactly the same terms as the little theatre owners.

Who says this isn't a great business?

*

As one of the reportorial galaxy who invaded **Nathan Burkan's** Fifth Avenue home to interview **Charlie Chaplin** last week, we were shocked, not to say pained, to find as we took our leave, that some enterprising young newspaperman had left first with our new malacca handled, five buck umbrella.

It was some comfort to find that the three pound package of specially blended coffee we were carrying home for the family

and which we had placed carefully under our coat had been overlooked.

There were present in the **Burkan** apartment some thirty alleged newspapermen, fifteen or so photographers and one press agent, besides **Mr. Chaplin's** immediate entourage and **Mr. Burkan,** who remained behind in the apartment. We followed the press agent out and whatever our suspicions may have first been, as he did not carry **our** umbrella, no indictment can be found against him. Consequently, the responsibility for the crime (if any) rubs off on the reporters, for no one yet ever saw a newspaper photographer carrying a storm stick.

It grieves us to think that the modern reporter is more enterprising than the old-timer. In our day the prized crayon portrait on the mantelpiece or the family album might been treasure trove to delight our city editor on our return to the office, but an umbrella—never. Our only hope is that it was not a reporter, but some souvenir hunter who "crashed the gate" and copped our parapluie, thinking it was **Chaplin's.**

*

Quinn Martin, film-play critic of the **N. Y. World,** whose judgment we esteem highly, declares that **Emil Ludwig's "Life of Napoleon,"** published by **Boni & Liveright,** "ought to make a great cinema."

Without doubt he is right, for almost any phase of the great

Corsican's colorful and dramatic career lends itself to cinematic reproduction. But surely, **Mr. Martin** cannot have forgotten that **Abel Gance,** most gifted of the younger French directors, is only now completing a film version of **"Napoleon,"** upon which he has labored for several years past, the American rights to which it has been announced, are owned by **Metro-Goldwyn-Mayer?**

To have two Napoleons on the screen at the same time, would be almost as bad as having them around in real life, so whatever the cinematic possibilities of the **Ludwig** history may be, it is to be hoped no producer will rashly at once decide to follow **Mr. Martin's** excellent suggestion.

*

W. E. Atkinson, who safely steered the good ship **Metro** over many a perilous shoal in the days before **Marcus Loew** bought that company and before it was known as **M.-G.-M.,** is a man the trade seldom hears about, but who is constantly doing big things. As vice-president and general manager of the **Roxy Theatres Corporation,** the same job which he held down with **Metro-Goldwyn,** he is now helping **S. L. Rothafel,** and **Herbert Lubin** to complete what will be not only the biggest movie theatre in the world, but one which is going to give every branch of this industry some new things to think about.

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Conrad Veidt, great German actor, is with us again, arriving on Monday on the **S.S. Deutschland.** This time **Herr Veidt**

brings with him his family and some of his most valued household goods, for he intends now to make America his home for some time to come. He goes immediately to **Universal City** where **Carl Laemmle** has big plans for him in the Universal production activities of the coming year.

*

"Laugh Month" now being over and the successful publicity campaign, which preceded it, coming to an end a fortnight ago, **Ben H. Grimm** has laid aside his editorial cap and bells, as national laugh promoter, and has found a comfortable place for himself with **Lou B. Metzger** of **Universal. Ben** will edit the **Universal** sales organ **"U-Sell-Em,"** among other things, and his peppy copy will now be confined to the high-powered salesmen, who extol the merits of **"Uncle Carl's"** box office products.

Schuyler Grey, who is editing and titling the final episodes of his latest serial "On Guard," which **Pathe** is releasing, says that it is a great thing to have the whole **U. S. Army** behind you, when making a picture. Doubtless, he is right, but in times past and it may be in days to come, a lot of folks would much rather have the army in front of them, than behind.

IF **Nicholas M. Schenck, Howard Dietz** and other **M.-G.-M.** executives seem a bit elated this week, don't be surprised. Two new Broadway records in the same week for **Metro-Goldwyn-Mayer** productions is the cause thereof and though new records are by way of becoming an old story with them, all the same they cannot help feeling a proper pride when each fresh one is hung up.

This week marked the sixty-second on Broadway for the **"Big Parade,"** which has now outdistanced the sensational record held so long by **Cecil B. DeMille's "Ten Commandments,"** and is still going strong. The other record was made by **"The**

Flesh and The Devil" with **Jack Gilbert** and **Greta Garbo,** which the **Capitol** held over for a third week, the first time this has happened to any picture in that theatre's seven years of purveying superior screen entertainment. It is even whispered that this noteworthy picture would be held over for still another week, as far as its attraction powers are concerned, but for commitments already made by **Major Edward Bowes,** manager of the **Capitol,** who will watch its passing regretfully.

Howard Dietz, however, would tell him not to worry, for **M.-G.-M.** has several other good ones coming this season, unless our inside information is in error. **Metro-Goldwyn-Mayer's** list of forthcoming program releases is said to contain several of real "road show" size and quality.

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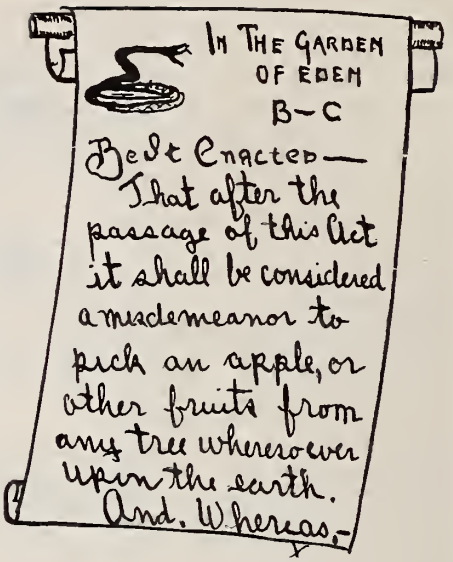
Harry Aitken, whose vision, a dozen years ago in this business, gave a tremendous impetus to the development of motion pictures in the screen classics made by **Mutual** and **Triangle,** companies which he organized and headed, may shortly be in the motion picture limelight again. Rumors persist that a new company, which will take the name of the old **Triangle,** has been formed, whose activities will be national in scope and will include production, distribution and theatre-operation on a big scale.

Harry Aitken has always rated high as an independent and his return to active participation in motion picture matters is sure to augur many interesting developments in the present trend of the industry. In the past he has always done new things in an original way and if the reports current have any foundation on fact, it can be depended upon that many surprises are in store for the industry.

The Law



Motion Pictures Feel the Toothless Bite of Ancient Restrictions That Are As Obsolete As the Dodo

By EPES W. SARGENT

FOUR or five weeks ago a New Jersey theatre was denied the right to keep open on Sunday. The law invoked had been on the statute books for more than a century. In retaliation the theatre management invoked the same law to prevent any gainful trade on the Sabbath. It made good copy for the newspapers for a couple of days, and then the matter was forgotten. The laws still remain on the statute books, and probably will be found there another hundred years from now.

Admittedly the law is archaic. It deals with a condition of life that long since has been changed. Instead of removing the laws from the statute books, they are merely ignored save when, now and then, they are dragged out for some such purpose as is indicated in the opening paragraph.

If the law is good, it should be enforced. If it is contrary to modern usage, it should be repealed or amended. It should not be permitted to remain on the books.

A hundred years ago it was an immorality for a man to kiss wife on the Sabbath. Today the community is not particularly shocked if he kisses some other man's wife. The law is a dead letter. It were better off the books.

In precisely the same way another obsolete law has been given an airing of late. Poor management in a Montreal panic resulted in the loss of many lives. From coast to coast the authorities are suddenly awakened to the fact that there is a law in most communities prohibiting the admission of unescorted children to motion picture theatres.

"Drastic Drive" Results In Six New York Arrests

A drastic drive in New York City resulted in six arrests. The police, reinforced by the agents of the Children's Society, were able to find only six violations.

The law has been a dead letter for years. Probably it will be a dead statute again within six months. It will remain dead until there is another fatality.

Were this law intended to guard against panic, *Moving Picture World* would be among the first to urge its constant observance. Did it contribute in any degree to child safety, we should applaud its enforcement. As a matter of fact we believe that an all-child audience is safer in a panic than where the house is dotted with hysterical women who, in the event of a panic, would be conecrned only in the safety of their own children. The children would be much safer under the care of appointed guardians than under parental escort.

The framers of the law had no thought of panics when they secured its enactment. This closely followed the sudden growth in the number of picture theatres. In those days it was the custom to hold the house as dark as possible to obtain the best projection. And under cover of this darkness degenerates made advances which the children did not know how to resist.

It was believed that a law requiring adult escort would safeguard the children from these unspeakable creatures, and so the law was passed, for that purpose and for that purpose alone.

All that the law did, even then, was to make it easier for these fiends to approach the children. They would hang around the block in which the theatre was located and solicit the offices of some adult to purchase a ticket. It virtually threw the children into the hands of these hunters of the innocent, and had the conditions prevailed, there would have been no check upon this form of vice.

But before long systems of indirect lighting were evolved. Larger and better houses were built, and these auditoriums were kept so light, and the house staffs were so vigilant that the practices were discontinued. Today even in the smaller houses instances of offered approach are rare and detection is almost immediate. The necessity for such a law ceased to exist within two years after its enactment.

And yet the law remains, a constant menace to the management, subject to revival at the whim of any reformer, and automatically coming to the fore after any catastrophe.

There Are Methods to Establish Real Law

Why not a concerted drive against the law as it stands? If the protection of child life is to be considered, let the law be changed to make proper provision.

Proper provision means the proper policing of the auditorium. Make a law requiring the presence of a matron or special officer in the case of a small house. Call for more than one officer, if more than one be needed, but provide protection through cool-headed house officials.

We are familiar with one neighborhood house where the average attendance at the first night show is more than fifty per cent unattended children. There is a special officer who does nothing but patrol the side aisles. If there is a dispute about seats his word settles it or the offenders find themselves in the fire alley. His word is absolute law. If there came a panic and he told the youngsters to go out in order they would. They are used to obedience. Probably they obey him more readily than they would their parents.

The evening show starts at seven o'clock. Most adult members of the family do not reach home much before that hour. To discriminate against the unescorted children would be to deprive them of their amusement. It is against the law, but so thoroughly within the spirit of the law that there is no police interference.

Managers Cannot Ask For Affidavit Blanks

Why not a move to legalize that condition instead of putting the manager in the position of an habitual lawbreaker?

There is another, and somewhat larger house, where the manager rigidly enforces the law. No child passes the door unless under escort. And still the attendance is about forty per cent children under sixteen. A man comes in with two or three children. Nine times out of ten the children breathe a hurried "Thanks, mister" and seek their own seats. The manager cannot require each patron to make affidavit that all the children are his own.

The letter of the law is obeyed and yet the result is the same.

Right now is the time to make concerted effort to change the law. In some cities this already has been done and the matron has proven an excellent substitute for the missing parents. Why not extend this practice and replace an archaic law with a modern statute that meets present day conditions? Now is the time to do it, while the law is fresh in mind. Let it drop back into the darkness of unenforcement and it is still there, to be dragged out again whenever occasion suggests. Even the original purpose of the law has been forgotten. Why not wipe it out, now?

And in face of clear facts, the legislatures of four or five states have prospective bills ready to bring in.

Why perpetuate an atrocity?

High Hat Hoofing

AN Oriental scene from Metro-Goldwyn-Mayer's, "Mr. Wu," with Renee Adoree and Ralph Forbes.

GRACEFUL Frances Lee, the Wampas star and leading lady in Educational Bobby Vernon comedies, in a tricky costume and a typical pose.

IRENE RICH again with Warner Brothers who is soon to appear in "The Climbers" by Clyde Fitch.

POLAN BANKS, the young author of "Black Ivory," which Warner Brothers is going to make into a picture.

E. W. HAMMONS, President of Educational Film Exchange, at his desk in New York.

SHOWING Art Gobel and Alvin Knechtel (left), the famous stunt photographer who has just signed up with First National.

Folks You Know

EDNA MARION, Gladys Harvey, and Rose Lane, three Christie girls, as hoboes. (Left.)

JACK MULHALL and Colleen Moore in First National's "Orchids and Ermine."

CARL DANE, featured in Metro-Goldwyn-Mayer's, "Red, White and Blue," makes friends with the hunter and the hunted.

"SOONER," the Christie Comedy dog, has adopted two guinea pigs and a white rat. Neal Burns and Edna Marion are duly interested.

RENEE ADOREE who made "The Big Parade" for Metro-Goldwyn-Mayer, which on January 24th played its 62nd week on Broadway.

COLONEL TIM McCOY of Metro-Goldwyn-Mayer's drama, "Winners of the Wilderness," with Joan Crawford.

ONE of the intense moments in Herbert Brenon's "Beau Geste" for Paramount, with Noah Beery in a featured role.

DOROTHY ARZNER, who is the first woman to direct a picture for Paramount. It is titled, "Fashions for Women."

REGINALD DENNY as a speed king in his own story, "Fast and Furious," which Melville Browne is directing for Universal.

Picture Events

"ROXY" (Samuel L. Rothafel) at his new theatre studies the plans with Clark Robinson, the art director.

A LOVELY lot of dolls including Joan Crawford, the charming Metro-Goldwyn-Mayer star, in the center.

LAURA LA PLANTE, starring in the "Cat and the Canary" at Universal City, pauses for a chat with her new husband, William Seiter, who is to direct Reginald Denny's next picture.

Left, King Vidor, the director. Above, Karl Dane and Tom O'Brien. The leading lady is Renee Adoree.

"The Big Parade"

THE last remaining motion picture record has been broken by "The Big Parade" at the Astor Theatre. On January 24 this Metro-Goldwyn-Mayer production celebrated the longest run of any motion picture ever presented in a Broadway theatre. In the sixty-two weeks this picture has been at the Astor it has been seen by twice as many people as any other big photoplay and has grossed three times the money of any previous picture during its New York run, which makes this three-fold record of unusual interest. The end of the run is not yet in sight and "The Big Parade" probably will continue throughout the Spring.

Rest—at last. One of the realistic scenes of the big show that participants will recognize.

A tug of war in a real war with anxious doughboys looking on and applauding.

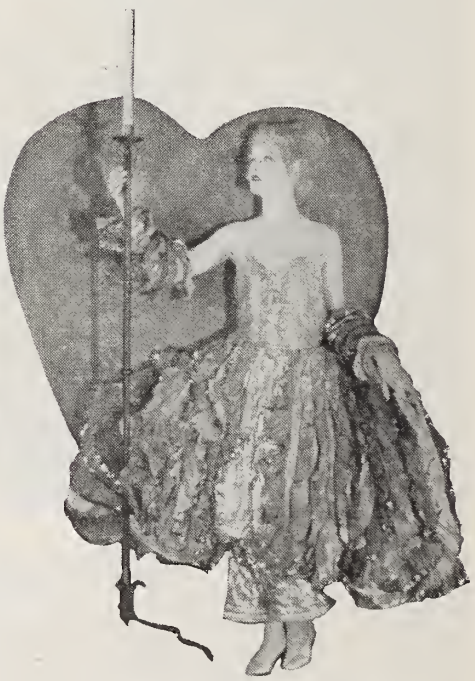
PAULINE STARKE, playing the feminine lead in "Women Love Diamonds" for Metro-Goldwyn-Mayer, exhibits something unique in umbrella handles.

RIN-TIN-TIN, Warner Bros. dog star now ploying in "Hills of Kentucky," takes a St. Valentine's Day pose with his soul mate, **Nannettee.**

JEAN HERSHOLT in the Universal-Jewel, "The Deacon," takes the pot with a royal heart flush.

DOROTHY SEBASTIAN (left), playing for Metro-Goldwyn-Mayer in "The Show," starring John Gilbert.

CAPTAIN ARIEL VARGES, chief cameraman of the International News Reel's far Eastern Bureau, is the only cinematographer with the Chinese army (Above).



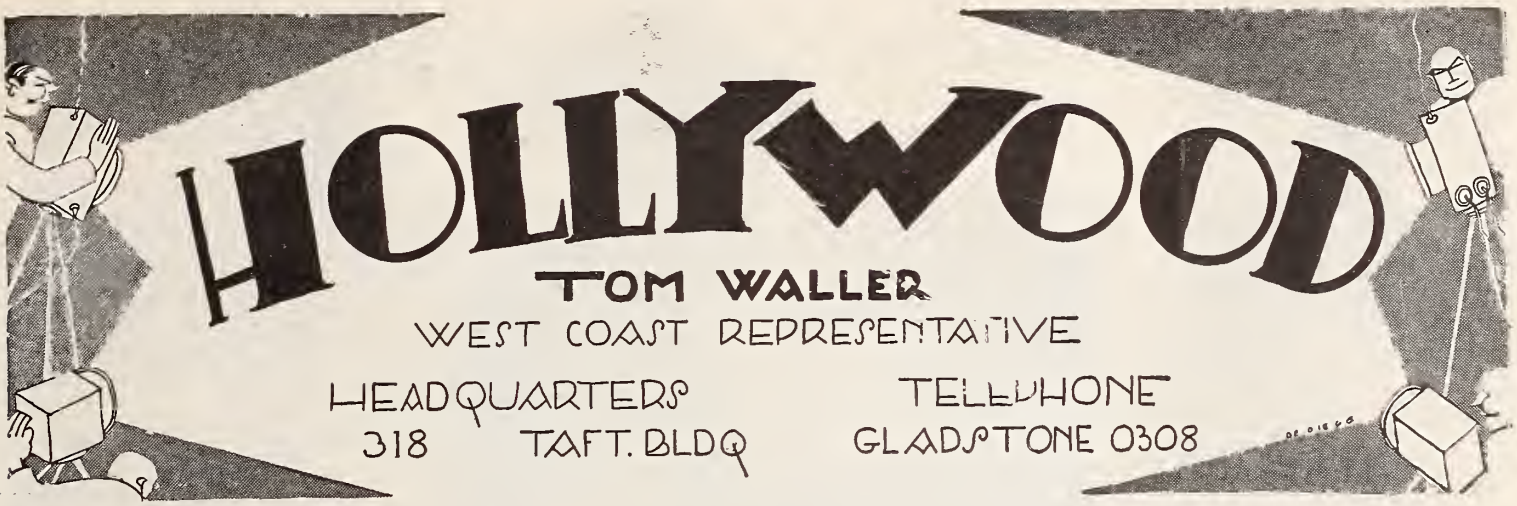
HOW'S this for a Valentine? Myrna Loy is Monte Blue's leading lady in "Bitter Apples" for Warner Brothers.

Hearts are Trumps

CULLEN LANDIS, as a fire-fighter in Gotham's big production "Heroes of the Night."

W. C. FIELDS playing in "The Potters" for Paramount uses an automatic movie camera to film his director, Fred Newmeyer, with Mary Alden looking on. The picure is taken by Pathe.

MADGE BELLAMY, the charming Fox player who is reported to be soon coming to New York to play in a new picture.



Broadway Better Look to Its Laurels

Within the past week two large legitimate theatres have opened their doors right in the heart of Hollywood. Both of these are million dollar propositions. Right in the same locality is being erected the $1,500,000 Warner building with offices and stores and a film theatre of 3,000 seats.

A few blocks away, it has just become known, another site has been selected for a two million dollar outdoor theatre of Greek architecture.

In all, within the next few months, Hollywood will have within its own boundaries about twenty-two theatres, the greater percentage of which will cater exclusively to films and prologues.

The Hollywood population, according to figures obtained by The World at the Chamber of Commerce numbers 145,000 residents.

Fox Opens Hospital At Hollywood Studio

A new hospital of four wards has just been opened at Fox Films Studios in Hollywood, with a surgeon and staff on continuous duty. The hospital is on the east lot near the three recently completed new stages. It is equipped with the very latest in emergency surgical appliances.

Dr. Kahn is chief of the industrial surgery staff of the Good Samaritan Hospital. Dr. Skaletar served as resident physician at St. Vincent's.

Gets New Part

Lilyan Tashman has just been given an important role in Paramount's "Evening Clothes."

Columbia Not to Amalgamate Says Cohn: Plan Rapid Progresss

Starring For Fox

Olive Borden, the lovely Fox star, soon to make "The Joy Girl."

Loew Quits Coast

Marcus Loew, Louis B. Mayer and their families, also Arthur Loew and Ludwig L. Lawrence, foreign representatives, left Hollywood this week. Mr. and Mrs. Loew and Mrs. Mayer and daughters will stop at Palm Beach where they plan to spend a week. Mr. Mayer, Arthur Loew and Ludwig Lawrence are heading straight for New York where Mayer will confer with Nicholes and Schenck.

Decide on Title

F. B. O. this week finally titled its story on Elkdom, which is now in production, "Moulders of Men." Conway Tearle and Margaret Morris are featured. Ralph Ince is directing.

Launch New Program For 1927-28 Consisting of Thirty-six Features and Four Big Specials

WHILE gathering material on "The Wreck" we learned from Harry Cohn, Columbia's vice-president in charge of production, that President Joe Brandt's many predictions in New York for Columbia are commencing to be fulfilled right out here in the Gower Street studios of the company. There will be thirty-six features and four specials to be made under Columbia's 1927-28 banner, twelve more than the present season's output.

The new program will be launched on March 1st. The fact that it is the most ambitious is almost minimized when we learn that by that time Cohn will have completed plans and the construction of a new stage occupying, he told us, 20,000 square feet of floor space.

The present stage covers over 18,000 square feet and this dimension is considered large in this neighborhood. Right in line with developments which will cause not only this vicinity but the film industry to oil its spectacles and not be surprised if they find Brandt and Cohn taking over the Beverly Hills Hotel for a Columbia Hall of Fame is the word that Columbia has already under actual contract fourteen players to handle important roles in the 1927-28 product.

Details on the above will later be coming from Columbia's New York office, Cohn told us. Overhearing him talk about the new stage caused us to inquire about the necessity for it and to get full in the face data that diverted us from "The Wreck."

And Columbia is not doing all of this because it is considering any merger proposition, Cohn assured us. Between showing cops how they should smell for liquor in a cabaret raid and telling Alberta Vaugh and Eugene O'Brien, who, incidentally, are in the midst of their first Columbia picture, how to hide under a table, Columbia's coast boss told us something else: That Columbia contrary to all printed rumors is not going to amalgamate with Chadwick and Sax and that Columbia is posthasting along a road that opens into a boulevard accommodating filmdom's largest houses. Cohn expressed the confidence that Columbia will not stop until it can call its own one of those flagpoled domiciles a few doors away from the Zukor estate.

Columbia has gotten considerable of its 1926-27 product on the screens of many worthwhile first-run houses. Right out here they have held the screen of Publix's big Los Angeles' Metropolitan at least twice during the last twelve months. That "The Wreck" may be similarly honored may be assumed by the phrase of praise credited as coming from Frank L. Newman, director general of the Metropolitan.

(Continued on page 344)

Columbia Prepares For Great Advance

SHIRLEY MASON and Malcolm MacGregor in "The Wreck," discuss something of great moment.

Scenes From "The Wreck"

"The Wreck"

"THE WRECK" is the second of a series of five pictures which Shirley Mason is making for Columbia. Miss Mason is so extremely popular with the public and her work so meritorious, that this picture is already set down as a great success.

"The Wreck" was directed by W. James Craft. Malcolm MacGregor has the principal masculine role and there is a strong supporting cast.

Harry Cohn, the dynamic chief of Columbia production, watched every shot and with these advantages, "The Wreck" is considered certain to arouse public approval wherever it is shown.

DIRECTOR Craft gets striking realism into a police station scene. You know the detective and the matron without a moment's doubt.

THIS seems to be on the road to recovery and "The Wreck" evidently isn't fatal.

Who's Who In "The Wreck"

The Star *Director* *Cameraman* *The Extra*

SHIRLEY MASON

"THE WRECK" marks the second of a series of five pictures which Shirley Mason is contracted to make for Columbia. Box office reports say that her first, "Sweet Rosie O'Grady," is more than holding its own. From the standpoint of cold cashier values this writer will say that her work in "The Wreck" will be almost, if not equally as much appreciated as that in her first Columbia picture.

Miss Mason is just now experiencing an intermission in her work for Columbia. As has been broadcast to the trade, she is in the midst of a big role in Douglas MacLean's "Let It Rain." She was on the MacLean lot when we looked for her.

A theatrical career that started when she was about three years of age resulted in Miss Mason folding up her swaddling clothes and appearing before the camera for the first time when she was just eleven. At fifteen they say she was playing "grown-up" roles with the zest of a mature woman so that the meanest guess as to her age today could not possibly do her any harm.

We will say that Miss Mason is certainly unusually active these days. She gets home some time after six and she is away again before the sun gets a chance to do her justice the next morning.

Anyway Miss Mason, who everyone out here, at least, knows is the sister of Viola Dana, and is one of the smallest ingenues in pictures.

W. JAMES CRAFT

AFTER a period of eight consecutive years devoted to directing westerns and serials W. James Craft on the eve of launching his first directorial effort on a melodrama has been signed to a five-year contract to repeat his latest efforts for Columbia Pictures Corporation. Witnessing even the projection of a rough print of "The Wreck" would convince an authority that Craft all along had been schooled in bringing this type of story to the screen.

Craft, who until about a year ago directed Hoot Gibson in practically all of his western successes for Universal, has really been in the picture game since 1910. He was initiated in the old Kalem Company not with a megaphone but with a crank handle.

As the result Craft believes that an ex-cameraman with an ability to direct is afforded the opportunity by his early experiences of hitting on all six in successfully megaphoning any type of picture to the screen. Craft says this without any conceit. His eye is too bright and his experience too long for any of that kind of material in his make-up. He simply gives this reason:

"Being an ex-cameraman is of the greatest value to a director since it gives him the practical experience of dealing technically with angles and composition, so all-important in the making of a worthwhile production."

The interior shots during production work required eighteen sets on the Columbia lot.

NORBERT BRODIN

AS a matter of fact Norbert Brodin did not actually turn the crank during the "shooting" period on "The Wreck." The reason why, Harry Cohen tells us, is because Brodin has been elevated to what might be described in other circles as "Doctor" of Columbia's Cameramen.

Another precedent for Gower street and Columbia is thus established with Cohn tendering Brodin highest honors of any lot—the degree of superintendent of photography.

Thus Brodin now has the job of deciding who's who at the crank handle when it comes to making a Columbia picture. This is another move in the direction of departmental work in Hollywood observed by the biggest producers. And because of it and the fact that it just becomes known Brodin realized this elevation shortly prior to production work on "The Wreck," and because "The Wreck" is the first Columbia picture to be surgerized in these columns, we are giving readers a chance to learn something about Columbia's new Boss of the Lens.

The boys who did the grinding on "The Wreck" are Kenneth Greene, Bob Plank and J. O. Taylor. Panchromatic film was used all through the shooting. One of J. G. Bachmann's cameramen told all about the highlights of panchromatic a few weeks ago in this column.

Brodin could fill this column with pictures he has photographed. Most notable of these are: "The Sea Hawk," "Winds of Chance," "Black Oxen" and "The Lone Wolf."

POLLY ANN YOUNG

POLLY ANN YOUNG'S ambition is the hope for the kind of a break her sister Betty Jane got recently on the Paramount lot. A year ago Betty was an extra and today she is Eddie Cantor's leading lady.

Today Polly is an extra but she is geting off to an excellent start. First of all she's got what might be called a berth on the Columbia lot because she has appeared not only in that company's "The Wreck" but also "Pleasure Before Business," "Poor Girls" and "The Romantic Age."

It is a tough job for the little extra girl to become even sufficiently known to be summoned by a company for another picture after she has already received her stipend for her appearance in one. There are hundreds of girls "on call" and for some the telephone jingles just often enough to provide the sandwich and cup of coffee.

In Polly's case, however, things are different. She has first of all her sister's elevation for her own goal. And she has her sister's experience in acquiring a leading ladyship to guide her.

Best of all Polly has gotten in a studio where constant work proves that she is being watched. After all this means that little Polly has successfully bounded over the toughest bumps in what is the toughest profession at this particular stage of the game.

Many a girl with no more talent and much less beauty has stepped from the ranks of extras and it would be no surprise if Polly Ann did likewise.

Shirley Mason And Her Columbia Colleagues

Harrison Ford
(Metropolitan)

"The Nervous Wreck"
"Rubber Tires"
"No Control"
"The Night Bride"

Harrison Ford — *An Actor Who Is Humble In Success*

By TOM WALLER
West Coast Representative

AN actor for twelve years who has been featured opposite more female stars than any contemporary we can now think of would be considered quite unusual if he were heard to make a statement that he did not think himself actually "discovered" until the twelfth year of a vast and profitable experience. That, however, is the way in which Harrison Ford went on record to us in his dressing room in the Metropolitan Studios just the other day.

We had found it literally necessary to coax from Ford a few highlights in his numerous appearances before the camera which might be entered as exclusive in this issue of *Moving Picture World*.

Then out of a clear sky in the little dressing room, although it was pouring its heaviest outside, Mr. Ford told us that he felt his most worthwhile effort, the one which he liked the most and the one which gives him his greatest opportunity to display his wares as a leading man, came to him not in 1914 when he first commenced to strut before the camera but in March 1926.

Ford was about to let it go at that. In fact he is an unusually quiet sort and though his hair is well groomed it gistens not from the use of any hirsute balm or vaseline.

We had to tell Ford that years of newspapering about police headquarters and supreme courts made our mild-mannered and awe-strickened exterior just painful affectation and that we would lapse back into the good old blunt way of "firing" questions unless he came through with his story.

Ford thereupon set down very firmly the small preserve jar from which he was drinking his coffee. He had gallantly insisted upon our taking the one tin cup in the place which boasted a handle. He had given us the pick of the buns and had been extremely apprehensive for fear of any of the sandwiches possessing a mouldy exterior. All of this had tended to cramp up both of us mentally as well as physically. Then the niceties ceased and we proceeded to get at the root of what had happened in 1926.

"Al Christie really gave me my start last March when he picked me for his farce comedy, 'The Nervous Wreck.' In that picture I have a chance to show what I can do. Before then I was more or less in the rut of appearing in nice roles opposite nice ladies."

Ford then emptied the preserve jar and proceeded to tackle another bun.

We found that by "start in 1926" Ford meant that ever since he finished work in "The Nervous Wreck" he has been getting farce leads similar to this one.

He likes that type of role so well that Producers Distributing Company realized that Ford as a free lance was a dangerous proposition so they signed him up to a long term contract.

Since the Christie special Ford has captured more of what he considers the best roles of his career. A few of these pictures in which he waxes farcical are DeMille's "Rubber Tires," "Almost a Lady" and "The Night Bride." In the last two Metropolitan productions he plays opposite Marie Prevost. We should say about "The Night Bride" that he IS playing opposite Marie Prevost since work on that picture just started.

The contract that has followed Ford on the Metropolitan since "The Nervous Wreck" has established for him a kind of precedent. They don't list him any more as just the straight leading man type. His name is in another part of the Metropolitan files now. It is true that his winning personality is the same, as are his five feet ten, 155 pounds, brown hair and brown eyes. All of these essentials were necessary for his original classification. But now, even though his physique hasn't changed the slightest and his hat band hasn't been elongated a fraction of an inch, Ford, since "The Nervous Wreck," has just stepped into that circle so coveted in Hollywood and proximity to the final target being shot at by so many excellent actors. He is now known as "a comedian of the higher type.

As such a comedian Ford is moving rapidly. He feels that since 1926 he has covered more worthwhile territory in the land of real fame than at any other time. So far those who maneuver the checker board and can practically tell how the game is going to wind up are concerned, Ford is going to hit the mark before the close of 1927. In other words sharp-eyed outsiders don't have to be on the inside of Metropolitan's well-walled enclosure for a very long time before they get a line on who's who, and who isn't going to be who, and who is slated for the big who. Ford is headed for a share of moviedom's figurative sky, unless the oldest citizen's "unless all signs fail" fails.

Ford, in all of his twelve years as an actor, hasn't been out of work for any particular stretch of time longer than four months. This period occurred only once and was the cause of his own selection. Everyone knows that in itself speaks volumes for a man who has been a free lance during most of his career—especially the career of an actor. And free lancing when he has free lanced has been also of his own volition, the record shows. Because, Ford still has among other things the remnants of an executed five-year contract with Famous.

Ask any of the many directors who have megaphoned Ford and they will give you one of the reasons. There is no hesitancy about their telling you that not only is Ford "A damn good actor" but that he is never a minute late on the set where his picture is being made.

There are a number of other reasons. Ford has a great library in his home here. It includes many first editions. Libraries are common enough in homes where people can afford them. But Ford hasn't his for interior decorative purposes. Talk to him in his dressing room or while he is hurrying out through the rain to get to his set on the dot—even if he gets there to be stalled by a couple of belated extras—and you'll know that Ford uses his library.

Another thing about Ford and one characteristic which makes a success of a man in any line of business is the fact that they talk about him in the right way. And "they" in this case mean the people about a lot who many persons in Ford's status would be inclined to frown upon or utterly ignore. The little fellow as well as the big fellow knows that Ford's friendship gives him more than a handshake or a "Howdy, Pal!"

When Ford says "Pal" he says it in the voice of the average Hollywoodian. It starts on high and ends low. But "low" with Ford doesn't mean the "Stop" signal. It means the lowering of his right hand to his pocket—if the "Pal" needs the last payment for his car or a series of "coffies." And at the same time the recipient doesn't leave with a smirk and the satisfaction of having squeezed a soft heart. If he should, he learns that Ford can only be burned once and that the burn means for the burner gain at the greatest loss—the loss of a worthwhile friend. And as to such burnings Ford wouldn't be where he is if he were—charred.

The Narrative Of A Striking Career

Hays Silent On Hollywood Winter Visit

Will Hays has been in Hollywood just a week and no statement has been forthcoming from him on any subject of interest to the film industry.

At the office of the Association of Motion Picture Producers, Fred Beetson, secretary of the organization, said that Mr. Hays' visit was just on routine matters and that if any statements were issued before he returned to New York, which will be within the next two weeks, they will probably incorporate nothing more than matters characteristic of Mr. Hays on such a trip.

The president of the Motion Picture Producers and Distributors visits Hollywood in January and July of each year. He has made these trips a part of his policy since he entered his office four years ago. Mr. Hays, during the past week, has been seen visiting several of the studios out here. It was reiterated at the West Coast headquarters of the Producers Association that Hays would probably maintain his closed-mouthed attitude on the present status of Charlie Chaplin.

Clara Bow Starts

Clara Bow's new starring vehicle "Rough House Rosie" went into production at the Paramount lot this week.

The Family Mix

Tom Mix greeting his parents, Mr. and Mrs. E. E. Mix, of Du Bois, Pa., who visited him recently in Hollywood.

Adapts Stage Play

Edward T. Loew, Jr., is now adapting "In Old Kentucky" from the stage play by Charles Dazey. It is expected this picture will go into production early in the spring.

Arthur Is Signed

George K. Arthur, British actor, has signed a new contract with M. G. M. Arthur has already worked on the Culver City lot for the past two years. At the same time Lionel Barrymore was placed under a new contract.

First National to Have World's Largest Studio

Within a little over a month the First National Studios at Burbank will be accommodating two additional film stages, each with about 50,000 square feet of floor space. The expenditure of $200,000.00 for this work is one of the first official moves Richard A. Rowland, president of First National, has made since his arrival in Hollywood over a week ago.

With these new stages First National will unquestionably have the largest studio in the world. The present four huge stages are said already to have placed First National in the lead for floor space in Hollywood.

Mr. Rowland this week is quoted as having said in Burbank:

"We are very elated over the results obtained at the new plant, since concentrating our production here, by John McCormick, general manager of West Coast production and M. C. Levee, general executive manager.

"The first of February will see eight productions at work on the lot, including two superspecials, 'The Patent Leather Kid,' starring Richard Barthelmess, and 'The Tender Hour,' George Fitzmaurice's first picture under his new contract featuring Ben Lyon, Billie Dove and Alec B. Francis."

Columbia Plans No Amalgamation

(Continued from page 339)

"'The Wreck' is the fastest and best picture Columbia ever made."

That's what they quote Newman as saying after previewing the rough print which we saw the other day. And by "fastest" Newman meant, we would say from our own observation, a picture that doesn't know what a lag means.

The story is an original by Dorothy Howell. Miss Howell doesn't just write stories. From what we have heard about her in our comparatively short time away from New York, Miss Howell can and does quite frequently supervise her own stories in the process of their physical adaptation to the screen. Furthermore she can pick costumes and casts. And still, she is perfectly at home in the cutting and editing room. Last but not least, she knows how to make a title sound prettily upon the box office's big ear. They say that Miss Howell, an attractive titian blond with all other characteristics in attune with her hair that would qualify her for a position before the camera, was for six years, prior to her three years' association with Columbia, secretary to Irving Thalberg, youthful Metro-Goldwyn-Mayer wizard. After we had met her, Bill Branch, one of Harry Cohn's energetic bowers, whispered: "She's the Female Irving Thalberg."

Needless to say Miss Howell is going to play an important part in Columbia's all-round events for 1927-28. We would say for her also that she is a "Female Harry Cohn" since Cohn can and actually does most of the things accredited to her, and a few more.

"The Wreck," incidentally, is Director W. James Craft's first picture for Columbia and first pictorial effort in the field of melodrama. He made excellent use of Miss Howell's fast moving story, transferring it to the screen with a verve that should bring him special attention for a well-knit, suspenseful story when the finished product is flashed in its six reels before critics on its general release date, February 1.

The picture possesses not only a climax but an ante climax. Both of these are scenes of actual wrecks, one a train collision and the other a car leaping over a steep incline.

The train wreck was an exterior sequence which Director Craft had to take his company to Mohave, a few miles from here, to shoot. On the screen the effect of two long trains telescoping into each other is realized. Several obsolete cars were actually burned on the tracks at Mohave while this stirring scene was being filmed. This sequence appears early in the footage. It is the termination of a foolish marriage and at the same time escape from an unjust prison sentence for Shirley Mason who portrays the role of Ann. But it is only the beginning of equally speedy action resultant in the climax when Shirley drives her desparado and thieving husband over a cliff and wins the wealthy man whose ill-suited mate was killed in the train wreck and whose death resulted in unique circumstances spelling Shirley's salvation.

The famous Mullholland Drive, one of Hollywood's serpentine heights, furnishes the locale for the auto race. High priced Packards are seen to swerve around sharp corners in this dizzy altitude without regard for either occupants or material cost.

Malcolm McGregor, as Robert Brooks, plays opposite Miss Mason. Francis McDonald essays the role of Joe Boyle, the felon who, in the opening sequence, plants the stolen jewels on Ann from which incident the story gains its impetus. Also prominently cast are Frances Raymond, Brook's mother and James Bradbury, Jr., as Pete Vinci, Boyle's pal.

"Czar Of Pictures" Noncommittal On Coast

Lasky Lauds Short Runs As Better Policy

In his first official statement since arriving on the Paramount Hollywood lot, Jesse L. Lasky, first vice-president and production chief of Famous-Players-Lasky, declares in part:

"The motion picture which holds the attention of the public from two to seven days is the absolute foundation upon which the film industry is built.

"That is the type of picture upon which Paramount will concentrate its production activity during the coming year. The road shows are, of course, extremely important, as we have attested by preparing eight huge productions which come into this class.

"Public demand also makes it imperative that we prepare a number of long run special productions. A number of exhibitors have built and are continuing to maintain theatres adaptable to this type of motion picture presentation.

"But it is the starring vehicles and feature productions which go into every theatre and change after a few days, which will command our greatest future attention."

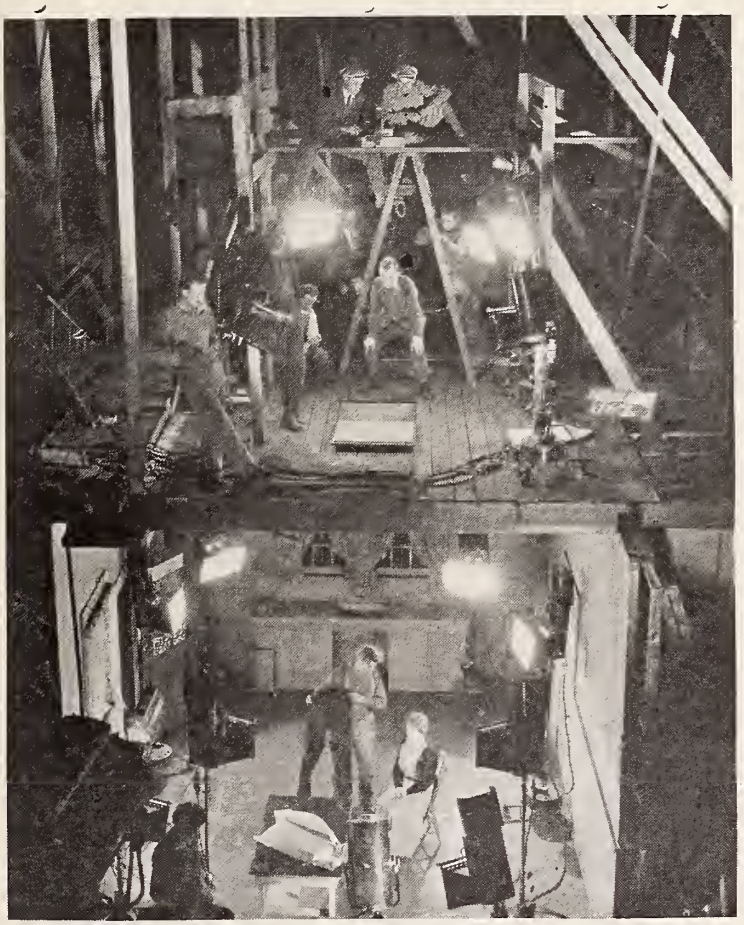
Once An Extra, Paula Howard Now Featured

An "extra" yesterday and a featured player today.

Paula Howard, pretty Hollywood school girl, who made her debut in the motion picture industry a few short months ago has been signed to a contract by Nils Olaf Chrisander for an important part in his forth-coming production for Metropolitan Pictures, "The Heart Thief." Chrisander, former director-general of the UFA organization in Germany and now under contract to Cecil B. De Mille discerned screen possibilities in Miss Howard as a type and after the formality of a screen test handed her her first contract as a featured player.

Chrisander, who has the reputation of being a maker of stars, predicts a brilliant future for the former Hollywood school girl. Incidentally he is the first foreign director to discover starring material in an unknown American player. Joseph Schildkraut and Lya De Putti have the leading roles in "The Heart Thief." Miss Howard plays the part of Miss De Putti's rival for the love of Schildkraut in the picture.

How Studio Tricks Are Made



How a trick shot was made for "Long Pants," the new Langdon laugh epic for First National. Top scene—Elgin Lessley, chief cinematographer; Frank Capra, director; Center—Harry Langdon; Bottom—Alan Roscoe and Gladys Rockville.

Johnnie Hines Persuades Lion To Dig For Food and Cameras

BETTING a cat to climb a tree is easy enough for a director but persuading a caged lion to effect his escape by tunneling a hole in a pile of sand is another matter.

Johnnie Hines bucked up against the latter condition this week while shooting one of the final sequences of his next picture, "All Aboard." Johnnie personally directed this scene. He ordered a big van containing the lion moved up to the cage which had been erected on a set in the Tech-Art studio.

The cage will look substantial enough on the screen but as a matter of fact its bars were not only of wood but many of them were sawed off so that camera lenses could spy upon every bit of action going on inside.

The sun arcs were shining their brightest on the cage when the King of Beasts stepped into his new home. Fully fifty persons, mostly members of the cast and studio employees, were gathered about the bars, each with his eye on some vantage point above the floor to be instantly utilized should the lion decide to shatter the wooden bars.

The lion, however, went right over to the sand heap and commenced to dig. He took his actor job so seriously that he sprayed sand into several of the cameras practically ruining the delicate mechanism. Hines, however, in his excitement and elation for the dramatic possibilities of the lion, yelled at the top of his lungs for the surviving cameras to grind away. Finally when the lion was almost buried in the heap of sand and had secured the raw steak which was his remuneration for his bit of camera work, Charlie Burr, of the Burr and Hines enterprise, turned to the writer, exclaiming:

"It cost me a thousand bucks to get that lion here. I could have rented many moth-eaten lions for a couple of hundred dollars. I will say, though, that this beast is one of the quickest performers I have ever 'hired.'"

Hollywood Pays Its Respects to Carl Laemmle

Carl Laemmle's sixtieth birthday has just passed but some five hundred representatives of the film industry and business world out here still remember the cake with the sixty candles which greeted them when they entered the reception at the Biltmore Hotel on the night of January 17th.

Rupert Hughes acted as toastmaster while Douglas Fairbanks and Mary Pickford, who made her first picture for the old Universal Company, were seated near the Universal president.

One of the novel events of the evening was what was described as being a replica of a nickelodeon, said to have been Laemmle's first theatre in Chicago.

Mary Pickford's first picture, in which she shared honors with King Baggot, was projected as an additional novelty.

Among those present were Marcus Loew, Jesse Lasky, Alexander Pantages, Hal Roach, Joseph Schenck, B. P. Schulberg, Irving Thalberg, Erich Von Stroheim, Will Hays, Al Christie, Jack Dempsey, Samuel Goldwyn, A. P. Giannini and Donald Ogden Stewart.

Denney Is Ill

Following a sudden attack of illness while working this week on some of the final sequences in his production "Fast and Furious" Reginald Denney was taken from Universal City to his home. There it was found he was suffering from appendicitis. Production work on the picture has been shelved pending Denny's recovery.

Kane Gets Contract

Maurice Kains whose interview with Moving Picture World appeared in the "extra column" on the section devoted to "Tell It to the Marines," which appeared in this publication several months ago, has, as we predicted, at the time, stepped out of the extra ranks. Kains is now the proud possessor of an M. G. M. contract.

Lasky For Short Runs—Laemmle Honored

Film Expo To Open On Coast On March 7th

Plans are well under way for the launching of the first progress exposition of the film industry which has even taken place on the west coast. This will open at the Ambassador auditorium on March 7th, closing March 12th.

It is said that the project is sponsored by leading firms and individuals allied with the film industry and that its chief object is to interest the general public as well as those actively engaged in filmdom.

Screen stars will officiate at the booths where equipment, and costumes used in the making of pictures will be on exhibition. The exhibition will serve to introduce new methods in color photography, the latest talking picture direction, moving picture cameras for amateurs and numerous other innovations in the picture world.

Niblo To Preside

Fred Niblo will be master of ceremonies at the Wampus Ball at the Ambassador auditorium on February 17th. He will introduce on that occasion the thirteen Baby stars selected by the Wampus for 1927. Charlie Murray, comedian, will be master of laughs, Lew Cody will be master of ladies.

The Duncan sisters will be one of the big attractions on what is shaping up to be one of the most elaborate programs of entertainment ever staged by the west coast publicists.

Sennett to Make a Play on Big Swim

One of Mack Sennett's releases a month or so from now will be a burlesque on the Catalina Channel Swim which has caused seventeen year old George Young the winner to undergo so many film tests the past week.

We now learn that Sennett had selected one of the women entrants to represent his studio, and that a Sennett camera photographed all her activities while she was in the swim. More important than the news of this particular two-reeler, however, is the fact that Sennett, for the first time in several years, is turning his hand to feature length comedies. The first will be a war story based on Johnny Burke's "Dirty Work." Burke himself will appear in the picture. Its title was one which Burke used for a soldier monologue famous on the vaudeville stage.

★ Studio Row ★

BEN HECHT, author of "The Underworld," which will be produced by Famous-Players-Lasky, was this week signed to a year's contract during which time he will write original stories for Paramount.

* * *

ERNEST TORRENCE whose free lance career started with the role of "Peter" in De Mille's "King of Kings" will support John Gilbert in Metro-Goldwyn-Mayers "Twelve Miles Out."

* * *

FIRST interior shots on "Wings" were made this week on the Paramount lot by Director William Wellman. The five months previous this Paramount special has been in production were devoted by the cast to exterior work, much of which was accomplished at San Antonio, Texas.

* * *

KENNETH HARLAN has been signed by Universal to play opposite Betty Compson in "Cheating Cheaters," which Edwin Laemmle will direct.

* * *

IRENE RICH'S next vehicle for Warner Bros. has just gone into production in the studios here. Paul Stein is directing.

* * *

IN the middle of February Alexander Corda, former UFA director will start work on his first picture for First National, titled "The Stolen Bride," from an original story by Carey Wilson.

* * *

TROY BARNES of musical comedy fame has been assigned an important role in "The Branding Iron" which Reginald Barker is directing for Metro-Goldwyn-Mayer.

* * *

THE SKY CALL" which will be the last of F. B. O.'s Gold Bond special on the 1926-27 schedule will probably get under way at the studio within the next two weeks.

* * *

ACCORDING to the Hollywood police George O'Brien's valet has confessed to purloining heirlooms of the O'Brien family possessed by the Fox star, vauled at several thousands of dollars.

* * *

LOUISE LORRAINE who is starred in Tim McCoy's recently completed "Winners of the Wilderness" has been given a new contract by Metro-Goldwyn-Mayer.

* * *

RALPH SIPPERLY, Fox contract player, has been given an important comedy role in "Carmen" which director Raoul Walsh will get under way on the Fox lot. This picture, according to the present schedule will be the first thing which Victor McLaglen will appear in since "What Price Glory."

* * *

LOUIS WOLHEIM will play one of the big roles in "Two Arabian Nights" which is soon to go in production at the Pickford-Fairbanks Studio as a United Artist special.

* * *

"GRANDMA BERNLEY LEARNS HER LETTERS" is the title of John Ford's next picture for Fox. Johnstone is doing the continuity.

* * *

ELLIOTT CLAWSON, scenarist, has signed a contract with Metro-Goldwyn-Mayer.

* * *

MONTY BRICE has been assigned to direct Wallace Beery's first starring vehicle for Paramount, "Fireman Save My Child."

* * *

"MLLE JOCKEY," Bebe Daniels' next starring picture for Famour Players-Lasky, will go into production February 1st, under the direction of Clarence Badger.

* * *

WALTER H. DOANE, general manager of Hal Roach studio is recuperating from a minor operation.

* * *

GLADYS UNGER, well known playright was added to Metro-Goldwyn-Mayer's scenario staff late this week.

Babe Ruth To Bat For First National Films

While Famous was negotiating for the screen appearance of George Young, King of long distance swimmers—Catalina Channel champion—First National was actually securing the signature of Babe Ruth, King of Swat, to co-star in a picture with Anna Q. Nilsson which goes into production at the Burbank studios on February 4th.

The securing of Ruth's signature was almost as ceremonious an affair as the signing of Dempsey and Tunney for their fistic combat.

Babe slipped away from a theatre in downtown Los Angeles to exhibit his scrawl before Richard Rowland, President of First National; John McCormick, general manager of west coast production; M. C. Levy, general executive manager; last but not least, Christie Walsh, Ruth's manager.

Marks Babe's Debut

Wood Gunning will produce the picture which will mark Babe Ruth's first big debut on the screen.

The production will be based on a story of Jerry Beaumont's, "Said With Soap." The picture, however, will be released under the title of "Babe Comes Home."

At this writing plans are being made to have the first Ruth picture one of the biggest productions on First National's 1927 schedule. The story will place Ruth in his own element.

Anna Q. Nilsson's role will take Babe away from his movie bat long enough to give the picture a nice touch of romance.

Sign Ann Christy As Christie Player

Ann Christy has just been signed up by Al Christie as Jimmie Adams' leading lady. Ann was an extra girl on the Christie lot until the other day when Pat Dowling tells us, Bobbie Vernon discovered her. Ann has been about studios for the past six months and her signing on the dotted line caused Dowling to exclaim, "At last there is a real Christy girl at the Christie studio."

Buys Magazine Yarn

First National has just purchased a Saturday Evening Post story titled "American Beauty" and also another called "The Heart of a Follies Girl." Billie Dove will be featured in both of these.

Jason Robards Working in Two Warner Films

Jason Robards, knee-deep in his featured role in "Hills of Kentucky," in which Warner Brothers star Rin-Tin-Tin, was obliged to move his make-up box to the "White Flannels" set. Robards is having a busy time commuting between the old Vitagraph lot, where scenes for the Rin-Tin-Tin picture are being shot, and the main studio where Lloyd Bacon is directing early scenes of "White Flannels."

In the latter picture, Louise Dresser appears in the leading feminine role, Warner Richmond is seen as Robards pal, Virginia Brown Faire plays the ingenue lead, and George Nichols is seen in a principal role, as Robard's father.

"Birds of Prey" A Columbia Film

"Birds of Prey," first of a series of four Columbia productions which will star Priscilla Dean, is based on the story of the same name written by George Bronson Howard.

"Birds of Prey" is a crook drama directed for Columbia by William Craft. The cast includes Hugh Allen, Gustav von Seyffertitz, Winifrid Landis, Sydney Bracy, Ben Hendricks, Jr., William Tooker and Fritz Becker.

Plummer Added To Warner Cast

Lincoln Plummer, well known for his work in short-reel comedies, has been added to the cast of "Matinee Ladies," Warner Bros.' feature, which Byron Haskins is directing. It has already been announced that May McAvoy would play the lead—with Malcolm McGregor in the leading male role, and Hedda Hopper and Charles Lane in important parts. Edward Clark and Harry Dittmar wrote the adaptation from an original story.

"Baby" Nearly Ready

Frank R. Strayer, Columbia's comedy director, is putting the finishing touches on "The Bachelor's Baby," an adaptation of "The Girl Who Smiles," based on the original story "Too Many Keys," by Garret E. Fort.

"A Million Bid"

Supporting Dolores Costello, the Warner Bros. star, in "A Million Bid," are Warner Oland, Charles Emmet Mack, Josef Swickard, Anders Randolf and John Miljan.

Seven February Releases On Metro-Goldwyn-Mayers' List

Dorothy Sebastian, in "The Show," for M.-G.-M., displays an enlargement of her necklace.

Monte Blue's Next

The cast of Warner's "The Brute," starring Monte Blue, has been augmented by the presence of Clyde Cook, Carroll Nye and Paul Nicholson. Irving Cummings is handling the megaphone.

"The Fire Brigade", Now Playing Broadway At $2.00 Top, Included; "Demi Bride" Presents Norma Shearer

METRO-GOLDWYN-MAYER'S strong February release schedule of seven pictures includes "The Fire Brigade," now playing to big business at the Central Theatre, Manhattan, at $2 top, "The Understanding Heart," Jack Conway's Cosmopolitan directorial vehicle adapted from Peter B. Kyne's story, and a new Norma Shearer special, "The Demi Bride," directed by Robert Z. Leonard.

"The Fire Brigade" is the second big picture of the new season to be released generally to exhibitors simultaneously with its featured Broadway presentation as "Tell It to the Marines," now packing the Embassy in New York, is released on January 29. This establishes somewhat of a precedent in trade circles. "The Fire Brigade," in its sixth week in New York, and playing to excellent business in other key cities, has been widely praised as the green screen epic of fire-fighting. It was directed by William Nigh, who is now making Lon Chaney's new picture, "Mr. Wu," and in its cast are Charles Ray, May McAvoy, Tom O'Brien, Eugenie Besserer, Warner P. Richmond, Bert Woodruff, Dan Mason and Holmes Herbert. Its release date is February 12.

Two pictures are down for release the week before this. "The Taxi Dancer," a fast-stepping story of jazz life adapted from the widely-serialized story of the same name, will be released on February 5, as will "Altars of Desire." "The Taxi Dancer" features Joan Crawford and Owen Moore under Harry Millard's direction, while "Altars of Desire" is a Mae Murray starring vehicle directed by Christy Cabanne, with Conway Tearle in the masculine lead.

Another February 12 release is "Women Love Diamonds," which Edmund Goulding directed from an original by himself, with Pauline Starke, Owen Moore and Lionel Barrymore in featured roles.

Norma Shearer will be seen in an entirely new type of role in "The Demi Bride," to be released on February 19. Robert Z. Leonard directed this photoplay from an original farcical story of French life written by F. Hugh Herbert and Florence Ryerson of the M.-G.-M. scenario department. Lew Cody plays opposite the star, while Carmel Myers and Lionel Belmore have featured roles.

A second February 19 release is "The Valley of Hell," a novel and colorful Western which was directed by Cliff Smith with Francis McDonald, a very popular actor for this type of role, in the leading role, Edna Murphy opposite him, and William Steele and Anita Garvin in the cast.

On February 26 "The Understanding Heart" will be released. This is an ambitious screen version of the famous novel by Peter B. Kyne, with a strong cast that includes Joan Crawford, one of the most promising young actresses in Hollywood; Carmel Myers, Ralph Bushman and Rockliffe Fellowes.

Who's Who In "Mr. Wu"

Mera Adoree, sister of Renee, visits the M.-G.-M. studios and is entertained by the star's successful efforts to emulate Anna May Wong in "Mr. Wu."

Tiffany Title

Tiffany Productions, Inc., announces that the production temporarily called "The Tiger" has been changed to "Cheaters." The cast includes Pat O'Malley, Helen Ferguson, George Hackathorne, Lawford Davidson, Claire McDowell, Helen Lynch, Heinie Conklin, Alphonze Ethier, Max Davidson, Edward Cecil and William O'Brien.

Craft Keeps Busy

William Craft, under contract to direct exclusively for Columbia, is busy with the cutting and editing of "Birds of Prey," a crook story starring Priscilla Dean.

Edwin Carewe Completes His "Resurrection"

The filming of " Resurrection," Inspiration-Edwin Carewe's production of Count Leo Tolstoy's classic novel, was completed this week.

Carewe and the members of the cast are back in Los Angeles. The Siberian snow scenes climaxing the story of Prince Dmitri's soul, lost and regained, were filmed at Truckee, Northern California.

The cast of "Resurrection" includes Rod LaRocque in the role of Prince Dmitri and Dolores del Rio as Katusha. Marc McDermott, Lawson Butt, Vera Lewis, Clarissa Selwynne, Nicholas Soussanin and Rita Carewe, daughter of the producer-director.

United Artists will release "Resurrection" in March.

"Poor Nut" to Start

Production on "The Poor Nut," which Jess Smith is to make for First National release, and which was slated to start January 15, has been postponed until early in February, according to an announcement from Smith, who is now in Hollywood completing arrangements for start of work. This picture will be filmed at Tech Art's western studios.

Miss Seddon Cast

Margaret Seddon has been added to the cast of "Matinee Ladies," May McAvoy's initial starring vehicle, under her new Warner Bros.' contract.

Churchill Ross, the youthful comedian in Universal's "The Collegians," is now on a long-term contract.

"The One Man Game" is the title of this, with Fred Humes the Universal Western star in the lead and in the saddle.

Four Fox February Releases Possess Box-Office Qualities

WITH only four feature productions scheduled for release in February, this list of Fox Films makes up in quality what it lacks in quantity, including exceptional box-office appeal.

In the short month line-up for release on the thirteenth, is "Marriage," by H. G. Wells.

Sharing importance with "Marriage" is the sensational novelty stage hit of New York, London and Paris, "The Monkey Talks." Critics were unanimous in proclaiming this Rene Fauchois' play as having far greater screen possibilities than it did as a legitimate production. The box-office value of "The Monkey Talks," which is released Feb. 27th, sticks out like the proverbial sore thumb.

"Ankles Preferred," released on Feb. 20th, could make a box-office go of it on its title alone. However, to supplement the title of this original by James Hamilton, Fox officials have selected a real box-office cast headed by Madge Bellamy.

On February 6th Fox Films will release Buck Jones in "The War Horse" which he wrote.

Kathleen Collins Borrowed By Gotham; Virginia Corbin Is Ill

ALTHOUGH previously announced as leading lady for "Quarantined Rivals," Virginia Lee Corbin will not be able to play the part on account of a slight illness.

Rather than hold up production, which was scheduled to start this week, Miss Corbin withdrew, and the role was assigned to Kathleen Collins, according to telegraphic advices received from Sam Sax who is now on the Coast supervising production.

Miss Collins, a comparative newcomer to the screen, has won herself an enviable reputation in leading ingenue roles and more recently has been seen playing opposite Ken Maynard, the First National Western star.

Miss Collins was secured by arrangement with Charles R. Rogers, producer of the Ken Maynard pictures, and was loaned for this one production.

Sutherland To Build Another Comedy Team

Edward Sutherland has been summoned from the Long Island studio to Paramount's West Coast lot to carry out the organization's newest comedy plan.

Jesse L. Lasky went into conference with B. P. Schulberg, West Coast executive, shortly after the former's arrival from New York, and immediately thereafter a wire was sent to Sutherland to go West and become head of a new comedy unit, plans for which Schulberg is now completing. Schulberg will acquaint Sutherland with details of his new assignment upon the latter's arrival.

Sutherland is to form a new comedy team of the Beery-Hatton variety, which is to carry on through a series of special comedy features. The young Paramount director leaped into fame with the production of "Behind the Front," the Beery-Hatton doughboy comedy which proved a great box office success. He followed with "We're in the Navy Now."

Over the Net

Charles Reisner, directing "What Every Girl Should Know," starring Patsy Ruth Miller, for Warner Bros., is shooting the climax of the film, a tennis championship tournament, with Patsy playing for the world's championship.

Phyllis Haver in "No Control" for Metropolitan P. D. C.

Harry Oliver Designs Sets For Fox Film

Harry Oliver, designer of original sets, is responsible for the settings of "7th Heaven," the film version of the play by Austin Strong, now being produced at Fox Films West Coast Studios under the direction of Frank Borzage.

The action of the picture is laid in a picturesque corner of the Paris Montmartre district and affords a wide scope for original treatment of background.

Janet Gaynor and Charles Farrell head the all-star cast in the picture. Others are Ben Bard, David Butler, Albert Gran, Gladys Brockwell, George Stone and Emile Chautard.

F. B. O. Completes National Tie-Up

F. B. O. has tied up with more than two hundred newspapers throughout the country to run the serialization of "A Regular Scout," their Boy Scout special featuring Fred Thomson and Silver King.

Meighan to Florida

Thomas Meighan expects to leave the end of this week for Newport-Richey and Miami for a vacation. He has practically completed his role in his current starring picture for Paramount, "Blind Alleys," and will probably be able to depart on schedule.

Diana Kane Off To Hollywood

Diana Kane, sister of Lois Wilson, and in her own right a very promising young picture actress, leaves for the Coast on January 28 to begin work in the film center under the personal guidance of Samuel Goldwyn, maker of many film celebrities.

Miss Kane, a native of Alabama, but for many years a California resident, first appeared in pictures in a Bebe Daniels release being made at the Astoria studios. She had come East to bid farewell to her sister, Lois, who was going abroad.

Lois Wilson and Bebe Daniels were fast friends and it was therefore quite natural that Bebe should undertake to look after "the kid sister" who was a stranger in New York. The two lived together at the home of Bebe's mother, who treated Diana as her own daughter. It was Bebe who named her Diana Kane, after a character in Arthur Train's novel, "His Children's Children."

She Wins Spurs

Greta Garbo, whose triumph in Metro - Goldwyn - Mayer's "Flesh and the Devil," held three weeks at the Capitol Theatre in New York, makes her one of the outstanding screen stars.

Malcolm Denny Cast

Malcolm Denny has been added to the cast of Marie Prevost's vehicle for Metropolitan, titled "The Night Bride."

Fox Production Schedule Has Reached Six Month Mile-Post

Brilliant Showmanship Has Marked Selection of Stories, As Well As Production and Distribution Angles

ARRIVING at the six month mile post of the 1926-27 season, Fox Films may look back with considerable pride to a score of noteworthy achievements, and forward with equal satisfaction to the groundwork already laid for a brilliant second half.

Outstanding among the productions to be presented is "What Price Glory," the great war picture of the season, screened with the most minute adherence to every detail of the distinguished Stallings-Anderson play. "What Price Glory" not only enhanced the already firmly established reputation of Raoul Walsh, as a director, but brought unquestionable fame to Victor McLaglen, cast in the enviable role of "Captain Flagg." It also laid the cornerstone for a brilliant career in the case of Dolores Del Rio, the Mexican actress, who, with McLaglen, will also be featured in "Carmen" which Fox Films now has in the course of production.

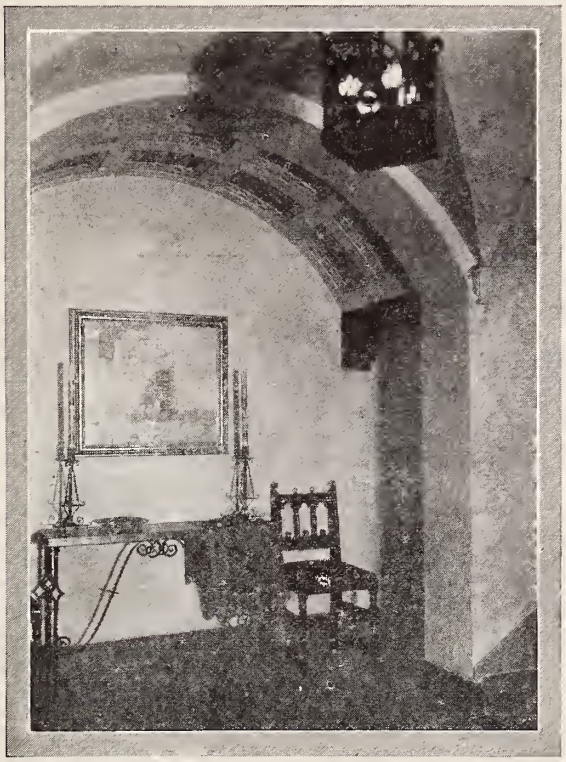
Since August 15th, when the production year began, not a month has passed without some outstanding Fox release. August was marked by "Fig Leaves," written and directed by Howard Hawks and featuring Olive Borden. Then came "The Family Upstairs," with Virginia Valli in the lead, and J. Farrell MacDonald in the chief character role.

In September, Fox released along with such fine films as "The Blue Eagle," "Womanpower," and "3 Bad Men." October opened with "The Lily," adapted from the Belasco stage drama by Pierre Wolff and Gaston Leroux. In it, Belle Bennett rose to the height of her power as an emotional actress.

October also released "Whispering Wires," another stage play transcribed, with unerring fidelity to every detail of the original, and featuring the lovely Anita Stewart. Then came "The Country Beyond," by James Oliver Curwood. In this, Olive Borden again shone forth as one of the season's most promising "finds."

With November came "The Return of Peter Grimm."

(Continued on page 354)



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"Finger Prints" At Preview Wins Praise

A review of "Finger Prints," Louise Fazenda's initial starring vehicle, was marked by expressions of the keenest enthusiasm from the home office executives of Warner Brothers.

"Finger Prints" is an unusually funny mystery drama, with Louise Fazenda in the role of a detective disguised as a slavey. In support of Miss Fazenda appear John T. Murray, Helene Costello, George Nichols, Martha Mattox, Franklin Pangborn, William Demarest, Robert Perry, Ed Kennedy, Jerry Miley, Warner Richmond and Lewis Harvey. Lloyd Bacon directed from the story by Arthur Somers Roche.

Viola Dana's Next

"Nice and Wicked," originally scheduled for a Vaughn vehicle will serve Viola Dana for her fourth starring picture of the 1926-27 series, after the completion of "Salvation Jane." Phil Rosen of the Film Booking Offices regular staff will direct.

Claire Windsor of M.-G.-M., called the most perfectly dressed woman of the screen, is in "The Little Journey."

A Sweet Peach in "Bitter Apples"

Myra Loy, leading Lady for Monte Blue in "Bitter Apples," for Warner Bros.

Miss Johnston Asserts Women "Will Make Good"

WOMEN DIRECTORS are destined to make their mark in the motion picture industry, according to Agnes Christine Johnston, the Metro-Goldwyn Mayer scenarist, who spent several days in New York last week following her return from Europe with her husband, Frank Dazey, and their two-month-old-child.

"I'm absolutely for women directors," declared Miss Johnston, when quizzed as to her opinion of the future of women in the film industry. "I should like to try this myself just as soon as possible."

"I see no reason why women shouldn't make very good directors. They may not be quite as good at inserting spectacular touches, but for photoplays of intimate characterization—and these usually mean the best drama—they should easily equal or surpass men."

The great success achieved by so many women in motion picture work, notably in the scenario field, is due to their ability to handle detail, according to Miss Johnston.

Warner Bros. Rushing Six Films to Showmen

THE NEW YEAR FINDS six new pictures rapidly nearing completion on the Warner Bros.' lot in Hollywood.

Preparatory work on "A Million Bid," starring Dolores Costello, is now under way. Alan Crosland has been assigned the megaphone for this production.

The "Bitter Apple's" company has returned from a week's ocean voyage during which day and night scenes were shot aboard the ship. One particular scene in which Myrna Loy, Monte Blue's leading woman, dives from the rail and is rescued by Monte, will provide the high light of the film.

"The Gay Old Bird" is away to a flying start this week. Louise Fazenda, the star, enacts the part of a maid, and interiors, depicting the home of a newly married couple, played by John T. Murray and Jane Winton, were shot all week. The production is directed by Herman Raymaker, from the scenario of Edward Clark.

"What Every Girl Should Know," Patsy Ruth Miller's initial starring vehicle, was started last week. The film is based on an original story by Charles F. Reisner, who is also directing the picture.

Rin Tin Tin's next starring vehicle, "Hills of Kentucky," is rapidly nearing completion. Howard Bretherton, recently signed to a long term contract by Warner Bros., is directing.

"Don't Tell the Wife," starring Irene Rich, has been completed. Paul L. Stein, famous European director, wielded the megaphone. In support of Miss Rich appear Huntly Gordon, Lilyan Tashman, William Demarest and Otis Harlan.

C. P. C. Listed Dramas That Fitted January

Drama was the keynote of Columbia Pictures Corporations' two offerings for the first month of 1927, but it is drama of the human interest type, liberally relieved by humorous situations.

"Stolen Pleasures" portrays the complications ensuing from a wife's efforts to buy her husband a birthday present. Dorothy Revier and Harian Tucker, and Helene Chadwick and Gayne Whitman are the two couples involved. Phil Rosen directed the photoplay, which is from a story by Leah Baird.

"Wandering Girls," released January 20th, deals with the pitfalls that menace the over-confident flapper. Mildred Harris is the other girl. Robert Agnew is a dashing hero. Both pictures met with unusual success instantly.

Signs Revelle

Hamilton Revelle has been added to the cast of Herbert Brenon's next Paramount picture. The featured players in this story of politics will be Holbrook Blinn, Alice Joyce, Warner Baxter and Neil Hamilton. In the supporting cast are Hale Hamilton and William E. Shay.

Marie Prevost in P. D. C.'s "Man Bait."

"Down the Stretch"

EXHIBITORS are laying bets on this Universal-Jewel "Down the Stretch," a story of the racetrack, thoroughbred horses, and thoroughbred humans. Featured in this picture are Marion Nixon and Robert Agnew.

Churchill Ross, "Boob" Student, a "Short" Star

Churchill Ross, popular screen comedian now winning greater fame as "Doc" Webster, the bespectacled "grind" in Universal's "The Collegian" series of two-reelers, will be starred in a special series of one-reel comedies by Universal for next season.

This announcement, from the Universal home office by Hal Hodes, general sales manager for short product, is said to be another indication of the efforts to which Universal is going to build up its short product for 1927-1928.

Ross, as the boob student in "The Collegians," has proved to be one of the best characters in these college adventure comedies. Reports from exhibitors and from the public have indicated the exceptional interest in his style of comedy.

Warners Sign Harvey Gates

Harvey Gates, the well-known scenarist, who wrote "The Barrier," and other famous successes, has been signed to a long term contract by Warner Bros.

Mr. Gates' first assignment will be "The Brute," starring Monte Blue. As soon as the scenario is completed, Herman Raymaker will start assembling a cast.

Hough Novel Chosen

Tiffany Productions will screen Emerson Hough's "The Broken Gate," in a big way with an exceptional cast.

Hiers at Work

Walter Hiers, rotund comedian, is hard at work on Tiffany's "The First Night."

Radio Queries on Swanson Film Tied Up With Photos

ELI M. OROWITZ, or "Emo," as he is known to thousands "on the air," broadcasting his regular talk on films through radio station WPG, Atlantic City, N. J., put a provocative question this week to women and girls listening in:

"If you were at the crossroads of life, and you had to choose between wealth, career, duty or love, which would you choose?"

Continuing his talk, the radio announcer said that Gloria Swanson, in his first United Artists picture, "Sunya" (dream, illusion), had to make the choice.

Through a tie-up effected with Victor M. Shapiro of the United Artists Corporation, "Emo" said that all female listeners writing their choice to Miss Swanson, in care of the station, would be sent directly from Miss Swanson's studio, new photographs of the star.

A similar tie-up was effected on Samuel Goldwyn's "The Night of Love" and "The Winning of Barbara Worth," in both of which Ronald Colman and Vilma Banky are co-featured. On these film questions were put to listeners-in, and the same courtesy on photos was extended on behalf of Samuel Goldwyn Productions, Inc.

Gotham Reports Unusual Bookings on Newest Film

"HEROES OF THE Night," Gotham Productions' big fire and police melodrama released through Lumas Film Corporation, has started out at a pace which bids to surpass the booking record of "Money to Burn."

An important contract which is an accurate indication of how this picture is being received by the exhibitor, comes from the Gotham Pictures' Exchange in Chicago whereby Jerry Abrams has booked "Heroes of the Night" for the entire Lubliner and Trinz Circuit of fifteen theatres in Chicago, and also the Miller and Lynch circuit of five houses in the midwest metropolis.

From Boston comes the statement that this picture has been selected for immediate play-dates by the Gray Theatres Circuit, covering the most important houses in Maine, New Hampshire and Vermont.

Many other important booking contracts with immediate play dates have been received by the Gotham home office.

Vice-President Budd Rogers announces that up to date "Heroes of the Night" has exceeded both in volume of business, number of contracts and gross amount of money involved, any picture so far released by Lumas Film Corp. in a similar period of time.

Sigrid Holmquist Is Seen In Remarkable Fashion Color Film

COLORART PICTURES, Inc., through Curtis Nagle, announces that this company has just completed a one-reel fashion picture photographed in Technicolor entitled, "Clothes Make the Woman," which is to be distributed through Tiffany exchanges.

This exquisite color reel shows the latest in Parisian dresses and gowns with the aid of an interesting story.

Sigrid Holmquist, the beautiful Swedish screen star, is the featured player, in which she first appears as a poorly dressed girl and through a series of episodes gradually blossoms into one of the best dressed women of the city.

Heretofore fashion pictures just paraded models in front of the camera, but in this latest Colorart production there is a human interest story in it which will appeal to those of both sexes.

Cast Additions

Phillips Smalley, Vera Lewis and Jack McDonald have been added to the cast of Tiffany's "The Broken Gate."

Building Big Cast

William Collier, Jr., and Dorothy Phillips will be seen in "The Broken Gate," the Tiffany production.

Adolph Zukor

Had to cool his heels in the ante-room.

But that was a long time ago. It has not happened lately. Read about it in the big Anniversary Issue of Moving Picture World. Out March 26.

England Likes F. B. O. Pictures, Says Kennedy

This season's F. B. O. pictures promise to be as well received in England as they were here, according to advices received by President Joseph P. Kennedy and Vice-President Colvin W. Brown. Cablegrams from Ideal Films, Ltd., the new F. B. O. distributors for the United Kingdom, say that "Bigger Than Barnum's," the first Gold Bond to be shown in London, was enthusiastically acclaimed by large groups of exhibitors.

Messrs. Kennedy and Brown are rejoicing over the prospects of F. B. O.'s product "going big" abroad, because none of the company's pictures—except the Westerners, which go well all over the world—are "strictly American." That is, the stories are all of international appeal, and the scenes might as well be laid in London as here.

Casting "Poor Girls"

Casting has commenced on Columbia Pictures' drama "Poor Girls" at the West Coast Studios. Harry Cohn, general manager of production announces that Edmund Burns will be seen in support of Dorothy Revier.

Another Menjou

Henry Menjou, brother of Adolphe, has sought the celluloid route to fortune. He has just been selected by Harry Cohn for a role in Columbia's forthcoming comedy "Pleasure Before Business," which Frank R. Strayer will direct.

Tiffany Schedule

Tiffany Productions, Inc., announces that with the completion of the filming of "The Broken Gate," suggested from the novel of the same name by Emerson Hough, that they will have completed twelve of their Twenty Gems scheduled for 1926-1927.

German Actor in Fox Films

Allen Durant, young German actor, plays the leading role in Fox Films "The Wedding Ring" opposite Virginia Valli. For the last five years he has been playing on the German stage in tragedies as well as playing leading roles in pictures produced by the U. F. A. company of Germany.

"The Wedding Ring" is adapted from "Marriage," by H. G. Wells, and is being made at Fox Films West Coast studios under the direction of R. William Neill.

They Work and Play Together

H. A. Caldwell and Catherine Hilliker form an interesting team of editors and titlists who, though married, manage to agree. They have been married six years and have worked together that length of time. Recently they did a skilful job for Fox Film on "The Music Master." To their credit are many such pictures as "Sunrise," "Ben Hur," "Siegfried" and "Passion." Now they are titling a German-made Fox picture. In a few weeks they return to the West Coast. Fox Film has them under contract.

Betty Compson's Picture For Chadwick Completed

DIRECTOR WALTER LANG has completed camera work on "The Ladybird," the first Betty Compson production for Chadwick Pictures Corporation.

Miss Compson will start work shortly on "Say It With Diamonds," an original story by Arthur Gregor, the noted Austrian producer.

"The Ladybird," which was written especially for Miss Compson by William Dudley Pelley, is a melodramatic crook story set in the picturesque background of New Orleans.

Malcolm McGregor heads the supporting cast, which includes Ruth Stonehouse, Hank Mann, Leo White, John Miljan, Sheldon Lewis and Joseph Girard.

Royalty visits the Metro-Goldwyn-Mayer studios. Prince and Princess Murat of Sweden, Marion Davies and little Joyce Coad.

"Twinkletoes" Title Work by Blumenstock

Morton Blumenstock, formerly associated with the publicity and advertising department of First National Pictures in New York, is responsible for the titling of "Twinkletoes," Colleen Moore's current John McCormick production. This is Blumenstock's first official titling assignment since joining the staff at First National's Burbank studio several months ago.

Miss Corbin Returns As A Real Star

"Driven From Home," fifth of the Chadwick First Division Pictures of the 1926-1927 season, was released January 15 with simultaneous first run showings in several key cities throughout the country.

James Young directed. Virginia Lee Corbin, former child star, who has recently returned to the screen to assume grown-up roles, plays the leading role.

"Outlaw" in Work

The last of the F. B. O. series on the 1926-27 schedule starring the marvel dog, Ranger, will be known as "The Outlaw." Its continuity is being handled by Dick Pine and J. P. McGowan will wield the megaphone. "When a Dog Loves," next to the last one of these series has just been completed.

Fine Support

Douglas Gilmore and Chester Conklin head the supporting cast for Bebe Daniels in "A Kiss in a Taxi," her forthcoming Paramount picture.

New Summer Release

"Lily of the Laundry" will be the title of a picture featuring Anna Q. Nilsson, and which will be released by First National during the summer.

Warner Casting "Matinee Ladies"

The cast of "Matinee Ladies," one of the twenty-six Warner Winners, has been augmented by the presence of Malcolm McGregor, Hedda Hopper and Charles Lane.

Byron Haskins will direct from the script by Harry Dittmar. Shooting will start as soon as a complete cast has been assembled.

Chadwick Type Of Posters In Great Demand

The new type of lithographic posters, which Chadwick Pictures Corporation is offering on its current First Division Pictures, "Sunshine of Paradise Alley" and "Driven From Home," have been enthusiastically received by exhibitors in all parts of the country. Getting well away from the usual motion picture lithographs, which are photographic, the new type Chadwick posters, follow the trend of development in general commercial poster art.

Leon Rosenblatt, president of the Motion Picture Theatre Owners of New Jersey, in an article on the subject of posters, has expressed a strong preference for the Chadwick type of lithographs.

Goldstein With Tiffany Films In Cincinnati

Tiffany Productions, Inc., announces through M. H. Hoffman that Harry Goldstein, of Boston, has been appointed special representative of the Tiffany company.

Mr. Goldstein was associated with the Franklin Film Company for four years before taking up his duties with Tiffany.

Goldstein has assumed his new duties and left for Cincinnati where he will aid and assist the local Tiffany exchange manager in that territory.

The announcement also states that Marcel Mekelburg has joined the Boston Tiffany exchange as a special representative with headquarters in Boston.

Schramm Named By M. H. Hoffman

M. H. Hoffman, vice-president, Tiffany Productions, Inc., announces the appointment of William P. Schramm as manager of the contract and sales promotion departments.

Before entering the motion industry, Schramm was for more than four years a booker for the Keith vaudeville circuit and later became a motion picture exhibitor in Ridgewood, Long Island. He was also under Mr. Hoffman, who was the general manager of Universal, where he had charge of sales promotion for that organization.

Schramm came to the Tiffany organization from the Fox Film Corp., where he had installed a sales promotion department and a mail order non-theatrical branch.

HERE we have another one of those swift moving Mix pictures from Fox with Tom as the hard-riding, handsome hero. The lovely girl is Carmelita Geraghty, who plays with the western star frequently. Of course, scarcely less important in the cast is Tony, the wonderful horse, which goes where Tom goes and that means everywhere.

"THE LAST TRAIL"

Banks Goes West For Warner Bros.

The arrival of Polan Banks, author of "Black Ivory," in Hollywood this weeks adds another to the list of literary lights in the film colony.

Banks is only twenty-one years old, but before reaching his majority attained national fame as the author of last year's best seller, "Black Ivory." This novel, dealing with the life of Jean La Fitte, famous American pirate of the early nineteenth century.

Warner Bros. own the screen rights to "Black Ivory" and intend to produce it this year on a magnificent scale, reconstructing the War of 1812 period in authentic style.

Paramount Theatre Will Show Warner's "The Third Degree"

DOLORES COSTELLO'S latest starring vehicle for Warner Bros., "The Third Degree," has been booked by the Paramount Theatre, and will start an engagement on February 19.

Following this engagement, the picture will play at other Publix Theatres in the United States, as well as an imposing list of other first run houses.

The contract with the Publix Theatres is indicative of the fact that Dolores Costello now ranks high in box office value.

Further evidence of this fact is that Balaban & Katz have contracted for the Costello pictures at a figure unheard of in Chicago and the star's pictures will be shown at the Chicago Theatre.

Kunsky and the Loew Theatres in Cleveland, Karzas and the Cooney Brothers of Chicago, the Ambassador in St. Louis, the Alhambra in Milwaukee, the Aztec Theatre of San Antonio, the Publix Southern Theatres, the American Theatre of Salt Lake City, and other big houses and circuits have signed on the dotted line for "The Third Degree."

Following in the wake of these big bookings is the additional news that the Finkelstein & Rubin circuit of Minneapolis have signed for the picture throughout their chain.

Richard Barthelmess and Patsy Ruth Miller in "The White Black Sheep," a First National picture.

Columbia Film In Atlantic City

"Wandering Girls," the drama of modern youth, directed by Ralph Ince for Columbia Pictures, with Dorothy Revier in the leading role, will have its first national showing at the Strand, Stanley's first run Boardwalk Theatre, in Atlantic City, N. J.

Speeds Up Work

With the addition of Samuel J. Briskin as unit supervisor under Harry Cohen, vice-president in charge of production for Columbia Pictures, work at the West Coast Studios is being speeded up to finish the remaining pictures on this season's schedule.

Screen Stories Especially For A Personality

Following a two months' visit to New York during which time he gathered screen material for Metro - Goldwyn - Mayer, Paul Bern, asistant to Irving G. Thalberg left New York City to return to Los Angeles, last week, bearing the nuclues of several big production announcements.

"The more I look over the market for screen material the more I am convinced we are about to enter into a new era in the acquisition of screen stories," Bern declared. "The day is at hand, in my opinion, when practically every great screen story will be specially written for the great star personalities.

"It is in these specifically written vehicles that the screen stars have full opportunity of displaying their greatest talents. And they can do it in a story that is cohesive and has a unity utterly lacking in adaptation of plays or novels.

"Of course, the sensational plays and best sellers will have a place on the screen through public demand. But the ideal picture as well as the big productions will come from originals written with the star's particular personality and ability always in view."

Ramon Novarro Stops Training; Ready For Job

After intensive training in dueling, the general deportment of a Heidelberg College student, and other intimate little details, Ramon Novarro has at last entered into active work before the camera in his role in "Old Heidelberg."

While the earlier scenes in the play, in which Novarro does not appear, were being filmed by Ernst Lubitsch, directing the new feature at the Metro-Goldwyn-Mayer studios, Novarro was just as hard at work as though he were in each scene.

Van Dyck Signs M.-G.-M Contract

As the result of his successful direction of Tim McCoy's first two historical Westerns for Metro-Goldwyn-Mayer, W. S. Van Dyke has been signed to a new long-term contract with that company.

Van Dyke directed both "War Paint" and "Winners of the Wilderness," and will begin work soon on a new McCoy picture written for the screen by Peter B. Kyne.

It Looks Like Explanations

Pauline Frederick, Armand Kaliz and Holmes Herbert, in the Tiffany production, "Josselyn's Wife."

Lesley Mason Scores Success; A Leader Among Title Writers

LESLEY MASON, a member of the production supervisory staff of the Metropolitan Studios, releasing through Producers Distributing Corporation, has obtained recognition as a title writer through the titles he has written for several of the Metropolitan Productions.

Other Metropolitan pictures titled by Mr. Mason are "Pals in Paradise," "Jewels of Desire" and "Meet the Prince."

For the De Mille studio Mr. Mason wrote the titles for "Nobody's Widow."

In addition, Mr. Mason was loaned to write the titles for "McFadden's Flats."

Fox Production Schedule Has Reached Six Month Mile Post

(Continued from page 349)

The high spot of December was marked by the completion and release of "Summer Bachelors," which Allan Dwan directed as his initial effort for Fox Films.

The month of January closes the half-season, and quite fittingly reaches a climax in production activities with the release of three great specials—"One Increasing Purpose," "The Auctioneer" and "The Music Master.'

Looking ahead along the other side of the season—the side of future plans—one sees such highlights as "The Monkey Talks," "The Secret Studio" with Olive Borden, "The Heart of Salome" with Alma Rubens, "Marriage," the H. G. Wells' novel, and "Carmen."

They Meet in the Sunny South

Just before a sales meeting in Atlanta during Ned Depinet's recent tour of First National's southern exchange. Left to right: L. W. Carter, J. M. Young, L. W. Andrews, N. Depinet, C. R. Beacham, R. R. Bryan, P. A. Strachman, G. S. Almon.

Contracts For Vitaphone Are Closed Daily

Motion picture exhibitors throughout the country are signing up for Vitaphone. The Vitaphone Corporation is closing contracts daily.

Independent and circuit theatres now booking the Vitaphone are: Aztec, San Antonio; Rialto, Newark; Majestic, Providence; Empire, Portland; Cameo, Bridgeport; Grand, Columbus; Capitol, Springfield; Strand, Louisville; No. Centre, Chicago; State, Hammond; Capitol, Chicago; American, Salt Lake; Greenwich, Greenwich; Blue Mouse, Seattle; Blue Mouse, Portland; Circle, Cleveland; Madison, Detroit; Harris, McKeesport; Orpheum, Akron; Circle, Dallas; Capitol, St. Paul; Garrick, Duluth; Tivoli, Brooklyn; State, Minneapolis, and Crown, Mobile.

Two Completed In Warner List; Now Being Cut

Two of the Twenty-six Warner Winners were completed at the Hollywood studios of the company this week.

Final sequences on "Bitter Apples" were shot, with Monte Blue and Myrna Loy held captive on a rum runner and rescued by a destroyer. Harry Hoyt directed.

Work was also completed on "The Gay Old Bird," Louise Fazenda's second starring vehicle. "The Gay Old Bird" is a comedy drama in which Louise gives an inimitable performance as a maid of all work. Herman Raymaker wielded the megaphone.

Another Completed

The shooting of "Paying the Price" has been completed by Columbia with David Selman as director. The Bonner sisters, Marjorie and Priscilla, have featured roles. Mary Carr, George Fawcett and William Welsh are in the cast.

Madge Bellamy At Long Island Studio

Madge Bellamy has arrived in New York to play the principal feminine role in Herbert Brenon's forthcoming production for Paramount, to be made at the Long Island Studio.

Warner Baxter and Lawrence Gray have the leading male roles in the feature.

Billy Dooley Capers About the Toy Shop

How Billy Dooley, comedian, starred in his own series of comedies for Educational, "turned toy salesman" for Ted Toy-Lers Company for a day at the May Company store in Los Angeles, is featured in the December issue of "The Toy Department," the West Coast toy trade publication.

The walking sailor boys, and others, made by the Ted Toy-lers Company, which look so much like Billy Dooley, were the particular object of the comedian's visit.

Dooley cut capers with the children for nearly six hours in this big department store, the publicity given in advance for his appearance bringing out a record-breaking crowd.

The exploitation tie-up perfected by Educational Film Exchanges, Inc., with the Ted Toy-lers Company has already brought splendid results to exhibitors showing Billy Dooley Comedies as well as to the Ted Toy-lers firm.

"Newlyweds" To Be Universal Junior Jewels

"The Newlyweds and Their Baby" Comedies, thirteen of which are now being released by Universal, will be followed by a second series of these comedies, made on a greater scale, released next season as Universal Junior Jewels, the highest rating given to a short subject by Universal.

The success of the current releases of this series prompted the decision on the part of Carl Laemmle to put them in the class with "The Collegians," for next year.

Bruckman Again To Direct Banks

In recognition of his splendid work on "Horse Shoes," the Monty Banks feature comedy on which shooting was recently completed, Clyde Bruckman, who directed it, has been selected to direct the comedian in his next feature comedy for Pathe.

According to A. MacArthur, associate producer in the Banks Enterprises, Bruckman will collaborate on the story for the next Banks picture, on which shooting will begin as soon as Monty returns to Hollywood.

Keaton's Lead

Anne Cornwall, screen star, is playing the lead opposite Buster Keaton in the latter's comedy, now in production.

Reincorporation By Roach Adds Power to Strong Unit

Priscilla Dean in Hal Roach Comedy

Priscilla Dean, whose fascinating, dynamic personality raised her to a position of stardom with Universal, and who has been making special features for P. D. C. and other companies in the past year, is a Hal Roach acquisition to the Pathe comedy ranks. She appears as the featured player at the head of a fine cast in "Slipping Wives," Roach Star comedy for Pathe release. This is her advent into comedy work.

Because of her outstanding work in features Miss Dean will be watched with interest by producers and public alike.

Original Capital, Twelve Years Ago, $3,750; Producer Only Recently Sold Half Interest for $1,500,000

ROMANCE—a business romance—intertwines the recent reincorporation of the Hal Roach Studios for one and a half million dollars. For Hal Roach, the Pathe comedy producer, has built this tremendous motion picture production plan upon the most modest and humble of beginnings. His original cash capital, twelve years ago, consisted of $3,750.

The concern was first incorporated in July, 1914, for $10,000. Of that sum, only $3,750 was visible in cash. Another $3,750 was represented by some motion pictures in the hands of a distributin concern which failed shortly thereafter, and the films were never recovered. The remaining $2,500 of stock was never issued, as the growth of the business was so rapid that it was found unnecessary.

Upon this small capital, Hal Roach has proved himself a financial and business genius, and has developed a strictly modern, substantial production plant at Culver City, now recognized as one of the greatest, best organized, and most efficient studios in the motion picture industry.

The new capitalization of $1,500,000 in fact represents but a part of the actual valuation of the business, as the young producer recently refused a flat million dollars for a half interest in the concern, and at that time reluctantly consented to accept $1,500,000 for that portion. Of this new capitalization of a million and a half dollars, stock in the amount of $1,200,000 was issued to the old corporation, representing the absorption value of that old company.

None of the Roach executives own stock in the business. Instead, he has evolved a profit-participation plan, giving each of them, in addition to an agreed salary, a certain liberal percentage of the net profits.

Another interesting feature of his policy is his method of permitting department heads to work out their own ideas, unmolested and unhampered by petty instructions. Roach believes in consulting with his executives frequently with an interchange of ideas, but rarely if ever, does he give orders.

This young man started his business career in Seattle as a truck driver. Then came a period of hard riding for a Hollywood picture concern as a stock cowboy. There followed a valuable experience as actor, director, writer, until today he is regarded as one of the leading authorities on motion picture production.

He was 22 when he founded the present enormous enterprise, and now, at the age of 34, the value of the business he started in an old residence at Court and Hill streets, is quoted in the millions.

Off On The Breeze To The Open Seas

Vera Steadman, leading lady in Educational Comedies, handles the canvas.

SCENES FROM THE COMEDY "DUCK OUT"

SCENES from "Duck Out," the Educational-Bobby Vernon comedy, starring Bobby Vernon with Frances Lee, Bill Irving and William Blaisdell; directed by William Watson and photographed by Alex Phillips and Fred Jacquemin.

Pathe's Exploitation Drive On Will Rogers' Little Feature

PATHE is backing the film version of Will Rogers' recent trip abroad with the greatest array of sales and exploitation accessories ever accorded a series of short feature attractions. C. S. Clancy presents this group of pictures under the general title of "Will Rogers, 'Our Unofficial Ambassador' Abroad."

Although this series features the world's most publicized man in a filmization that has received book, magazine and newspaper syndicated publicity, Pathe is going strides further in aiding the exhibitor to "tell the world" that Will Rogers is booked to "personally conduct audiences through Europe" at the Local Theatre.

S. Barret McCormick, director of exploitation and publicity, has in preparation a complete feature list of advertising material which includes one and three sheet posters, twenty-four sheet posters to inaugurate the group of pictures, a complete exploitation and press book and thematic music scores for every reel of the series.

The press book on the Will Rogers series will be prepared upon an elaborate scale and will be replete with special stories, newspaper ad copy and layouts, star and scene cuts and mats, and every other item usually included in books provided for big features intended for road-showing and extended runs.

Elmer Pearson, vice-president and general manager of Pathe, secured the distribution rights to "Will Rogers, 'Our Unofficial Ambassador' Abroad" at the highest price ever paid for short features.

March 6 is the date on which Pathe will release the first of the most famous trip on record in which Will Rogers will personally conduct audiences "In Dublin." This release date is particularly appropriate, falling as it does so near to the celebration date for Ireland's patron saint, St. Patrick.

Between Pictures

Both Al St. John and Lloyd Hamilton, Educational stars, are enjoying well-earned vacations. St. John has completed seven two-reel comedies since the start of the season in June last year, while Hamilton has made eight in the same space of time. St. John is busy duck hunting.

Dooley Comedy

"Sailor Beware!" the Educational-Billy Dooley Comedy scheduled for February release, has been completed. Vera Steadman, who has been appearing opposite Jimmie Adams thus far this season, has the leading feminine role opposite Billy Dooley in this picture.

Alice Baxter, one of the Educational Bobby-Vernon comedy beauties.

Will Hal Roach Try to Corner The Wampas?

Two of the 1927 Wampas Baby Stars are working for Hal Roach now and two others have been employed there under contract in the past, all in pictures for Pathe release.

The two now in Roach's employ are Martha Sleeper, in whom he has great faith as a comedienne of stellar possibilities, and Barbara Kent, borrowed from Universal for the lead in Roach's latest Pathe feature production with Rex, the wild horse, titled "The Avenging Stallion."

The two in the past were Sally Rand, who gained her initial step toward fame through experience in Roach's comedies, and Gladys McConnell, who played in the recent Rex production, "The Devil Horse."

"Snookums", A New Song For "U" Baby Star

A snapy song, entitled "Snookums" has been put out in connection with the Universal release of the Stern Brothers Comedies "The Newlyweds and Their Baby" series, adapted from the George McManus cartoons.

The words of the song were written by James Kendis and the music by Kendis and Jimmy McHugh, both well known in the song writing business.

The music is said to be very catchy and is rapidly becoming a hit, it is reported by Universal. The tie-up was arranged by Joe Weil, director of exploitation for Universal.

High Praise For "Felix" Cartoons

Newspaper critics more and more are coming to notice the novelty Short Subjects on the programs at motion picture theatres. The Rochester, N. Y., Times-Union, in its review of a recent program, commented on "Felix the Cat in Zoo Logic," an animated Felix the Cat cartoon comedy, as follows:—

'The adventures of Felix the Cat, who releases the inhabitants of the zoo and proves to them that life is much happier behind bars than in the open city, where a hippo is refused parking space at the curb and a camel is not allowed to quench his thirst at the drinking trough, complete the bill with a good laugh."

The series is appealing to adults as well as children for its rich humor.

"SNOOKUM'S PLAYMATE"

SCENES from "Snookum's Playmate," the current Universal release of "Newlyweds and Their Baby," the Stern Brothers Comedies. Snookums is played by Sunny McKeen, Mrs. Newlywed by Ethlyne Claire, and Mr. Newlywed, by Jed Dooley.

Catalina Channel Classic Is Sennett Comedy Background

MACK SENNETT maintains his reputation for revealing the most attractive bathing beauties, as well as interesting bathing scenes in his films, by using the big Catalina Channel Classic as a background for a forthcoming Pathe comedy.

Earl Rodney is directing the cast of this new bathing comedy and the cast is headed by Madeline Hurlock, Eddie Quillan and Andy Clyde.

The five girls selected to represent Sennett in the big athletic event were Vallery Schramm, Loretta Rush, Marjorie Williamson, Thelma Parr and Mary Mabery.

Vallery Schramm won the Golden Gate Championship for long distance swimming in 1916, in San Francisco.

Loretta Rush in 1922 held the breast stroke swimming championship for women in Panama. In 1923, she won the Pacific Coast breast stroke championship in Los Angeles, and held it until 1926. Miss Rush is a member of the Hollywood Athletic Club women's swimming team.

Marjorie Williamson is a well-known swimmer of Long Beach, and Thelma Parr is a pupil of Vance Veith, former athletic instructor of the Los Angeles Athletic Association.

Mary Mabery is a Sennett girl recently recruited from the University of California, where she was specializing in a course of athletics for a career of athletic instruction in high schools and universities.

Mary Mabery entered the Catalina channel swim from the Mack Sennett Pathe studios.

Sparkling Two-Reel Comedies In Pathe's List February 6

EXHIBITORS will find that the Pathe short feature schedule for the week of February 6 offers a diverse array of screen attractions all with strong audience appeal. Both Hal Roach and Mack Sennett present two-reel comedies and the program includes a Pathe serial chapter of "On Guard"; a Grantland Rice Sportlight; Pathe Review No. 6; one of Aesop's Film Fables; Topics of the Day No. 6 and two issues of Pathe News.

"Are Brunettes Safe?" is the Hal Roach presentation for the week which has Charley Chase for the star, supported by Lorraine Eason, Will R. Walling, Kate Bruce, Buddy Post and Polly Moran under the direction of James Parrott with supervision by F. Richard Jones and costumed by Lambert.

"Smith's Customer" is the Mack Sennett contribution with the "happy family"—Ruth Hiatt, Raymond McKee, Johnny Burke and Mary Ann Jackson in the principal roles. This funfilm was directed by Lloyd Bacon under the supervision of J. A. Waldron.

"On Guard," the current Patheserial, reaches its second chapter titled "Deception" with this program. The serial stars Cullen Landis with a cast including Muriel Kingston, Louise DuPre, Walter P. Lewis, Tom Blake, Edward Burns, Hal Forde, Gus de Wilde and Tom Poland, and is directed by Arch Heath.

"Crowd Bait" is the title of the Grantland Rice Sportlight. Pathe Review No. 6 offers "Camera Interviews with American Painters": Helen Winslow Durkee sketching in her garden: "Nature's Teacup": Crater Lake in Oregon, one of nature's rarest scenic gems; "Chungking, the Unknown City."

"In the Rough" is the animated cartoon comedy release of the Aesop Film Fables Series, and Pathe News, issues numbers 14 and 15, present last minute world events.

Who Was the First Picture Star?

No, it was not Mary Pickford. If you want to know, look in the Twentieth Anniversary Issue of Moving Picture World. Out March 26.

William K. Howard Edits "White Gold"

William K. Howard has substituted scissors for his directorial megaphone and temporarily is making one of the De Mille Studio cutting rooms his headquarters. He is collaborating with C. Gardner Sullivan on the editing of his latest production, "White Gold," which stars Jetta Goudal.

Timely Reviews of Short Subject Productions

By C. S. Sewell

"On Guard"

(Pathe—Serial)

Made from a story written by Robert P. Glassbury, a major in the United States Army, and with military scenes and details secured by the co-operation of the army, including the use of soldiers, guns, tanks and other implements of warfare, Pathe is offering an exciting military mystery serial with Cullen Landis in the featured role.

Judging from the first three episodes this ten-episode chapter play should prove a hit with the serial fans, for it has all the dash, action, romance and thrills and in addition the glamour and excitement that goes with military scenes.

The "plot" concerns the intrigue of a band of international spies to get valued secret information. In carrying out their plans they not only have planted their men in the army and bribed a confidential lady clerk, but the ringleader also persuades a chap who is about to commit suicide to join the army under a false name under the promise that he will be called upon to do nothing dishonorable. His suspicions are early aroused and with the aid of a patriotic girl he begins to work to outwit the spies.

The early episodes are exciting and thrilling. The story is constructed so that the interest and intrigue continues to mount with each episode. The first shows the meeting of hero and heroine, introduces a mysterious masked horseman, whose actions, in familiar serial fashion, add to the suspense. Chapter one ends with the girl and a double-crossing plotter falling into the water. Chapter two shows the spies' plot to blow up a magazine with the hero rushing in to save it. Chapter three concerns the kidnapping of the girl, her rescue by the hero in a deserted house, and ends with a fall down a cliff.

These episodes all take place around a fort used by the artillery and it is promised that later chapters will take the spectator into even more exciting surroundings.

Cullen Landis is thoroughly likable as the hero, while Muriel Kingston is an attractive heroine. Walter Lewis is excellent as the leader of the spies.

"Zoo Logic"

(Educational—One Reel)

CARTOONIST SULLIVAN has hit upon a novel idea that is very true to life in this Felix the Cat cartoon. The animals in the zoo kick at being prisoners. Felix tells them they are better off and proves it by setting them free. The hippo is arrested for violating a traffic law, the leopard is robbed of her coat and the lion and elephant are gypped in a cabaret. They are glad to return to the zoo. An exceptionally clever and amusing number.

"Youth and Beauty"

(Universal—Two Reels)

As in the previous issues of this Universal series of "Gump Comedies," Joe Murphy as Andy Gump continues to live up to his reputation of continually doing things that get him in bad with his wife, Min, played by Fay Tincher. The pair go to a mountain resort and the fun is built around a novel idea. Min falls in a so-called Fountain of Youth and her dress shrinks so that she discards it and with disastrous results tries to get home in a barrel, resulting in considerable display of lingerie. A little baby puts the dress on and Andy seeing her believes that the fountain of youth has worked and Min has shrunk. After trouble with the kid's parents, all is straightened out and Andy gets his.

"Thanks for the Boat Ride"

(Universal—Two Reels)

While Wanda Wiley is the nominal star of this issue of Stern Brothers "What Happened to Jane" series, Al Alt, pictured here, really has the principal role and furnishes the greater portion of the comedy. The pair elope on a boat after having trouble to get a license and then Al loses his ticket and has to evade the captain. Finally he poses as a maid, vamps the captain, gets a peppy snapshot of himself in the captain's arms and "persuades" the captain to marry him to Wanda, promising to keep mum. A fast moving combination of slapstick and farce.

"Bruce Scenic Novelties"

(Educational—One Reel)

THERE ARE TWO BRUCE subjects on this split reel. The first "Steamer Day," picturing the arrival of a steamer in Hawaii is an interesting scenic but lacks the striking pictorial beauty of the usual Bruce subject. The most interesting feature are the native boys diving from the upper decks as the steamer leaves. The second section "Tropical Twilight" represents Mr. Bruce's work at its best. It is not only artistic but of marvelous beauty.

"Break Away"

(Educational—Two Reels)

Built around an unhackneyed idea, this Christie Comedy featuring Neal Burns with Natalie Joyce, pictured here, in the opposite role, is an exceptionally bright, fast-moving and amusing comedy. Neal is putting on a play and his prospective father-in-law, who hates the theatre, sends words he is coming to see Neal's new home, so Neal with the aid of the actors, uses the stage sets to construct a house. His backer appears on the scene and there is a lot of good comedy in the manner in which first one part of the house is taken on the stage and then brought back, while the girl is trying desperately to keep her father from seeing what is going on. Eventually the truth comes out and when Neal is offered a big check for a play based on the house-moving stunt, father is satisfied.

"Dear Season"

(Educational—One Reel)

Bud Duncan, who several years ago played opposite Lloyd Hamilton in comedies, is the leading fun-maker in this Cameo Comedy which deals with the mishaps of a party of motorists who accidentally invade a girls' camp. All sorts of accidents happen to the flivver and there is a series of amusing complications involving the two husbands, the girls in the camp, a tramp that steals the food, an artist, and the camp chaperone. Many of the gags are familiar, some are new, and they should appeal to the fans.

"Wisecrackers"

(F. B. O.—Series)

Built along similar lines to one of his earlier and highly successful series, "The Telephone Girl," and sponsored by the same releasing company, F. B. O. is now offering a new series "Wisecrackers" from the pen of H. C. Witwer which should duplicate the former success with screen patrons.

If memory serves us rightly, Mr. Witwer has used the same character names for the two girls, with Lorraine Eason and Thelma Hill capably handling the parts portrayed previously by Alberta Vaughan and Gertrude Short. Miss Eason is exceptionally pretty, and talented as well, and Thelma Hill, who has a character comedy role, has also proved her ability.

Featured in the cast, and furnishing a continual round of laughs with their own inimitable style of clowning, which has proved so popular in several F. B. O. series, are Albert Cooke as a boob hotel detective and Kit Guard as an equally blundering bell-hop. Rounding out the principal players is Danny O'Shea, the hero, who has a pleasing personality.

The opening spisode, "The Artist's Brawl," introduces the characters and shows the two girls getting jobs as telephone operators during a strike, while the hero becomes a waiter. He falls for Lorraine and after a snappy fight with a rich chap loses his job.

Chapter 2, "Turkish Howls," deals with the arrival of supposed East Indian nobility at the Hotel St. Moe, including a flirty rajah. Another scrap results, and it turns out that the rajah is an imposter.

The third episode, "Love at First Fight," introduces a conceited pugilist as trying to get fresh with Lorraine, and Danny's chance comes when he substitutes for the regular opponent.

These three chapters promise well for the series. There is plenty of action and good comedy. The situations and characters are thoroughly up to the minute and the stories are bright and peppy, justifying the title. An amusing set of sub-titles adds considerable to the fun. We predict that the majority of patrons are going to like "Wisecrackers."

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

New York

Moving Picture World Bureau, Albany, N. Y., Jan. 27.

ONE-TIME manager of the old Goldwyn exchange in this city, later with Fox, and more recently a salesman at the local Metro-Goldwyn-Mayer exchange, and well known to hundreds of exhibitors in this section, Charles Walder, has just been transferred to the company's branch in Atlanta, Ga., as a salesman. Other changes in the local branch include the resignation of Ira Simmons, of New York City, a salesman, who has been succeeded by H. I. Rosefield, of New York City. H. C. Bissell, who recently resigned as local manager of the Universal exchange, is considering a proposition to handle a European branch.

Fred E. Duffy, a well-known film salesman in Albany, was called home suddenly by telephone last week, when Mrs. Duffy fell and fractured an ankle. The accident occurred on a waxed floor, and Mrs. Duffy is now hobbling about with her ankle in a plaster cast.

Joe Schleiger, who has been booking at the F. B. O. exchange, and who was to have accepted a similar position last week at the Tiffany exchange, is seriously ill with pneumonia at his home. Mr. Schleiger was at home doctoring a cold when it became necessary for him to go back to the F. B. O. exchange, owing to injuries to Abe VanDusen. Mr. Schleiger contracted pneumonia and his condition became serious.

Odds and ends of news items sifting into Albany's Film Row include the fact that E. M. Holding of Gilbertsville, has closed his theatre until spring; that Leonard and Chaney, of Newton Falls, have closed their theatre until an epidemic of smallpox abates; that L. M. Sanschagrin, of Saranac Lake, has closed his house temporarily; that Julius Byck, of Tannersville, is in New York City for the winter and has closed his theatre; that the Broadway in Schenectady has been closed for repairs; that John Gillies is once more running the Star in Salem; that A. Wirtenberger has taken over the Woodlawn in Schenectady, and that William Donovan, of Tupper Lake, is back home from a trip to New York.

Frieder and Grossman, with theatres in Hudson and other places, are expanding. Mr. Frieder was in Albany on a buying trip last week, during which he announced that the company was breaking ground for a new house in Brooklyn, and that another theatre in course of erection in Norwalk, Conn., would open around March 1. Mr. Frieder expressed himself as well satisfied with the business being done in Hudson and further states that business was good over their entire circuit.

Alec Papayanakos, of Potsdam, is all puffed up these days and rightly, too, over a redecorated lobby and a new sign. Mr. Papayanakos has been contemplating a trip back to Greece, but doesn't seem to be able to make a get-a-way. Of course, the stock market may have something to do with it, for it was only a few months ago that he cleaned up the tidy little sum of $65,000 on the spectacular advancement of one or two specialties.

George V. Greene, new manager of the Avon, Majestic, Gaiety and DeLuxe Theatres in Utica, has had much experience roaming the world over, and has many thrilling stories of his travels. On one occasion Mr. Greene was held as an English spy in Turkey and sentenced to be shot at dawn. He escaped and later brought suit against the Turkish Empire for $250,000.

Only His Own Family in Eleven-Piece Orchestra

Montevideo, Minn., Jan. 26.—When he plays pictures he plays the pictures as well, does Jay Gould, Eagle Theatre, Montevideo. Not only does he own and manage the theatre, but he leads the orchestra of eleven pieces and that orchestra is composed of his wife and their nine children. Mr. Gould, you see, believes in making sure that if one of the boys goes on a "toot" he will do it under dad's eye—with a born, and when a daughter gets to the "beau" age—there is a violin chucking her under the chin. This orchestra was recently called upon to play at the convention of the State Federation of County Fair Boards. But generally the family is busy keeping the Eagle flying high on wings of music.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Jan. 26.

EQUIPMENT for the showing of Vitaphone pictures will be installed in either the Garrick or the Strand Theatres in Minneapolis immediately, it was announced last week by M. L. Finkelstein of Finkelstein & Ruben upon his return from New York. He also signed a contract for the exclusive showing of first run Vitaphone pictures.

A sister of I. H. Ruben of Finkelstein & Ruben died in a St. Paul hospital last week. She was Mrs. Etta Ruben Frankel.

An exploitation department has just been established by First National in conjunction with its Minneapolis exchange. It will be in charge of Charles McCarthy, a former theatre owner.

Visitors to Minneapolis last week included Felix Feist, general manager of Metro-Goldwyn-Mayer; A. F. Cummings, assistant manager, and S. A. Shirley, district manager. They conferred with officials at the Minneapolis exchange for two days.

Northwest Theatres, Inc., has just created a new department to be known as the department of public relations, according to Theodore L. Hays, general manager of the Finkelstein & Ruben theatres. Miss Blanche R. MacDonald, well-known Minneapolis newspaper woman, has been appointed director of the new department.

Dodge Center

The Opera House at Dodge Center, Minn., which was closed last summer, has been reopened by Mrs. Cora Thompson, the proprietor.

Remer

A. O. Rosdahl has installed a motion picture projector in Odd Fellows' Hall, Remer, Minn., and plans to open a theatre in a few weeks.

Eddyville, Ia.

The Opera House at Eddyville, Iowa, was partially destroyed by fire recently.

Leeds, Ia.

Ralph Brownell recently purchased the motion picture theatre at Leeds, Iowa. Mr. Brownell is now operating the Casino at Kingsley, Iowa.

Canada

Moving Picture World Bureau, Ottawa, Canada, Jan. 26.

BOTH the Imperial and the Capital Theatres of Ottawa, Ontario, will go to film road show basis early in February for special engagements. Starting February 5, Manager J. T. Moxley of the Imperial will have "Beau Geste" as the attraction at $1 top and one week later "Michael Strogoff" will open at the Capital under a similar plan for its second Canadian engagement. The Capital is reverting to the Capital Amusements, Limited, of which Harry O'Regan is general manager.

Renfrew, Ont.

In Renfrew the O'Brien Theatre was discovered to be on fire during the performance on the evening of January 21. An unusual fact was that many people outside of the theatre knew of the blaze, but the actual patrons of the house did not, and were not disturbed. It was a chimney fire and was soon extinguished. A few children in the theatre, near the entrance, heard the fire bells outside and left the show to see the fire. They were allowed to return to their seats when they made a solemn promise not to mention fire or cause any disturbance after they went into the theatre.

Montreal

During the past year five theatres were added to the chain of suburban theatres operated in Montreal, Quebec, by United Amusements Corp., Limited, Montreal, bringing the total up to 12, according to the annual financial report. The company paid an eight per cent. dividend on preferred stock and two per cent. on common for the year. The board of directors was re-elected, this board including N. L. Nathanson and J. P. Bickell of Famous Players, Toronto.

Vancouver

Announcement has been made by J. R. Muir, acting manager of the Capitol Theatre, Vancouver, B. C., of a change in policy whereby the theatre opens its new programs on Saturdays instead of Mondays, as has been the case for the past five years. The former manager of the Vancouver Capitol was the late Ralph Ruffner.

Toronto

James Crang, proprietor of the Oakwood Theatre, one of the first of the large outlying moving picture theatres of Toronto, Ontario, is also now engaged in another enterprise, this being the operation of a large outdoor ice-skating rink not far from the theatre. The Oakwood rink is the home of the Toronto Speed Skating Club.

Henry Nathanson of Toronto, brother of N. L. Nathanson, managing director of Famous Players Canadian Corp., underwent an operation at the Wellesley Hospital, Toronto, for the removal of his tonsils, from which he has recovered. Henry Nathanson is one of the officials of Regal Films, Limited, Canadian distributor of Metro, Warner, Pathe and other productions.

Regina

J. Graham, who operates three theatres at Regina, Sask., has acquired the Orpheum Theatre at Moose Jaw, Sask., which had been under the control of the Walker interests at Winnipeg, Manitoba, for the past eight years. Mr. Graham is operating the Orpheum on an exclusive moving picture basis.

Quebec City

Joseph Paquet, proprietor of the Canadien Theatre, Quebec City, Quebec, has been called upon to make alterations in his theatre in accordance with regulations and the theatre has been temporarily closed.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Jan. 26.

MISSOURI, Illinois, Iowa and Nebraska were to be represented at a two-day conference of Publix managers at the Kansas City Athletic Club building this week. Sam Katz and S. R. Kent, Publix executives, were expected to outline future plans and policies of the organization. A large part of the meeting was devoted to the asking and answering of questions pertaining to technical problems.

John Nolan, branch manager of the Fox exchange in Kansas City, is the new chairman of the Kansas City Joint Board of Arbitration. Mr. Nolan has been one of the most ardent workers for the betterment of working conditions between exhibitors and exchanges in Kansas City territory.

The first party of the M.-G.-M. Club, composed of the manager, assistant manager, salesmen, bookers and secretaries of the Metro-Goldwyn-Mayer exchange in Kansas City, will give its first party next Saturday, which will include a screening, dancing, orchestra and refreshments. James Shorgl, booker, is president of the club.

Among the out-of-town exhibitors in the Kansas City market this week were: C. W. Goodell, Pastime, Ottawa, Kas.; S. E. Wilhoit, Jefferson, Princess and Grand, Springfield, Mo.; Frank Weary, Farris Theatre, Richmond, Mo.; G. L. Rugg, Weston, Mo.; Ed Peshay, Penn Theatre, St. Joseph, Mo.; Herb Thatcher, Abilene, Kas.

Ira Cohen, former district manager for Fox in Kansas City, waved a farewell to friends and departed for Cincinnati, where he is Fox branch manager. Miss H. LeGender, former cashier of the Paramount branch in Des Moines, Iowa, has joined the personnel of the Kansas City Paramount branch. Les Durland, film veteran of Kansas City, will be the new booker for the Tiffany Productions, Inc., branch when the new office of that company is completed in Kansas City. Max Rother, Fox home office representative, was a Kansas City visitor. C. M. Parkhurst, booking manager at the P. D. C. branch, is the father of an eight-pound baby girl—and it is not a bouncing baby, he vows. Gib Jones is the new booker for the Fox branch. C. W. Allen, P. D. C. salesman, sold a block of seventy-two pictures to a Kansas City theatre the other day, which, he contends, entitles him to be called "high-powered."

Colorado

Moving Picture World Bureau, Denver, Colo., Jan. 26.

THE Denver Film Board of Trade has elected Sidney D. Weisbaum, Denver manager for F. B. O., as its president for the ensuing term. Chas. R. Gilmour was designated vice-president and Duke W. Dunbar as secretary, treasurer and general counsel. A. P. Archer of Educational, A. G. Edwards of Producers, and J. A. Krum of United Artists were elected to serve on the Board of Arbitration as exchange representatives.

Albert P. Kaufman has been appointed manager of the America Theatre, Universal's first-run house in Denver. Mr. Kaufman comes to Denver from Pittsburgh where he has managed the Cameo, another Universal theatre.

Colorado has a censorship bill introduced in the House of Representatives. The bill provides for the creation of a division for the censorship of theatres, motion pictures, etc., for the protection of public morals. The bill is designated as House Bill No. 75 and was referred to the committee on "Fees and Salaries." The bill was introduced by Representatives Wilcox and Dill.

"All Work—No Pay" Has Olympia Burglar's "Nan"

Olympia, Wash., Jan. 26.—Slot safes are getting to be the rage, but the Liberty Theatre, Olympia, Washington, hasn't put in an order for one yet, and the theatre still manages to find its repository intact "the morning after the burglarious night before." Recently a burglar concealed himself until the house was closed at night, then spent hours dripping perspiration and drilling the lock of the check-room and ticket office, and when he finally got to where the safe lay waiting he discovered that it was in full and plain view from the sidewalk, through a window. "Bah!" muttered the crook, as he made a cashless exit, "This guy sure plays safe!"

Texas—Oklahoma

Moving Picture World Bureau, Oklahoma City, Okla., Jan. 26.

DALLAS, TEXAS, theatre interests will not be affected, for several months at least, by the affiliation of the Publix Theatres Corporation and the Saenger Theatres, Inc., in a new body called the Publix-Saengers, Inc., according to reports received at Dallas recently. Publix now owns the Palace and Melba, and the Saenger operates the Old Mill and Capitol Theatres to be operated independent for the present.

Milton Simon, sales manager for Rayart Corporation was an Oklahoma City visitor the past week.

Felix Feist, general sales manager for Metro-Goldwyn, was the guest of the local M.-G.-M. exchange at Oklahoma City, Okla., transacting business with pleasure.

W. P. Garyn, assistant sales manager of National Screen Service, Inc., was in Oklahoma City the past week, and appointed Wallace Walthall as the official sales representative for National Screen Service in Oklahoma territory.

Mary McGonigle, secretary to Bill Moran of Educational at Oklahoma City, is sporting a new car, latest model.

Vinton Sholl has been added to F.-P.-L. sales force at Oklahoma City, Okla.

Horace Booth is the new salesman for Fox at Oklahoma City, Okla.

Walter Quade, salesman for Universal at Oklahoma City, is visiting his father, who is reported as being quite ill at Kansas City, Mo.

C. E. Lindsey, booker for Paramount at Oklahoma City, is ill at his home in Dallas, Texas, and Curtis Logan, newly made assistant, is taking his place.

Nebraska

Moving Picture World Bureau, Omaha, Neb., Jan. 26.

THE Riviera Theatre, now under construction at Twentieth and Farnam streets, Omaha, is expected to be formally opened to the public about the middle of April, according to A. H. Blank, head of the A. H. Blank interests, building this magnificent Omaha house.

The Omaha Daily News, a daily paper here, has taken a forward step in assigning one of its feature writers, Miss Bobbie O'Dare, to the task of carrying a movie page.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Jan. 26.

THE recent engagement of "The Miracle," the European stage spectacle, at the Exposition Auditorium, San Francisco, had no adverse effect on the receipts of local moving picture houses, report exhibitors. Thousands of visitors were attracted from outside points, some coming from as far away as Oregon, Washington and Idaho, and most of these attended other theatrical attractions while in the city.

Ed Smith, former manager of the Granada Theatre, San Francisco, has resigned to go East as assistant general manager of Universal Picture Theatres, and Edward B. Baron, San Francisco, manager of Publix Theatres, has made several promotions as a result. Charles Kurtzman, for a time manager of the St. Francis Theatre, has been made manager of the Granada, and has been succeeded at the St. Francis by Herbert Polin, formerly of the publicity department. Two years ago Mr. Kurtzman was publicity representative for the California Theatre and was later placed in charge of the Imperial Theatre, going to the St. Francis but a few weeks ago.

The Imperial Theatre, long operated as a long-run house, has been made a short-run house with a 15-cent policy, owing to the difficulty of securing sufficient productions of merit to keep both it and the St. Francis Theatre on an extended run basis.

Robert Abraham, well-known theatre manager of San Francisco and recently in charge of houses for the Golden State Theatre and Realty Co., is now with the Paul S. Wolfer Company, distributors of "The Slums of Berlin," in California.

Morris Markowitz, formerly of the San Francisco branch of First National, but now in charge of the Portland exchange, was here recently for a stay of a few days.

C. A. Caballero, formerly purchasing agent for West Coast Theatres at Los Angeles, was a recent visitor at San Francisco.

Carol Nathan, manager of the San Francisco Universal exchange, went to Los Angeles the middle of the month to attend the birthday party of Carl Laemmle.

H. Lehrmack has been made head booker for the Pathe exchange, San Francisco.

Oakland

West Coast Theatres, Inc., have signed a thirty-year lease on a 3,500-seat house to be erected at Telegraph avenue and Eighteenth street, and which will supplant the present T. & D. Theatre on lower Broadway. An annual rental of $102,000 will be paid and in addition equipment to cost $200,000 will be installed. Funds with which to erect the building have been secured through the medium of a bond issue.

For the second time within a month burglars visited the Fairfax Theatre on Foothill Boulevard, the last time cracking the safe. This visit netted the cracksmen about $900.

Stockton

Joe Blumenfeld has taken over the Lincoln Theatre, making three in his chain in Stockton, the others being the Strand and Stockton Theatres.

Santa Rosa

A store building is being remodeled and a small movinng picture theatre will be opened shortly by Mrs. W. W. Felt.

Colusa

The Strand Theatre has been taken over by B. B. Jones.

Napa

The old Empire Theatre, erected twenty years ago, has been torn down and will be replaced with a 700-seat house by Sam Gordon.

"Laugh Month" Gets Strong Play in Seattle

Moving Picture World Bureau, Seattle, Wash., Jan. 25.

OBSERVANCE of "Laff Month" this year has created a much deeper impression on the minds of both the public and the exhibitors than it has in previous years. An excellent publicity campaign has been outlined under the chairmanship of Jay Gage of Educational, with the assistance of the boys distributing short subjects who met and drew up the plans. The exchange windows were highly decked out in comic pictures. The exhibitors were drawn into the ebb of events and gave better and bigger advertising to short subjects, giving them something of the publicity to which they are entitled.

March 22 has been set for the date of the Thacom's Theatrical Frolic. President Kendrick has named the following committee to care for the details and see that the event is put over with push: D. S. Kimberley, Colonial, chairman; Messrs. Pratsch, Realart and Orpheum; Frank Groppenbacher, Blue Mouse, and L. C. Drinkwine, Palace.

Tacoma

Mr. and Mrs. Berg of the Shall Theatre, Tacoma, left for an extended visit to Los Angeles.

The Theatre Owners and Managers Association of Tacoma, Wash., have established a reputation of being a snappy, live organization, and are going to maintain this "rep" by carrying out a very instructive and comprehensive program for 1927 outlined at their last meeting. An election of officers was held with the following results: H. M. S. Kendrick, Pantages, re-elected president; Mr. Glendenny, Victory, vice-president, Robert McKinnell, Blue Nose, re-elected secretary; Walter McNeish, Bijou, re-elected treasurer. J. M. Hone, secretary of the M. P. T. C. of Washington was honor guest.

The Film Board of Trade had its regular annual banquet for managers, bookers and salesmen, December 28 at the Gowman Hotel in Seattle. There was a record attendance, practically everyone being represented. Speeches were renderd by George Endert, Dave Frazer, Arthur Huot, Charles Harden and Clarence Hill.

Auburn

The Mission Theatre of Auburn, owned by Walter Craft, has recently been purchased by Frank Graham, formerly of Chehalis and Centralia.

Bellingham

Fred Walton, connected with the Bellingham Theatres, Inc., Bellingham, was a welcome visitor on Film Row of this city last week.

Eddie Hitchcock, formerly employed as manager of the Liberty Theatre in Portland, Ore., has accepted a position as manager of the new United Artists theatre in Seattle.

The Tacoma Theatre of Tacoma, Wash., has been leased by the Pacific Northwest Theatres, Inc., and will open early in February as the Broadway Theatre, with Harry C. Arthur, Jr., as president. Harold Horne will be in Tacoma in time to conduct the publicity campaign for the opening. Mr. Horne has the record of opening more theatres in the United States than any other man.

Spokane

Frank Zeorlin, general manager of Spokane Theatres, Inc., and Nick Pierong, manager of the Pantages Theatre in Spokane, were named on the advertising and publicity committee for Spokane's Community Fund drive to begin early in February.

The Meridian Theatre of Seattle, owned by Pace and Biancardi, has been sold to Harry Bergman.

Mr. and Mrs. Harry B. Hickman of Spokane were Seattle visitors recently. Mr. Hickman is connected with the Will Starkey Theatres in that city.

Boost Clean Pictures

Special to Moving Picture World

AT a recent meeting in the Ruffner Hotel, Charleston, W. Va., members of the Film Board of Trade, composed of theatre managers of West Virginia and the heads of the film exchanges of this district, spoke heatedly of the desire of the film producing companies and the theatre managers to present only clean motion pictures on the screen. "West Virginia is very proud," said Roy Letsinger, "of the fact that censorship is not needed in this state. Theatre managers realize that theirs is a strictly family trade, and while sexy pictures may appeal to a certain type, our business is made possible by catering to every member of the family."

"The picture house manager is a far better censor if pictures in this state," stated Alfred Junghans, of Educational, "than even the strictest censor boards of Ohio and Pennsylvania."

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., Jan. 26.

MOVING pictures of the Rocky Mountains were shown to members of the Parent-Teachers Association of the William Stix School, St. Louis, the evening of January 11. A. J. Haverstick, president of the association, lectured on the various scenes.

F. B. O.'s local exchange has been all dolled up like a tea shop. It is the final step to restore the remodeled exchange following the taking off of some 40 feet to provide for the widening of Olive street.

Aristedes Constantine John Karzin, four months old son of Mr. and Mrs. John Karzin, was christened at their home, 6600 Kingsbury avenue, University City, Mo., recently. The guests numbered 350, including many very prominent St. Louis film folks. John Karzin operates the Olympia, Casino and Lincoln Theatres in St. Louis and is the oldest St. Louis exhibitor in point of service, having been in the business for more than twenty years.

G. Kuhlo is the new owner of Lang's Family Theatre in Italian Heights, St. Louis. He has shortened the name to the Family Theatre. J. Hoffman, owner of the building, is now operating the Bridge Theatre on Natural Bridge avenue, St. Louis.

On Monday, January 17, Roy Dickson opened the new Tiffany exchange at 3313 Olive street. Roy until January 15 was in charge of the local Pathe office.

Nicky Goldhammer, manager for Warner Brothers, departs Wednesday, January 19, to attend a sales conference in Chicago.

Cleveland, O.

Moving Picture World Bureau, Cleveland, O., Jan. 26.

THE Cameo, a second-run Loew house, has changed policy to accommodate Harold Lloyd's "The Kid Brother," for an indefinite run. M. A. Malaney, publicity director of Loew's Ohio Theatres, is back at his desk after a slight illness.

"Beau Geste" has displaced the legitimate at the Ohio Theatre. It has been penciled in for a three-week run.

Illinois

Moving Picture World Bureau, Chicago, Ill., Jan. 26.

CHICAGO theatres are using presentations, radio-famous artists and star and name acts to a greater extent than ever before. The public responds in the local territory and the various acts booked into Chicago houses go over the balance of the various circuits later.

Manager Gallagher of the Pantheon Theatre of the Lubliner and Trinz circuit has been transferred to the Central Park Theatre and has been succeeded at that house by Manager Turner from the Windsor Theatre. The Belpark Theatre is expected to be ready for opening in six weeks and will seat about 2,000 and is to be operated as a movie house exclusively.

The Bureau of Fire Prevention of the city is not holding up the issuance of theatre licenses for this year due to the suit of the Ascher Terminal Theatre against the ruling of the department on the use of draperies in the theatres, but there is always more or less delay in sending out the new licenses around the first of the year.

Western Springs

A moving picture theatre is projected for Western Springs, a west side suburb, and plans are being drawn for the project which will have the support of local capital.

Hinsdale

The Lynch circuit has taken over the Hinsdale Theatre at Hinsdale, Ill., and have reopened the house with a moving picture policy.

Roy Alexander, chief at the Universal headquarters, has gone to the west coast with his family for a few weeks' stay.

Bennie Krueger, musical director for the Balaban and Katz circuit, has insured his hands for a reported $225,000 through the Equitable agency here.

Simeon B. Griever, independent film head here, won the right to keep the Dempsey-Tunny fight pictures in a court battle before Federal Judge Carpenter. Jacob I. Grossman, assistant district attorney, sought to have them impounded, according to the Chicago Evening Post.

The deal of the Great States Theatres circuit for the Belasco Theatre at Quincy, Ill., has fallen through and Will Sohm will continue the management of the house for the present.

Harry Ridings, well-known Chicago manager, has been made manager of the "What Price Glory" company at the Garrick Theatre, succeeding Lewis Jackson. Lou Houseman will continue to handle the publicity of the feature, which is doing a good business.

With the opening of "Beau Geste" at the Auditorium Theatre and the leasing of the Playhouse on Michigan boulevard, this makes four legitimate houses showing films here—the others being the Woods Theatre with the "Better 'Ole" and Vitaphone and the Garrick Theatre with "What Price Glory" company. It is reported that other houses may be leased for picture runs in the near future.

The Public Relations staff of the Great States Theatres, Inc., are putting over a campaign to sell the preferred stock of the circuit to their patrons and H. G. Marquis of the staff was at Quincy for the annual dinner tendered the staff of the Orpheum and Washington Square Theatres of the circuit in that city and awarded the honors to the employes who made the best records in selling the stock to the patrons.

Motion Picture Bills Flooding Legislatures

AS forecast some weeks ago, the sittings of the various legislative bodies have brought out the usual grist of bills dealing with motion pictures. As nearly as can be ascertained, the following bills have been drafted. Presumably most of them will be presented to the various bodies.

Alabama:—Censorship. Ten per cent. admission tax. Sunday closing. Prohibiting the attendance of children under sixteen unless attended by parent or guardian.

Arkansas:—Two tax bills.

Colorado:—Censorship. Children 19 years of age, unless accompanied.

Connecticut:—Repeal of 10 per cent. per reel tax.

Indiana:—Censorship.

Iowa:—Board of Censors to prohibit appearance in films of notorious characters, etc.

Kansas:—Local option on Sunday shows. Repeal of present censorship law.

Michigan:—Censorship. Ten per cent. admission tax.

Minnesota:—Repeal of Free Show Law, which has protected regular exhibitors from non-theatrical competition. To limit number of tickets sold to number of seats available. Reel tax.

Missouri:—Ten per cent. admission tax.

Montana:—Censorship. Children under sixteen without escort.

Nebraska:—Sunday closing.

New York:—Censorship repeal. Three theatre regulatory measures.

North Dakota:—Sunday opening. Censorship. Ten per cent. admission tax.

Oklahoma:—Censorship. An act to prohibit midnight previews.

Oregon:—Censorship.

South Carolina:—Repeal of ten per cent. admission tax.

Tennessee:—Censorship. Ten per cent. admission tax. Sunday closing. Unescorted children.

Utah:—Sunday closing bill to regulate Ward houses using motion pictures.

The only novelty in this legislation is the Oklahoma bill against the midnight matinee. Most of the solons stick to the old "sure fires" of censorship, Sunday closing, admission tax and unescorted minors.

Press Agent Pulchritude

(Continued from page 328)

that feminine publicity experts would be equally as important to the till. They made no mistake. There is no wail to the effect that women are usurping the places of men. They have as much right in the world of work as the men—perhaps more. Most of us would rather loaf. But just the same, many an old-timer twists a dead cigar to the other corner of his toothless mouth and growls:

"Sure I'm done. I can't compete with these dolls. I used to be able to sell an editor by telling him one he'd never heard before, or buying him a drink. But his office is below the freezing point to me now. All the warmth is reserved for the sweet little thing from Springfield who's making her way in the world."

Perhaps there are some of the fair ones who deny that sex appeal is their weapon. Maybe they think they could wear plain clothing, cut out the cosmetics and cover the feminine angles from the gaze of editorial eyes, and still do their stuff on the basis of efficiency. Should this come to the notice of any such, a reply would be appreciated. But it must be understood that the "defense" limit itself in each case to a reasonable length of argument. Otherwise, go as far as you like girls, but you certainly need "it" to get by.

Completes Big Picture

Dimitri Buchowetzki, director with M.-G.-M., who just completed "Valencia," starring Mae Murray.

Leni Learns The Lingo

(Continued from page 326)

of the players. As these rays of lights were nearly perpendicular, they did not interfere with the shadow effects.

Working under Leni, with Robert F. Hill aiding him in an advisory capacity, the players are one happy family. Paul Gulick asserts that never before has he seen such concord and team work in a studio. Tully Marshall, Laura La Plante, Gertrude Astor, Martha Maddox, Forrest Stanley, Arthur Edmund Carewe, Flora Finch—all of them swear by Leni. Incidentally, Gulick predicts that Gertrude Astor will be a sensation as a comedienne in this picture.

Leni is an excitable director but at all times reasonable. He has a system all his own. Fastened to his right wrist by a thong is a Chinese gong. After rehearsing the players—Leni insists on many rehearsals to save re-takes—he strikes the gong a bang for the entrance of a player, a bang for his discovery of another character, and so forth. When the action is rapid, he bangs furiously on the gong.

This little incident will perhaps best illustrate the humanness of Universal's brilliant acquisition.

Everybody knows how difficult it is for foreigners to grasp the meaning of American slang phrases. And what man in a strange country wouldn't be touchy or suspicious when somebody laughed at something he did?

Leni, as we said, is an excitable director. Sometimes people laugh while he is directing. When that happens, Leni turns to "Bob" Hill, his co-worker, asks for an explanation of what caused the laughter, and then smilingly retorts in American slang that perfectly fits the situation. Leni's friendly comebacks are famous, and the Universal family love him for them. Perhaps he isn't a student of all that goes on around him!

Conrad Veidt has just arrived in this country. Leni's next picture for Universal will feature him. It will be "The Chinese Parrot."

So here's a foreign director of whom Universal—and that means a multitude of "U" workers—can't say anything but good things. He's made a picture that, take it from Paul Gulick, will sweep the country, and he's a gentleman and a scholar.

A Cameraman Runs Into Great Adventure

(Continued from page 327)

did 'shots' during the action. Our fleet opened fire shortly before 5 a. m., and half an hour later Admiral Dewey ordered the fleet out to sea, to breakfast, and back again to finish the job. It was a very business-like, very thorough matter. Every little detail was properly attended to. 'Patsy' Holligan, flag officer for the Admiral, gave us a lot of splendid details afterwards, regarding incidents on the flagship, and I hurriedly developed my negatives to show the officers of the fleet, before rushing them back to New York. These pictures were shown later in Huber's Museum in New York City.

"'Bleck' and I had to 'pass up' that exciting trip of the Oregon, down around the Horn to join our boys in Cuban water, in order to 'clean up' the Manila 'shots.'

"Our trip took us through the Indian Ocean, the Mediterranean and the Atlantic, back home, photographing as we went."

* * * *

And that is how the first round-the-world movie cameraman, and his literary companion, entertained (with a lot of detail missing) and were entertained by the Mikado, and how they likewise stumbled across a perfectly good war, with a ripping naval engagement to top it off. What better luck could a cameraman ask for?

Remember the "Ill Song"?

Read about the old-timers. A story by a reformed illustrated singer is one of the chatty stories in the Twentieth Anniversary Issue of Moving Picture World. Out March 26.

Would you buy a picture that cost only $1,000? But David Griffith shocked the film world with his first $1,000 picture. Read about it in the Twentieth Anniversary Issue of Moving Picture World. Out March 26.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Building the Institutional Tradition
A Simple Way to Make Regular Patrons

MANY EXHIBITORS seem to regard themselves as retailers of individual retailers of individual film titles rather than regular purveyors of amusement, and conduct their business wholly from the day-to-day angle. Today and tomorrow they sell one title, and Friday and Saturday they offer another. They have educated their patrons to buy by title, and when they have a title that is not salable, business falls off, even though an unpromising title may represent a really entertaining play. As a result the sales have to be made each time the title is changed.

Today the wise exhibitor seeks to sell his theatre as a place of amusement, and often when a title does not promise much entertainment, he will sell half his seats on the tradition that the theatre is a good place to go for entertainment.

He no longer stresses his main title to convey the suggestion that this is all he has to offer. Naturally he does not lose the sales value of a star name or the appeal of a clever film title, but he sells the rest of his program along with it, and he also sells the theatre as an institution. One man fairly stumbled upon the institutional idea. He did not think it out, but he was clever enough to grab it when it showed up.

One day he received a letter of appreciation from a well-known woman. She had particularly liked the show the night before, and she sat down and told him about it.

She was well known in the fairly small town, and it pleased the manager to know that she liked the house. In a burst of pride he lettered a card "What Mrs. Blank thinks about the Dash Theatre." This he used as a mount for the letter, set it into a one sheet frame and put it in the lobby close to the curb line.

"Mrs. Blank" meant more to the town than Mary Pickford or Pola Negri. People stopped and read her letter. They talked about it. A day or two later another well-known woman sent him an even stronger letter. He put that in the frame, and before the paste was dry he had a letter from a third person.

It was not long before a minister expressed his approval of a special film and added that he often visited the house. A judge followed, and presently a school principal praised a travel picture, proudly adding that he had visited the foreign land shown and could testify as to its accuracy.

Since then there has been no lack of letters for display and the frame has become a permanent one. To conserve cardboard, the backing is now changed only once in three or four weeks, and the design is planned so that the names can be "stripped" in.

The entire town is taking an interest in the display, and all of the patrons have come to regard the theatre in a new light. They no longer shop for titles. They go to see the program at the Dash. They regard the program as a whole and no longer judge the main title only, and they often find that they have been entertained in spite of the fact that the main title was not quite up to standard.

Naturally all who have written letters act as personal press agents and give the house considerable verbal advertising, and the entire town regards the Dash Theatre as a place of entertainment rather than the temporary home of some particular film feature.

The business has been more consistently good with no increase in advertising costs, and it is now possible to make a special drive on a particularly good feature and draw extra business with much less advertising space than was required when each feature had to be advertised as an individual item.

This does not, of course, mean that the features are not advertised. They are, just as they always have been, but they are advertised merely as an offering of the house and not as a star in its own right.

Don't make the change overnight. Build up gradually. Work away from feature advertising to institutional advertising so gradually that the change is not apparent.

You may have to solicit the writing of the first letter. The rest will take care of themselves if you get the first letter from a real leader.

Twelve Dollars Got An Extra Big Crowd

Spending twelve dollars for candy bars and a Santa Claus costume, G. Newton Wallis, of the Iroquois Theatre, Petrolia, Ont., got four times the usual juvenile patronage for a Saturday matinee just before Christmas and double the usual adult patronage.

His advertising was in the form of an open letter from Santa Claus urging the children to be at the matinee December 18 and promising to be there in person with a little gift for each child. This was neatly set up as a letterhead for Santa, with a cut of the old man himself and "Santa Claus Headquarters, North Pole, Canada." The rest was done in typewriter type.

Santa appeared at the end of the first show, which permitted the adults to enjoy the performance without disturbance, and he coaxed a number of the more gifted to the stage to do some little stunt, knowing on whom to call. A nice little entertainment supplemented the regular program and the youngsters and oldsters will talk about it for some time to come.

Hoot Gibson, in Taming the West, was the attraction.

Everyone Helped

Two newspapers and the merchants of Dallas, Tex., helped out over Reginald Denny in Take It From Me at the Old Mill. The News gave a party to its club of juvenile readers, with a bar of candy a Denny button and a postcard to each little guest, while the Dispatch ran a Write-a-title-for-this-picture contest with $2.50 and ten tickets daily as prizes for the best captions for stills from the play, a new still each day.

A bakery used 10,000 inserts in its wrapped bread and the tie-up stills got windows in a dozen big stores.

A FLASHY WINDOW FROM A COSTUME COMPANY IN LOS

The figure on the left is supposed to be Laura La Plante in The Midnight Sun, dressed in a Russian costume. The centre is a part of the three sheet, cutout and with the letters made on a flasher.

Steve Farrar Writes Some Good Opposition Copy

Hits Opposition in a Dignified Reply

Lately a new management has taken over the opposition to Steve Farrar in his Eldorado, Ill., house, the Casino, and as oppositions sometimes will, bragged about the good shows they were going to have. Steve comes back with a card of thanks, appropriate to the Christmas season, in which he makes reply without seeming to do so. It's so good we reproduce it here.

The copy given is followed by a list of seven better than usual bookings and: "The above are just a few. Six nights a week you will see a great show at the Casino." He closes with a thanks for the past support and the usual Christmas wishes.

The text reads:

FOR 15 YEARS

How many in Eldorado can remember back that far? If you can you will remember that the Casino Theatre has been showing the best motion pictures made during all those years. Year after year, good years and bad years, the quality has been the same—always the best!

And in the future you will see the best pictures that are made, on the Casino screen. This is no idle boast. You know us. The Casino is a part of Eldorado. Children who could hardly reach their dimes up over our box office ledge when we started showing moving pictures fifteen years ago are bringing their children to the Casino now.

You can depend upon the Casino for good shows—not tonight, or tomorrow night, but every night in the year—this year, next year, and the years to come.

Enlisted the League

Tom Holliday made his opening Midnight Matinee of The Black Pirate a social event at the Imperial Theatre, Columbia, S. C. He offered a cut of the proceeds of the matinee to the Junior League, and the members proceeded to put over the event like a circus.

They painted posters and planted them, provided a prologue, enlisted a college orchestra and the girls assumed the uniforms of the ushers and other house employees for that evening and ran things themselves. They made a clean-up.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Seven incidents made up the program in which Corinne Griffith in "The Lady In Ermine" was the feature photoplay. This picture was 1 hour and 6 minutes long, and the only other film subject on the bill was the topical review, running 8 minutes. The musical end of the show, five incidents in all, took up 47 minutes, bringing the entire performance up to 2 hours and 1 minute.

In the order of their presentation the incidents were as follows: The overture was "The Dance of the Hours" from "La Gioconda," lighted as follows: 2 lemon floods on the orchestra from the dome; color blend on sides and draw curtains; blue borders and blue foots on orchestra stage; steel blue stars in cove. The overture took 8 minutes.

Madeleine Macguigan, violin virtuoso, was presented on the production stage in a new performance with the Duo-Art Reproducing Piano. The piano played he accompaniment for 2 numbers, the first classical and the second Victor Herbert's "Kiss Me Again." This was lighted as follows: spot from dome, lemon top, light blue bottom, covered the artist; purple spots from bridges on white patterned leather shrubs; stage in blue, and took up 7 minutes in the presentation.

The Smith Brothers, Trade and Mark, in the persons of "Scrappy" Lamber and Billy Hillpot, appeared on the apron of the large stage in a series of songs. These boys, widely advertised as WEAF radio favorites, wore the well known Smith Brothers whiskers for the first selection, after which they took them off for the remainder of their incident, which took 8 minutes altogether. Lights: black out as they start to sing introductory song, amber spot from dome. At the finish of act spot dissolves off at finish.

Ross Gorman, billed as the world's most versatile instrumentalist, appeared on the production stage, "in one" with the purple spangled draw curtains as the back ground. Gorman plays various instruments in a presentation which required 8 minutes and which was lighted as follows: blue foots, magenta borders; amber spot from dome on artist.

Following the topical review came the biggest of the stage numbers, "The Mark Strand Gaieties," running 16 minutes. It opened with 8 girls of the ballet doing a "Tiller" dance; lemon floods from bridges and dome; 10 lemon side spots and foots also lemon. Following this came a tango by Ramon and Rosita. Lights: stage black out; bridges light red; light amber spot on dancers. "Moonlight on the Ganges" was next, sung by a soprano while 6 girls did a pantomimic routine. On the chorus a screen was lowered and upon this was thrown a water film from the projection room, which further accentuated the name of the song. Fion Van Mar, an acrobatic dancer came next, after which Ramon and Rosita came on for another whirlwind dance, in which they were assisted by the ballet for a rousing finale.

Balled It Up

G. R. Stewart, of the Sterling Theatre, Greeley, Col., used a profile football, twelve feet long, for his ballyhoo on The Quarterback. When it was not being paraded it was hung from the front of the marquise. It was most useful during a college rally, but it worked hard for several days in advance and during the three-day showing.

Got a Laugh For His Quarterback Notice

Going some $150 over the "last three" records for the Imperial Theatre, Charlotte, N. C., Warren Irvin worked hard to get the result.

One of his best stunts was to arrange with the cheer leader at a game to announce the picture, the announcement running: "I have been given four passes to announce that Richard Dix in The Quarterback is coming to the Imperial Theatre next week. It is said to be the best football picture ever made and several All-America players are in the game."

The frankness brought a laugh that helped to sink the message in. The week before he had distributed football cutouts at the High School game telling that the reader would see two good games, the one in prospect and another when Richard Dix came along.

At both games posters were placed at the entrance to the grounds.

Three window displays were made in sporting goods stores and there were others in connection with national tie-ups, including one very exclusive shop.

The local paper permitted their delivery trucks to be bannered, and a special showing to the sporting editor got a lot of advance notice in the sporting pages.

A TWENTY-FOUR FOOT TANK FOR THE BIG PARADE

This is a built-in truck used in Stockholm for the M.-G.-M. picture, which is going over strong in Sweden. You can recognize the names of Gilbert and Renee Adoree, but perhaps "Den Stora Paraden" would be not so good on Broadway.

Ben Hur Plays Double Date in German Theatres

PUTTING BEN HUR OVER IN DUSSELDORF, GERMANY

This shows the Residenz Theatre, the leading house, with the crowd waiting for the extra Sunday performance at 9:45 A. M. The picture was also shown at another house and the gross was 19,000 marks on the day—a record.

Clever Campaign Gained Two Weeks

Charles W. Gates, of the Liberty Theatre, Long Beach, Calif., sends in a number of photographs to illustrate his campaign on Laddie, but unfortunately none of them are strong enough to make a cut from and we'll have to tell it to you in type.

The big idea is that he got a two weeks run on Laddie by playing the picture the week before the Gene Stratton Porter week, and then holding it over for the celebration week "by popular request."

His marquise roof was enclosed in a picket fence made of compo-board lath with cutout letters attached. This played up both author and title and faced three ways.

In the lobby he had a compo-board book with practical pages 4 by 7 feet, done to suggest the old family album, but with scene stills instead of Uncle Tom and Aunt Eliza. Most of the time he supplemented his book with the S. R. O. sign.

A large book was mounted on a truck and ambulated through the better part of the two weeks.

Bebe Bettered

After breaking the house record at the Imperial Theatre, Jacksonville by $345 on Laddie, in September, Charlie Morrison punched out an additional $360 with Bebe Daniels in The Campus Flirt.

He did it mostly with a display of trophies won by local school athletes plus a lobby decorated with sporting goods. He put most of his press work into the sporting pages and form lettered the senior and junior high schools.

Morrison is close to the point where he can't break any more records unless they give him a larger house.

A. P. S. Helped

Because there was a teacher's convention in Lincoln, Neb., a local restaurant prepared a form letter urging the delegates to patronize the Blackstone Cafe.

Charles F. Shire, of the Lincoln Theatre, supplied the letters and the restaurant mailed out under letter postage, using 1,500. At the bottom of the sheet was "The ideal finish to a perfect meal. Douglas Fairbanks in The Black Pirate at the Lincoln Theatre."

It cost the house only $5.55, which was less than $4 a thousand for an intimate appeal.

A Scenic Advance

Charles F. Shire, of the Lincoln, (Neb.) Theatre, used a scenic set to advertise Kid Boots the week before the showing.

During his intermissions instead of keeping the curtain down, he displayed the stage set to suggest a golf links, utilizing the 24-sheet, with a cutout sign hanging from the borders. Shown three times daily, it helped to create business for the coming attraction.

Cartoon Style Strips Win Reader Attention

United Artists reports a very general use of the cartoon strips supplied on a number of its stories.

In Kansas City, for example, the complete story of Sparrows was told in a series of story strips in the Bulletin, and the series was appreciated by the newspaper's readers.

On Stella Dallas there is but a single strip, showing the chief characters. This is a reproduction of a strip originally run in the New York Sun during the first presentation of the story. It was matted for general use.

The newspapers themselves are supplementing their comic strips with continued style of press accessory is going into general use. It is easier, as a rule, to sell the newspaper on a strip than to land in a portrait or scene cut. The papers seem to regard them as a reader feature rather than an advertisement. Other companies are using the strips, but U. A. seems to have the most complete assortment up to date.

Mechanical Prologue

Charles H. Amos used a mechanical prologue on The Eagle of the Sea at the Carolina Theatre, Greenville, S. C., employing it for the trailer and not the production.

With only the blue footlights half on, a compoboard ship was slowly drawn to the center of the stage. As the center was reached, a pile of flash powder was touched off by electrical contact and through the cloud of smoke the ship was seen to sink beneath the waves just as the trailer started.

The effect was gained by supporting the ship from above and lowering the cords to let it lie flat upon the stage. It's simple, but very effective and increased the sales value of the trailer materially.

A SPECIAL STUNT ON KEN MAYNARD FROM CHATTANOOGA

Milton H. Kress hired an "International Peace Police" (whatever that is) to bally for Senor Daredevil. The I. P. P. is a touring organization. They did the town and football field.

Church Amateurs Put on Black Pirate Prologue

Got Fine Display Of Decrepit Fords

Frank H. Burns, of the Beacham Theatre, Orlando, Fla., is by no means the first to advertise for an old automobile. That's not new, but Burns got more than most out of the idea by adding a few frills.

He threw out cards offering $25 for the worst looking Ford car offering to pay $25 for the use of the oldest looking car for two days. It was specified that the car must be able to move under its own power.

But instead of the usual "Apply to the manager of the Beacham Theatre," he called for the cars to be lined up at a specified location on a certain day, and there was a long line of Orlando's worst to greet the amused onlooked and the reporters.

A Pierce-Arrow of the vintage of 1903 was finally selected and sent around town with the legend that it used to be a Tin God and the added information that Tin Gods was playing at the Beacham.

It's the same old stunt, but Burns got three times as much publicity through adroit work.

A NOVEL SHADOW BOX ON UPSTAGE FROM HOUSTON
Harry Van Demark, of the Queen Theatre, used cutouts of Norma Shearer in a pretty miniature set in a store which advertised that the furniture shown could be duplicated by them.

Paving the Way

One of the best things done by Emmett Sorg on The Four Horsemen was an essay contest on motion picture revivals, with prizes for the best contributions submitted to a local paper when the picture showed at the Paramount Theatre, Ogden, Utah.

Being a contest, newspaper readers took columns where they might have skipped theatre paragraphs. This was only one angle of a fine campaign, but it easily was the best.

Two Books

Two copies of Michael Strogoff were used to exploit that picture at the Lyric Theatre, Bridgeport, Conn. A very large one was carried atop the marquise while the other was a smaller walking book.

A stunt not generally available was sending out a pair of Cossacks on blooded horses to distribute calling cards. It was possible in Bridgeport because the Ringlings have winter quarters there.

Enlisted Church Club For Pirate Prologue

Thirty members of the Young People's League of the Advent Episcopal Church of Spartanburg, S. C., staged a prologue for The Black Pirate and brought James H. McCoy more newspaper publicity than he could have gotten through any of the usual channels. The church is a fashionable one and the newspapers literally ate up copy on the appearance of the young people.

Dressed in pirate costumes, they were discovered on the deck of a pirate craft, but after singing an old sea song they came down to the stage and went into a dance.

There was a huge turnaway for the Thanksgiving Day matinee and a slightly smaller one for the night show, while there were full houses each of the three days.

The lobby display was an outline chest suspended from the ceiling, with a cutout of Fairbanks and a lot of pennants and flags for the front.

"Tears and a Pretty Face Will Not Save You"
MISMATES
THURS-FRI-SAT
Doris Kenyon Warner Baxter Charlie Murray Philo McCollough
THUR. FRI. & SAT. Kentucky
A First National Picture

A GOOD FLASH PERAMBULATOR ON MISMATES FROM KENTUCKY
This truck was used by the Kentucky Theatre, Lexington, on the First National, and there was a good kick to the strongly lettered banner. The message got over because it was so plainly done. They could run and read.

A Big Bust

Hitting the record up $3,000 at one crack is considerable of a jump, but that's what Barry Burke brought in for The Quarterback at the Palace Theatre, Dallas, Texas.

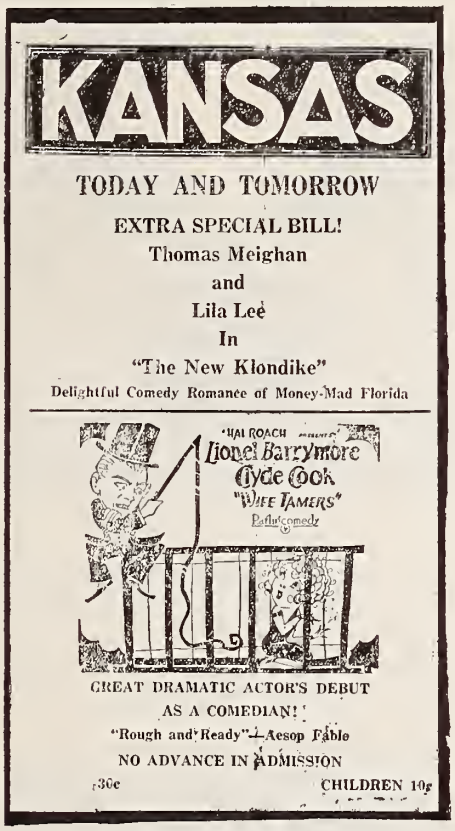
All of the local elevens were invited to a pre-screening, and during the showing autographed footballs were given the captains of all the school and college elevens. This gave some valuable special nights toward the end of the week.

Because Boy Scouts of Augusta, Ga., were conducting a drive for funds for a clubhouse, Frank J. Miller gave them a 25 per cent cut on a special midnight matinee of Tony Runs Wild and the boys held a parade to help sell their tickets. They were also helped by slides in both papers and newspaper publicity.

Pathe Corner Cuts Dominate These Entire Spaces

Makes Corner Cut the Basis of His Display

While corner cuts, such as are supplied for exploitation of comedy subjects, are supposed to augment the main display, it sometimes happens that the illustration is used to put over the entire display. Here is a two eights from the Kansas theatre, Kansas City, in which a Pathe corner cut on a Hal Roach comedy is the only pictorial attractor.



PLAYING UP COMEDY

Meighan in The New Klondike, is dismissed with type, and an equal space is given to Lionel Barrymore in Wife Tamers with the cut supplied on that title.

Possibly there was a missing delivery on the Paramount subject, or it may have been that the house prefers to play up the comedy. For small spaces these corner cuts are admirable and their use is growing.

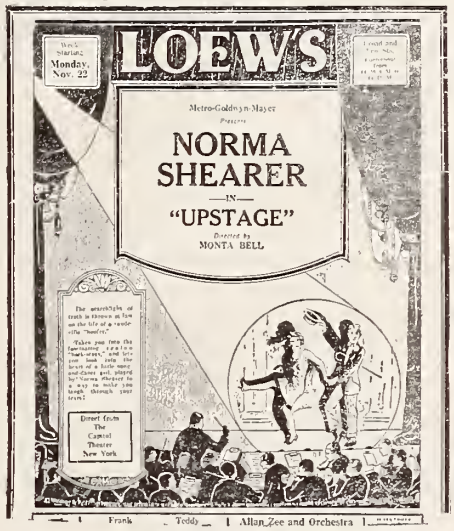
Probably during Laugh Month their use will be stressed. It would be a good plan to continue them throughout the season where the space permits. They give a touch of humor that emphasizes the comedy, and comedy sells even where the main feature is a drama.

Ample Space Carries Very Little Talking

This is only the upper portion of the display from Loew's theatre, Newark, and yet it carries four tens for the feature and three or four inches more for the vaudeville.

Some managers might regard that as a dreadful waste of space since there is so little type employed, but it makes an exceptionally striking display chiefly because there is so little in the way of talk.

Over on the left is a fifty word selling talk that makes for real interest and the further appeal that the picture is direct from the New York Capitol. The rest is merely selling through the appeal the story of the stage always carries.



LARGE BUT BRIEF

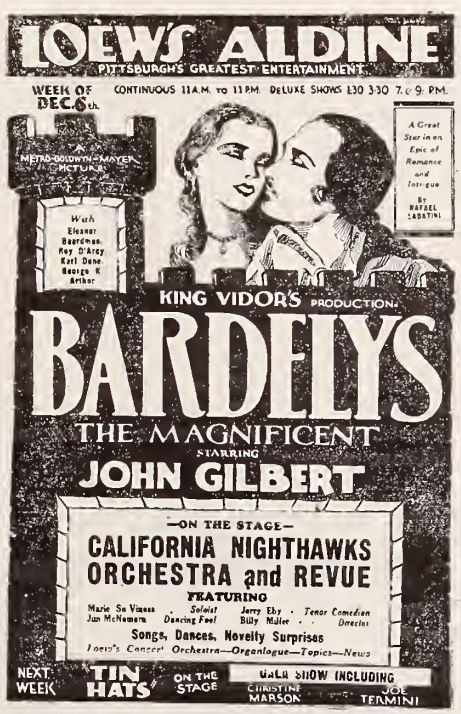
It is much better selling than to take the same space and load it down with a mass of argument that would not influence the sale of a single additional ticket and which might cost some of the sales made through this brief but sufficient appeal.

This is an unusual layout, but a decidedly good one where the cost of space is not prohibitive.

Mortises a Reverse For the Small Lines

Here is an example of a reverse in which the money is not thrown away through an effort to bring eight point lines up through a black space. It is from the Aldine theatre, Pittsburgh. The M-G-M line in the turret is almost lost and there is a ten point "starring" just above Gilbert's name that sinks in, but the rest is brought out in type and the reverse lines are large enough to come through.

The black serves to suggest a castle wall, which helps to give the color of the play, but the important lines are mostly in type, which assures their getting over. Even the panel for the stage show is lined to suggest an embrasure in the wall to hold it in keeping with the top, and the result is much better than might be expected from a device which generally should be held to magazine pages where black ink and careful presswork assure a clean impression.


LOEW'S ALDINE
PITTSBURGH'S GREATEST ENTERTAINMENT
WEEK OF DEC. 5th
CONTINUOUS 11 A.M. to 11 P.M. DELUXE SHOWS 1.30 3.30 7.00 9. P.M.
A Great Star in an Epic of Romance and Intrigue By RAFAEL SABATINI
METRO-GOLDWYN-MAYER PRESENTS
With Eleanor Boardman Ray D'Arcy Karl Dane George K. Arthur
KING VIDOR'S PRODUCTION
BARDELYS
THE MAGNIFICENT
STARRING
JOHN GILBERT
—ON THE STAGE—
CALIFORNIA NIGHTHAWKS ORCHESTRA and REVUE
FEATURING
Marie So Vieux Soloist Jerry Eby Tenor Comedian
Jan McNamara Dancing Fool Billy Miller Director
Songs, Dances, Novelty Surprises
Loew's Concert Orchestra—Organlogue—Topics—News
NEXT WEEK
TIN HATS
ON THE STAGE
GALA SHOW INCLUDING
CHRISTINE MARSON
JOE TERMINI

LARGE LETTERED REVERSE

Does Effective Work In a Limited Space

Taking only 75 lines, or about a three five and a halfs, the Rialto theatre, Washington, D. C., puts over The Old Soak both in pictures and text with a maximum of efficiency.

RIALTO
NOW PLAYING WEEK STARTING DEC 4th
A summons to court—the marriage of a friend—the birth of a son—the notice of a legacy—matters of no importance to the old soak compared to the white eared news, "Al's here!" Dabbling with quaint humor—with deft touches of romance. Adapted from the stage play by Don Marquis.
Carl Laemmle Presents
"The OLD SOAK"
Starring Jean HERSHOLT
—CONCIMENTS—
GREATER RIALTO ORCHESTRA
Overture, "Melodies from Italy"
"By George," comedy; "Hula Hula," scenic
INTERNATIONAL NEWS
OTTO F. BECK, King of the Console, in ORGANLOGUE
ON THE STAGE
"BEAUTIFUL LADY"
Prologue by
ROX ROMMELL
Conducting
GREATER RIALTO ORCHESTRA
FLORENCE & DARLING

FOR THE OLD SOAK

The main character is sold in picture with a clear line cut, while romance is suggested by the man and woman on opposite sides of the space. The panel in the upper right hand character does the type selling very adequately through a six line bank telling who the old soak is without trying to tell too much.

The lower part of the space is taken for the smaller features, the entire program being listed. It is a nice handling of a number of items, each of which is made to appear important.

Gets Better Space With Type Faces

Loew's Aldine Theatre, Pittsburgh, has been doing excellent work of late using more type and designing the layout to get better display through contrasts. It still uses lettering where type would be better, as witness the star names in this example for The Temptress, but these are well lettered, though a little more space between the lines would have been advantagous.

The Aldine spaces are benefiting from the use of white space, and give a strong splash as you turn over the pages of the theatrical section. The space is by no means the largest on the page, (though a three tens is nothing small when you come to pay the space

Characteristic Backing for Poker Faces

bills), but there is nothing more prominent on the page and few that get half as much attention.

WELL LAID OUT

Much of the selling for this is done on the cut. It looks like any drawing, but note how the eyes look at the title while the arm with the long cigarette holder also points to the same lettering. There is an immediate connection between the figure and the title that sells interest in each other. The title probably interests you and the cut shows you what to expect. It does not suggest the foreign locale of the story, but very probably it was intentionally non-committal.

This is a very good example of a layout in which the various items are permitted to offer their individual appeals.

Lively Sketch Sells a Flashy Main Title

Matching the cut to the style of play gets a nice display for Loew's Palace theatre, Washington, D. C., on The Gay Deceiver. This is only a six inch drop on three, but it has a strong value and puts over the idea of the play as well as the title.

A WELL DONE CUT

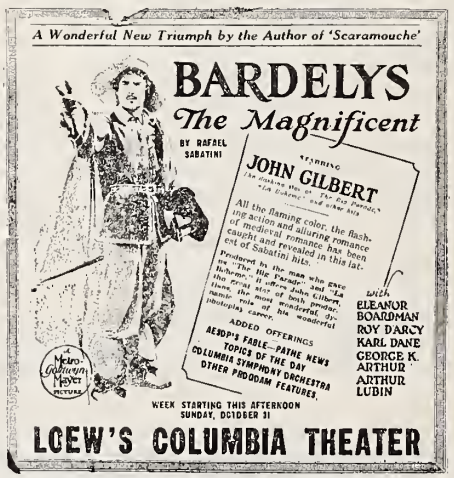
The frame for the sub-features is a bit too prominent to give the best display to the title, but presumably the appearance of a Washington boy as the headline was of greater importance than the film feature. Washington is peculiarly sensitive to the local appeal, and the management realized that Johns would sell more seats than any possible film attraction, so gave him his share of the space.

At that it did not cheat the feature, for the sketch conveys the suggestion of a lively farce and this idea is carried on in the selling talk immediately below.

For a time last summer the Loew Washington spaces were below their level, but they have come back stronger than ever.

Picture and Text Put Bardelys Over

For Bardelys the Magnificent Loew's Columbia theatre, Washington, D. C., goes back more to the old style of layout with a dominant figure, a bank of sales talk and the cast.



PRESENTING BARDLEYS

The type panel would have been too long if set in a single face, so the underline is set in six point italic, the first paragraph in eight point Roman and the next in smaller bold face, with ten point bold for the added features and twelve point for the supporting cast.

This gives contrast without the use of too large a letter, and to read one Roman paragraph and one in full face does not seem to be as much of a task as reading two paragraphs in either face.

This is a point on which many advertisers fail. They do not realize the value of slight change. They use either eight or eighteen. They cannot value two different eights, and yet holding to the eight often gives a more attractive appearance.

This Bold Design Has Strong Display Appeal

Arnold Rittenberg's staff artist at the Liberty theatre, Kansas City, is nothing to write home about. His portraits are decidedly stiff, but he has a good idea of display, and he has turned out a striking design for Poker Faces.

The background is alternate strips of hearts, spades, diamonds and clubs, to tie to the poker angle, with mortises for the address, the matinees, the presentation and the comedy. The lines in the reverse diamond are rather too small, but the impression is so strong that they come through.

VERY FUTURISTIC

In a light grey only the title would have come up, but we imagine that Rittenberg felt reasonably sure of a good black before he tried the reverse design. Reverse is all right where you know you can get a black, but most newspapers do not give a strong enough black. Here "Ritt" seemed to feel he could play safe.

Unusual Exploitation

When A. R. Nininger, of the Dixie Theatre, Ocala, Fla., came to play The Flaming Frontier, he had his lobby smash ready to hand in the shape of a collection of relics of the Custer fight owned by his father, who was on the battlefield shortly after the massacre.

Included was a buckskin shirt given Col. Nininger by Capt. Mix of the Second Cavalry, and a letter from Tom Mix told the Colonel that Captain Mix was Tom's uncle, which made it all the more interesting.

Took Two Letters

W. S. Peruts, who have been moved from Chattanooga to Lincoln, Neb., plunged a little on The Quarterback because Lincoln is a university town. He took two letters, the first playing up Yost, who coached the players and staged the game. The other gave the line up of the opposing elevens.

Dix sent the local coach an autographed football, which was displayed in the sporting goods store, and wired a radio station which was reporting a local game. The wire was read onto the air between quarters. It all made business brisk at the Lincoln Theatre.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"The Kid Brother"

New Lloyd Comedy Carries More of a Story, But Does Not Reduce the Number of Meaty Incidents

Adolph Zukor and Jesse Lasky present
Harold Lloyd in
"The Kid Brother"
Directed by Ted Wilde
A Paramount Picture

CAST:

Harold Hickory.....**Harold Lloyd**
Mary Powers.....**Jobyna Ralston**
John Hickory.....**Walter James**
Leo Hickory.....**Leo Willis**
Olin Hickory.....**Olin Francis**
Sandoni.....**Constantine Romanoff**

Length—7,654 Feet

Harold, bashful son of country sheriff, is bulldozed into allowing circus to invade the town. His father makes him order them away and then the fun starts. Of course there is a girl who figures in the fun-making. Hilarious Comedy.

HAROLD LLOYD'S The Kid Brother, is a motion picture comedy told mostly in pictures. This in itself is something of a novelty in these days of the wisecracking title writers. The comedy is carried in the action rather than in excerpts from joke books and old almanacs. And instead of seeing how much footage he can get out of each gag, Lloyd seeks rather to make them short to the end that he may use more of them.

This picture carries rather more story than earlier Lloyds. There is more than the usual thread of plot. Here there is a more important, and therefore, more definite objective. Harold is the third son of the Sheriff of Hickoryville, so much lighter than his elder brothers that he is somewhat looked down upon.

But Harold meets a girl with a medicine show and in a burst of juvenile pride he announces himself as the sheriff and gives the troupe permission to give a performance. His father tells him that since he gave permission, it is up to him to stop the show. In the confusion that follows Harold accidentally sets fire to the "pitch" and the show burns down. He takes the girl home. The neighbors object and remove her, but his action plants the germs of some delightful gags; among the best.

The show manager and the strong man rob the Sheriff of the money he has collected from the neighbors for a water project, and the Sheriff is accused of faking the theft. His elder sons make search for the two showmen, but fail to find them.

Purely through accident Harold finds them on a stranded ship and after a terrific battle he brings the money and the strong man back, to receive his spurs and the hand of the girl.

Most of the "big stuff" comes aboard the ship. The strong man conveniently does away with the manager, leaving Harold with only one opponent, and the fight is carried on with constantly accelerated pace until the resourceful Harold imprisons his foe in a stack of life perservers, uses him as a raft and paddles to shore. This sequence is splendidly built up and is fully as exciting as some of the melodramatic fights, equally resourceful, and yet never lacking in humor. Technically this is the best piece of work Lloyd has done. It has the punch of "Never Weaken" without the danger element that hurt that farce with women. And it has the appeal of "The Freshman," though cast in a heavier style. It should prove one of his great successes with any audience.

In addition to the fine work of the star himself, Jobyna Ralston shows to greater advantage than in any previous presentation. She has developed artistically and gives a fine performance. The entire cast is selected with unusual care and each should win honorable mention, not forgetting an unprogramed monkey that fully as much deserves mention as the human players.

"The Night of Love"

Samuel Goldwyn Offers Romantic and Dramatic Story in a Film of Wonderful Pictorial Beauty

UNITED ARTISTS CORPORATION in offering the newest Samuel Goldwyn production, "The Night of Love," gives preference in the billing to the fact that it is a George Fitzmaurice production, and rightly so, for although Ronald Colman and Vilma Banky are featured for once even this popular pair are overshadowed by the production itself.

Without disparaging its many other excellent features "The Night of Love" is primarily a directorial achievement, and surpassing all else is its marvelous beauty. A story of gypsies and the Spanish nobility of several centuries ago, it is admirably adapted to such treatment, and with the picturesque and romantic gypsy element, the feudal castle and its retainers, the gorgeous costumes of the duke and his household, its massive interiors, its bacchanalian revels, beautiful exteriors, all filmed in soft tones that give the effect of old masterpieces, every scene is a delight to the eye and a beautiful picture.

Far removed from the atmosphere of the modern world "The Night of Love" is like a poetic fantasy, but behind its beauty and idealistic romance is a theme that built upon a rather sensuous foundation of the right of the nobility to a bride on her wedding night, develops into a story with continual clashes between gypsy, princess and duke, that spells drama and holds the unwavering interest of the spectator.

In addition to its pictorial excellence, Director Fitzmaurice has as expertly handled its story values, introducing legitimately bits of comedy relief and maintaining at all times a nice balance of values. This is especially evident in the way he has kept the story always moving at a good pace with the gorgeous visual side never protruding to such an extent as to slow down the action.

No better selection could have been made for the gypsy and the princess than Ronald Colman and Vilma Banky, and Montague Love gives an ideal performance as the cowardly, lascivious and treacherous duke. The minor roles are all in capable hands and there is a host of picturesque and well selected types.

While daring in its sex emphasis and its handling of the religious angles, such as the showing of the princess in a confessional with the duke diguised as the confessor, and in another scene where the princess saves her lover by taking the place of a religious statue with the result that when she moves the populace proclaim it a miracle, this is all in keeping with the spirit of the picture and is dramatically effective.

While "The Night of Love" will appeal particularly to high-class audiences and to lovers of the beautiful, the artistic and the ideally romantic, it should also find favor with the great mass of theatregoers.

Samuel Goldwyn presents
"The Night of Love"
With Ronald Colman and Vilma Banky
A George Fitzmaurice Production
A United Artists Picture

CAST:

Montero.....**Ronald Colman**
Princess Marie.....**Vilma Banky**
Duke De La Garda.....**Montague Love**
Dame Beatriz.....**Natalie Kingston**
Gypsy Bride.....**Laska Winter**
Gypsy Dancer.....**Sally Rand**
Jester.....**John George**

Length—7,440 Feet

Duke seizes gypsy bride on her wedding night and she kills herself. In revenge her husband kidnaps the duke's bride, but falls really in love with her and lets her go. After series of complications, the duke is killed and gypsy wins the princess. Romantic and colorful drama.

"Sensation Seekers"

Universal-Jewel Picture Filmed by Lois Weber Is Sincere, Human and Decidedly Entertaining

Working from her own scenario which is based on Ernest Pascal's novel "Egypt" Lois Weber has produced an interesting and at times absorbing story of conflict and romance between a girl in the ultra-jazzy wealthy set and a very earnest and sincere young minister.

Characteristic of Miss Weber's work there is a strong note of sincerity in the story which while by no means a preachment does note a good moral and does not show up the attitude of the sensation seeker in any too favorable a light, but at the same time she also takes care to show up the other extreme, the sanctimonious busybodies who see evil in everybody else.

Miss Weber has made her characters seem very real and human and skilfully established sympathy for the two widely different types represented by the man and the girl. This intensifies the drama and adds greatly to the interest. For good measure she has developed the story so that there is an excellent and thoroughly consistent thrill climax in which a yacht sinks during a storm and the minister rescues the girl.

Billie Dove is not only beautiful but thoroughly convincing as the girl and Raymond Bloomer handles with ability and restraint the role of the minister which could easily have been made either melodramatic or amusing by overplaying. Huntley Gordon does good work in the unsympathetic role of the gentleman villain, the leader of the jazz set and a large cast renders capable assistance.

In "Sensation Seekers" Lois Weber has again succeeded in making a picture that is not only decidedly entertaining but strikes deeper into the emotions than the usual story.

Carl Laemmle presents
"Sensation Seekers"
Starring Billie Dove and Huntley Gordon
Based on "Egypt," a novel by Ernest Pascal
Directed by Lois Weber
A Universal-Jewel Production
CAST:

"Egypt" Hagen .....Billie Dove
Ray Sturgis.....Huntley Gordon
Rev. Lodge.....Raymond Bloomer
Mr. Hagen.....Phillips Smalley

Length—7,015 Feet

Egypt, most unconventional of the fast, younger set, meets the Rev. Norman Lodge and gradually falls in love with him but decides to marry Sturgis when gossips get busy. Lodge follows her and rescues her from a sinking yacht. Stirring romantic drama.

"Man Bait"

Amusing Comedy Drama Adapted From Stage Play Is Newest Starring Vehicle for Marie Prevost

John C. Flinn presents
Marie Prevost in
"Man Bait"
Based on play by Norman Houston
Directed by Donald Crisp
A. Producers Distributing Corp. Picture
CAST:

Madge Dreyer.....Marie Prevost
Gordon Sanford.....Kenneth Thomson
Jeff Sanford.....Douglas Fairbanks, Jr.
Delancey Jones.....Louis Natheaux
Red Roseman.....Eddie Gribbon
Betty Gerber.....Betty Francisco

Length—5,865 Feet

Pretty shopgirl, fired when she resents boss's freshness, fascinates rich youth. His brother, unable to buy her off eventually falls in love with her and she decided to marry him when the younger chap turns to another girl. Amusing and peppy comedy drama.

Adapted from a stage play, "Man Bait," a Producers' Distributing Corporation production starring Marie Prevost is a light and amusing comedy drama of a show-girl who set out to win a millionaire.

Fired, because she slapped one of the bosses who got fresh with her, the girl gets a job in a dance palace and fascinates a young rich chap who is determined to marry her, but in the end marries his elder brother who turns out to be the owner of the store where she worked.

The idea is not a new one and several of the situations have a familiar ring although there are some unexpected twists. There are a number of laughs even though the humor is at times considerably forced from situations that are highly improbable. The atmosphere of the story is peppy and the

action moves at a brisk pace, and Marie Prevost's attractive personality and vivacity in the leading role has strong audience appeal.

Douglas Fairbanks gives an interesting portrayal of the rich youth although he is inclined to overact and Eddie Gribbon contributes laughs as the tough dance hall owner. Kenneth Thomson appears as the dignified elder brother.

Although the story is obvious and not very convincing "Main Bait" is a rather breezy little picture with enough laughs to make it entertaining for the average patron.

"Stage Madness"

Virginia Valli Is Featured in An Interesting Drama of Conflict Between Stage and Home Life

With Virginia Valli in the leading role, William Fox is offering "Stage Madness" a Victor Shertzinger production based on the theme of the conflict between the call of the stage and the call of home.

A dancer marries, tires of home life after the birth of a daughter, returns to the stage and wins fame but loses happiness as her husband has disappeared with the child. Years later, the dancer is injured by a fall when a young girl makes a bigger hit than she does, and jealous of the girl who is to take her place she shoots the manager, and frames the girl for the murder. It eventually turns out that the girl is her own daughter.

The basic idea of the story has been used many times and the fact that the girl will turn out to be the dancer's daughter is easily foretold, but due to the smoothness of Victor Shertzinger's direction and the work of a well-selected cast, the fascination of stage life and some unexpected twists in the action, it will probably prove entertaining for the majority of patrons.

Virginia Valli gives an excellent performance and holds the interest throughout in a role that proves to be more human than sympathetic. Tullio Carmenati scores as the artist husband in his few brief scenes and Lou Tellegen's performance as the dancer's manager will please his admirers. Virginia Bradford is appealing and attractive as the young girl.

William Fox presents
"Stage Madness"
With Viginia Valli
A Victor Schertzinger Production
CAST:

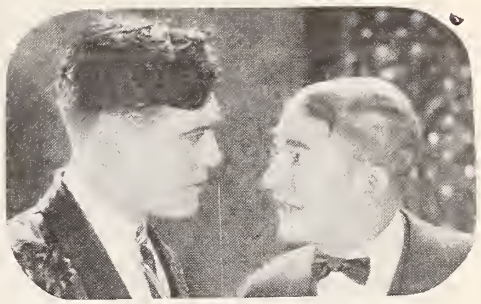
Madame Lamphier.....Virginia Valli
Andrew .....Tullio Carmenati
Dora .....Virginia Bradford
Pierre .....Lou Tellegen
Jimmy .....Richard Walling
Bragg .....Tyler Brooke
Maid .....Bodil Rosing

Length—5,620 Feet

Madame Lamphier, fascinated, returns to the stage and her husband disappears with her daughter. Years later an unknown girl threatens to take her place and Lamphier kills her manager blaming the girl but finds out she is her daughter. Stirring drama.

"Paradise For Two"

Richard Dix, Betty Bronson and Gregory La Cava Combine to Produce Pleasant But Familiar Story



Adolph Zukor and Jesse Lasky present
Richard Dix in
"Paradise for Two"
A Gregory La Cava Production
A Paramount Picture
CAST:

Steve Porter.....Richard Dix
Uncle Howard.....Edmund Breese
Sally Lane.....Betty Bronson
Maurice .....Andre Beranger

Length—6,187 Feet

Steve, fascinated by the silhouette of a girl across the courtyard, loses her when a friend hires a "wife" for him to get his uncle's money. He falls in love with her and learns they are both the same girl, and finally wins her. Amusing comedy drama.

WORKING with the trite idea of a man who must marry within forty-eight hours to receive a legacy, Richard Dix and Betty Bronson, under the adroit direction of Gregory La Cava succeed in making the resultant comedy a sparkling and entertaining vehicle for the display of the agreeable personalities of the star and his leading woman. The director is entitled to a share of the credit, for his direction contributes very importantly to the result. It is the little flashes of delicate humor, ably gotten over by the players, that make this a story of distinction rather than the same old thing. It gives it individuality and charm.

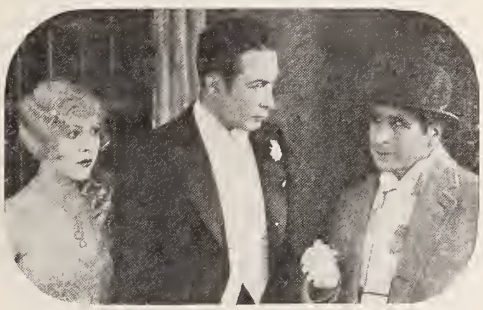
Dix is a chronic woman-hater who has deferred his marriage until the last moment, when a theatrical agent hires Miss Bronson; a typist with stage aspirations, to pose as the wife for the benefit of the executor-uncle. The uncle discovers the deception and seeks to smoke out his nephew through pretending to plant himself in the house, but the real denouement comes when a party of Dix's old friends invade the place and Dix knocks one of the men down for speaking lightly of his temporary wife. This makes him realize his love and he follows the girl to her boarding house and wins her.

Edmund Breese is capital as the uncle, but Andre Beranger fails to give variety to his part as the manager.

Paradise For Two is a delightful little domestic comedy.

"Wolf's Clothing"

Monte Blue and Patsy Ruth Miller in Lurid Action-Thrill Melodrama with Dream Ending



PATRONS WHO LIKE action melodrama and don't demand that it be consistent as long as it is exciting will certainly find plenty of it in "Wolf's Clothing" a Warner Brothers production starring Monte Blue.

The story concerns a subway guard who gets hit by an auto on his night off and it is unfolded as a melodrama of events that happened to him. We have never seen so much, so hectic and so lurid action crowded into a similar amount of film. The complications are too numerous to recite in detail but include a doping scene in a cabaret, the awakening in a dingy furnished room in which everything seems many times its real size (a very novel effect) continual encounters with the crazy millionaire who is the cause of the trouble, a rescue from a rum ship and a runaway train in the subway.

So numerous and exciting are the situations in which the hero finds himself that the story loses all vestiges of probability and appears to burlesque straight melodrama before it is revealed that it was all the delirious dream of the injured guard.

"Wolf's Clothing" depends for its audience appeal on its whirlwind action and thrillng situations, and it has enough of these for an entire serial. Monte Blue lives up to the requirements of the leading role and Pasty Ruth Miller as the girl amply justifies his strenuous efforts in her behalf. John Miljan does all that could be expected with the thankless role of the lunatic millionaire and a large supporting cast are kept exceedingly busy in providing the necessary excitement.

Warner Brothers present
"Wolf's Clothing"
Starring Monte Blue
Based on story by Arthur Somers Roche
Directed by Roy Del Ruth
CAST:

Barrie .....Monte Blue
Linnie .....Patsy Ruth Miller
Craige .....John Miljan
Candish .....Douglas Gerrard
Detective .....Arthur Millett

Length—7,068 Feet

Barrie, subway guard, is injured by Craig's auto. Thus begins a wild night of exciting thrills with thugs, adventurers and a pretty woman, which proves to be only a dream as Barrie awakens in a hospital. Exceptionally exciting thrill-action melodrama.

"Play Safe"

Monty Banks' Newest Feature Comedy for Pathe Is Filled With Exciting Thrills and Laughs

Pathe presents
"Play Safe"
Starring Monty Banks
Directed by Joseph Henabery
CAST:

The Boy.....Monty Banks
Heiress .....Virginia Lee Corbin
Crooked Trustee.....Charles Mailes
His Son.....Charles Gerard
Big Bill.....Bud Jamieson

Length—4,915 Feet

To keep from having to marry her crooked trustee's son, the heiress runs away and the boy befriends her, and despite the pursuit of a gang, the pair escapes after a thrilling ride on a runaway freight, and get married. Amusing thrill comedy.

IN "PLAY SAFE" THE second comedy of his new series for Pathe, Monty Banks has a vehicle of an entirely different type from his "Atta Boy" but which should find favor with the vast majority of spectators.

In contrast to the previous picture which depended solely on the hilarious mirth-provoking situations that followed each other in rapid succession, there are not nearly so many gags in "Play Safe." In fact the early part of the comedy is more of a human interest story building up the romance between the heiress who has run away to escape an irksome marriage and the boy who befriends her.

About the middle of the picture, the villainous guardian and his henchman start in to discredit the boy and there is a fight in the factory followed by the escape of villain, boy and girl on a runaway freight train. First there are fights all over the train between boy and villain until the latter is disposed of and then a succession of excellent thrill-comedy gags in which the boy tries to get on top of the train, and finally falls off, rolls down a hill and back on to the train. There is some excellent stuff on the end of a board as the train rolls down the mountain side, including thrills, and acrobatic stunt stuff that is alternately amusing and exciting. This makes a whirlwind finish that more than makes up for the easy pace of the early reels.

Monty Banks distinguishes himself in the thrill comedy situations and Virginia Lee Corbin is attractive as the girl.

"Play Safe" is a fast-moving and highly diverting thrill comedy.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

"It is my utmost desire to serve my fellow man." That is our slogan, we exhibitors who send unbiased reports on pictures we have played.

"Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.

OUR GANG

F. B. O.

BEYOND THE ROCKIES. Star, Bob Custer. A good western with lots of action. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

BLUE STREAK. Star, Richard Talmadge. Usual Talmadge picture but pleased. Business good. Tone good, appeal 85 per cent. No as special. Draw general class, city 22,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

ISLE OF RETRIBUTION. Star, Victor MacLaglen. A picture that is hard to get them in on, which seemed to be a wonderful piece of work on the part of the star. No business on this one. Lost money but cannot figure why, as business even dropped on the second day. Tone fair, appeal 60 per cent. Sunday yes. Draw all classes, town 2,900. Admission 10-25. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

KOSHER KITTY KELLY. Stars, Viola Dana, Vera Gordon, Nat Carr. Our first experience with one of the raft of Irish-Hebrew comedies and it proved to be a whirlwind for entertainment. Possibly it might suffer by comparison with some of the others but it surely pleased the multitude (!!' that braved zero weather. Tone O. K. Appeal general. Sunday, special no. Draw rural class, town 300. Admission 15-30. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

LADY ROBINHOOD. (5,580 feet). Star, Evelyn Brent. This was a very good offering from this star. Business was not what it should have been, owing mostly to the time of year, people busy doing their Christmas shopping. However, the picture is worth running. Tone good, appeal 65 per cent. Sunday, special no. Draw all classes, town 2,900. Admission 10-25. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

LET'S GO, GALLAGHER. Star, Bob Custer. A dandy western with plenty of action. Tone fair, appeal 85 per cent. Sunday no. Draw mixed class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

MERRY CAVALIER. Star, Richard Talmadge. A good progrgam picture for a Saturday night. Better cast and settings in this and he is fairly popular here. Tone, appeal good. Not special. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

ONE MINUTE TO PLAY. Star, Red Grange. One swell picture, if that's the way to express it. Just enough football to add zip to it, although I have read comments of exhibitors who thought there wasn't enongh football. One reel of football seems to be enough—any more would be tiresome. And Red takes to the Kleigs like a Hebrew takes to a fire insurance policy. And don't forget to mention King Tut, the Airedale, who does his bit in great fashion, as did Al Cooke and Kit Guard in their small comedy parts. But the sad part of it all is that we had the same luck as many other exhibitors—people are not educated to the fact that football stars can do other things besides play football and, as a consequence, business on a two-nights run was entirely absent. Anyway, I enjoyed the picture even if my ticket did cost almost enough to buy the feature. Tone O. K. Appeal general. Sunday, special yes. Draw rural class, town 300. Admission 15-40. Chas. W Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

ONE MINUTE TO PLAY. Star, Red Grange. Paid too much for this baby after the football season was over. It's a good show. But it's the last time I'll let my enthusiasm get away with good judgment. Tone good, appeal 90 per cent. Sunday, special (timely) yes. Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (275 seats), Port Allegant, Pennsylvania.

ONE MINUTE TO PLAY. (7,430 feet). Star, Red Grange. Very good picture. Red is a good actor. Every place where football is popular, this is the picture. Tone good, appeal 80 per cent. Sunday yes, special no. Draw mixed class, town 150. Admission 20-30-40. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

REGULAR SCOUT. Star, Harry Carey. A good program western and a little above the average Thomson. A good picture to tie up with the Boy Scouts on. Murray S. Dolliver, Strand Theatre, Laurel, Montana.

TOM AND HIS PALS. Star, Tom Tyler. Good western story of program order. Tone good, appeal fair. Sunday yes, special no. Draw farm, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WYOMING WILDCAT. Star, Tom Tyler. About the usual run of the Tylers, with Frankie Darro and Beans furnishing the supporting comedy. That dog, Beans, shows some intelligence—almost as much as some people I know. In this picture Tyler exhibits some of his horsemanship and that's one thing that should be stressed in westerns. Tone O. K. Appeal general. Sunday, special no. Draw rural class, town 300. Admission 15-30. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

First National

DECLASSE. (7,899 feet). Star, Corinne Griffith. A very good production with good tone and appeal. Sunday yes, special no. Draw farm, merchant class, town 1,650. widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

DECLASSE. (7,889 feet.) Star, Corinne Griffith. It has a bad box office title for my town and as the picture is not up to this star's standard, the engagement was very unsatisfactory. Tone O.K. Appeal fair. Special nix. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

JAZZ BRIDE. A good program picture. Tone good, appeal fair. Sunday yes, special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

KIKI. (5,275 feet). Star, Norma Talmadge. Saw this picture in the Dallas first run house and it did not appeal to me at all—I just hated to see Norma romping around in this kind of a picture: but I played it anyhow, advertised it big—and cleaned up! The people pronounced it the best thing Norma has done since Smiling Thru. If she could make one or two more pictures as good as this I believe she would regain her lost popularity. But they tell me she will do Camille next! Goodbye, Norma. Tone O. K. Appeal good. Sunday, special O. K. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

THE ONLY WAY. Star, Conrad Nagel. Very good picture. Tone, appeal good. Sunday yes, special no. Draw farm, merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TRAMP, TRAMP, TRAMP. Star, Harry Langdon. Played this some time back and am playing The Strong Man on the following this chap has created. I've read some rough reviews from "the Gang" and really think they are undeserved. This picture is "there!" and Langdon is a comedian. If an audience misses his subtle stuff don't blame him. If you haven't played this comedy, get it—go after it and after your first show if your patrons don't like it they lack sense of humor. He's a riot here now—and they know pictures when they see them. Good attendance. Dave Seymour, retiring managing director, Pontiac Theatre, Saranac Lake, New York.

WILDERNESS WOMAN. Star, Aileen Pringle. Nothing like what they value it at: Chester Conklin meant a little at the box office and the comedy pleased in a way but at any more than a slightly more than a program rental it might make you fall down. I did a lot of publicity on this; got 'em in at the matinee; but the picture didn't back me up—a positive flop when I consider the rental. Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

WINDS OF CHANCE. (9,354 feet). Star, Anna Q. Nilsson. A real good Northern picture, beautiful scenery and good action. This picture pleased all. Step on it and it should get you the money. J. H. Robinson, West Eminence Theatre, West Eminence, Missouri.

Fox

NO MAN'S GOLD. (6,745 feet). Star, Tom Mix. Three days to fair business. A good Mix picture, but Mix does not draw as usual in his last few pictures. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvana.

NO MAN'S GOLD. (5,745 feet). Star, Tom Mix. Good action picture that played my house during Christmas week when money wasn't being spent for entertainment. Sunday, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THREE BAD MEN. Star, George O'Brien. A big western special in my opinion as good as Iron Horse although it may not do as much business as it has not been as well advertised. Acting of entire cast fine. A really big production. Tone O. K. Good appeal. Sunday, special yes. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (550 seats), Jewett City, Connecticut.

Gotham

HIS MASTER'S VOICE. Star, Thunder (dog). A knockout dog story which I cheerfully recommend to brother exhibitors. Pleased good crowds. Tone excellent, appeal 100 per cent. Sunday, special yes. Draw general class, city 22,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

Metro-Goldwyn

BLARNEY. Star, Ralph Graves. I didn't see this one but judging from reports I didn't miss much. Several of my old customers (and severe critics) told me that it was one of the poorest pictures ever shown at this theatre. Tone O. K. Fair appeal. No for Sunday or special. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (550 seats), Jewett City, Connecticut.

EXIT SMILING. Star, Jack Pickford. Very punk: that's all we can say for this. Draw mixed class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

FLAMING FOREST. (6,567 feet). Star, Renee Adoree. Played this the day after Christmas to an empty house: also, had to hold up my show till 8:30 p. m. until print came in from Pueblo. Punk service is the word. It's a good picture, with no good paper. Sunday yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MAGICIAN. (6,960 feet). Star, Alice Terry. By no means a special: still, it is by no means as bad as I was afraid it was going to be. The acting is good but the theme is too morbid and creepy to be interesting. I played it on a double feature bill, Tone, morbid, appeal poor. Sunday, no, special never. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (550 seats), Jewett City, Connecticut.

ROAD TO MANDALAY. Star, Lon Chaney. This is a good picture for one night in a small town. Had mostly men to see this show; women are afraid of him since the Phantom of the Opera. Tone good, appeal 75 per cent. Sunday, special no. Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (275 seats), Port Allegany, Pennsylvania.

THERE YOU ARE. Stars, Edith Roberts, Conrad Nagel. The kind of picture we like to have. The mouth to mouth advertising gave us a swelled house for the second night. It's good. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

UPSTAGE. Star, Norma Shearer. Not as good as Waning Sex and not half as good as His Secretary. Tone, Sunday O. K. No as special. Draw mixed class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

VALENCIA. Star, Mae Murray. While not up to the Murray standard it pleased very well here. Tone, Sunday O. K. Not special. Draw mixed class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

WANING SEX. (6,025 feet). Star, Norma Shearer. Good, and very good. Some held the best ever. If all, or half, of the remaining pictures from Metro-Goldwyn are as good as this one we will be well pleased. Tone good, Sunday yes, special almost. Draw oil field class. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

WAR PAINT. A dandy good western: best we have played of the Indian kind. Was wonderful. If you want a good one of this kind, play this. Tone good, appeal 100 per cent. Sunday yes, special no. Draw oil field class. Admission 10-25. W. H Clower, Liberty Theatre, Wirt, Oklahoma.

Paramount

CANADIAN. (7,773 feet). Star, Thomas Meighan. Here's a good picture for the small town patronage: a big town that likes the fast life might call this terrible but our people liked this very much. Tone and appeal good. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CROWN OF LIES. (5,020 feet). Star, Pola Negri. A good show with Pola doing some fine acting. (Thanks for the photo, Pola). Tone good, appeal fair. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

Mr. E. W. Collins, now President of the M.P.T.O.A., once, while a contributor to these dependable reports, formulated the ideal way to use the tips to the fullest advantage: "Follow reports sent by those whose tips have agreed with your experience on pictures you both have played"

In order to make this fully effective the tips must come in regularly from the folks you are being guided by.

SEND TIPS REGULARLY.

FORLORN RIVER. Star, Jack Holt. The usual high-class western from Paramount that pleased everybody that saw it. Tone, appeal good. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

FORLORN RIVER. Jack Holt back again in the class of picture he is suited to so the ticket machine had to be oiled up and my banker smiled at me again. The Jack Holt-Zane Grey combination just can't be beaten. Tone O. K. Good appeal. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre, Graham, Texas.

FORLORN RIVER. Another high class Paramount Zane Grey western that pleased a Sunday crowd. This combination is always pleasing. Murray S. Dolliver, Strand Theatre, Laurel, Montana.

GOD GAVE ME TWENTY CENTS. (6,532 feet). Stars, Moran, DePutti, Mulhall, Collier. This picture drew very well on account of its being a popular magazine story. The picture in itself is very good. A quartet of mighty fine players, each an artist—with our especial congratulations to Jack Mulhall, whom we have admiringly watched rise, slow but sure, to the status of a talented actor—the picture will get business. L. V. Hepinger, manager, Orpheum Theatre, Clarion, Pennsylvania.

KID BOOTS. Star, Eddie Cantor. Just an ordinary picture that got by on publicity. This star of the stage still has his movie patronage to build and I see no reason why I should pay such high prices for such unknown talent. Clara Bow is excellent and, Boy—just watch her the next year. Don't feature this one too big. Appeal 80 per cent. Special no. Draw from industrial town, 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

NELL GWYN. Star, Dorothy Gish. An excellent foreign made production. There is a lot to be seen of Miss Gish in this one. A fine picture. Tone, appeal good. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

RAINMAKER. (6,025 feet). Star cast. This is an excellent program picture and the theme is one that always pleases the average movie fan. Full of hokum—but is not what they want in the movie theatre. Will go over to any audience in a mild sort of a way but is not a big one. Just a bit better than the average. Appeal 80 per cent. No as special. Draw from industrial town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

SO'S YOUR OLD MAN. (6,347 feet). Star, W. C. Fields. Pleased patrons and that's what we like. Played Christmas Day to a good house. Also it is nice and clean for Sunday. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SO'S YOUR OLD MAN. (6,347 feet). Star, W. C. Fields. A farce comedy that is good, and bad. A wonderful cast of players with Fields puts it over but Fields should never be starred. It goes good until there is a burlesque on a golf game, but then it slumps, miserably. Fields is great in character bits but not when before the camera all the time. City 15,000. Ben L. Morris, Temple Theatre (1,000 seats), Bellaire, Ohio.

STRANDED IN PARIS. (6,106 feet). Star, Bebe Daniels. Miss Daniels usually makes them good and this one is good, but it's not her best. Wish Ford Sterling could have had more to do because he's "there" and over! Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

STRANDED IN PARIS. Star, Bebe Daniels. Good program picture. Rental too high for this small town. Tone good, appeal fair. Sunday yes, special no. Draw farm, merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

STRANDED IN PARIS. (6,106 feet). Star, Bebe Daniels, with Ford Sterling. Miss Daniels is back again in a breezy farce comedy which made us all laugh and remember. The story moves just a little slowly in the first reel or two, but when Sterling enters, then the merriment becomes fast and furious: we do not think this picture as good as The Campus Flirt which some claim; but it is wonderful entertainment, of a different type, the kind we would be pleased to hand out every night in the week. L. V. Hepinger, manager, Orpheum Theatre, Clarion, Pennsylvania.

WE'RE IN THE NAVY NOW. (5,519 feet). Star, Wallace Beery. They do not make the big comedies any better than this. One continual laugh all the way and brought big business in the midst of a bad season. City 15,000. Ben L. Morris, Temple Theatre (1,000 seats), Bellaire, Ohio.

Pathe

OUTLAW EXPRESS. Star, Leo Maloney. Maloney not as popular here as some other stars, but is growing more so with each picture. This much better than last picture. Tone good, appeal 85 per cent. Draw all classes, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

Producers Dist. Corp.

MAN FROM RED GULCH. Star, Harry Carey. Good outdoor picture with good tone and appeal. Sunday yes, special no. Draw farm, merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MEET THE PRINCE. Star, Joseph Schildkraut. Above the average for program pictures. Tone, Sunday O. K. No as special. Draw mixed class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

PALS IN PARADISE. Star, John Bowers. A modern gold rush that is most admirably done. The players are all good and Marguerite de la Motte excellent. Rudolph Schildkraut is fine in a character part. Do not be afraid to tell them you have a worthwhile western comedy drama and it will please. City 15,000. Ben L. Morris, Temple Theatre (1,000 seats), Bellaire, Ohio.

SEA WOLF. (6,763 feet). Star, Ralph Ince. Good program picture with good storm scenes, and plenty of action. Tone, appeal good. Sunday yes, special no. Draw farm, merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

STEEL PREFERRED. Very good picture, good story, plenty of action. Tone, appeal good. Sunday yes, special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

VOLGA BOATMAN. Star, William Boyd, with all star cast supporting. We have played all the Big Ones for a couple of years but this picture, I believe, has the edge on all of them. Didn't make much money on account of Local Home Talent, but glad I played it. Had special music, and advise everyone to have the right music to put it over. It is a picture that will hold

your interest from the beginning. Tone good, appeal 100 per cent. Sunday, special yes. Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (275 seats), Port Allegany, Pennsylvania.

United Artists

BLACK PIRATE. (8,388 feet). Star, Douglas Fairbanks. This picture took a very systematic flop. Fairbanks does not mean much here. Lost plenty on this one and would stay away from it unless I was sure of a good Fairbanks crowd again. Draw working class. Admission 15. Mitchell Conery, Columbia Theatre, Rensselaer, New York.

TUMBLEWEEDS. Star, W. S. Hart. A mighty good picture but would have been a great deal better with a star of a younger generation. Bill may be all right as a gunman or a horseman, but as a Romeo he is painful to watch. His Adam's apple seems to be overworked, if you watch the picture that close. Tone O. K. Appeal general. Sunday yes, special no. Draw rural class, town 300. Admission 15-30. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

Universal

BORDER SHERIFF. (7 reels). A fair western that pleased the fans nicely. Al C. Werner, Franklin Theatre (800 seats), Allentown, Pennsylvania.

BUCKAROO KID. Star, Hoot Gibson. This is an excellent Gibson subject that pleased my audiences fine and did excellent business. Gibson is now the best bet I have in western stars and for the past year or so exceeds Mix in receipts. Universal is spending money on his pictures and they are reflecting it at the box office. Appeal 90 per cent. Draw industrial town, population 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

CHEERFUL FRAUD. Star, Reginald Denny. Played this January 2 and 3 when everybody had had the time of their life December 31 and January 1, so we had a very slim house on this picture. Good print. And it's a real laugh picture, too. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HER BIG NIGHT. Star, Laura LaPlante. This is by far the best we have had of this star. We heard lots of praise and no kicks. Tone, Sunday O. K. Special no. Draw mixed class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

LOVE THIEF. A good program; worth seeing. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MAN IN THE SADDLE AND SPOOK RANCH. Star, Buck Jones. Good western pictures—both good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MARRIAGE CLAUSE. (7,680 feet). Star, Francis X. Bushman. A great drama of its class. Deals with the love of a theatre manager for a girl and he was willing to give it up to have her have a career. Bushman is great in it, and it is a wonder he has not had more similar parts. Our crowd thought it immense. City 15,000. Ben L. Morris, Temple Theatre (1,000 seats), Bellaire, Ohio.

POKER FACES. (7,308 feet). Stars, Horton-LaPlante. A picture that brought the laughs from the audience, and everybody satisfied. This is one of the new C. S. C. which I am using, and that service promises to be even better than last year's. Tone fair, appeal 95 per cent. Sunday special no. Draw farm class, town 400. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

TEXAS STREAK. Star, Hoot Gibson. Another good western from Hoot. Keep up the good work, Hoot. Tone O. K. Good appeal. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (550 seats), Jewett City, Connecticut.

WATCH YOUR WIFE. (6,224 feet). Star, Virginia Valli. Good picture with a moral. Tone, appeal good. Sunday yes, special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHOLE TOWN'S TALKING. (6,602 feet). Star, Everett Horton. This picture gave complete satisfaction and drew good crowds. Tone, Sunday O. K. Special no. Draw mixed class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

A tip in praise or a tip in warning on each picture you play, is a proof of your right to belong to the finest fraternity on earth—the exhibitors who are real exhibitors.

You can depend on the sincerity of these free-will contributions sent by real showmen. Use these tips to guide your bookings and send tips to help the other good scouts.

Warner Bros.

BROKEN HEARTS OF HOLLYWOOD. Louise Dresser walks away with this picture. Gives strong, virile portrayal of a once famous star who no longer twinkles but is still the best trouper of them all. Interesting picture. David Adams, Auditorium Theatre, Concord, New Hampshire.

FOOTLOOSE WIDOWS. Louise Fazenda makes this comedy hum along at a good clip and the picture makes pleasant entertainment although the story is of the it-just-couldn't-happen-variety. David Adams, Auditorium Theatre, Concord, New Hampshire.

HELL-BENT FER HEAVEN. Here is a picture that is different and you won't forget Gardner James as the nit-wit for many a day. Here's a newcomer worth watching. Story follows the play, too—which is a comfort in these days when most scenario writers think they know more about the story than the author. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

HONEYMOON EXPRESS. Pleased everybody and did a fair business. Al C. Werner, Franklin Theatre, Allentown, Pennsylvania.

OH, WHAT A NURSE. (6,600 feet). Star, Syd Chaplin. Mighty good. Syd and Harold are the only two comedians who will pull them in in this town. The last two reels of this are a scream. Tone good, appeal 90 per cent. Sunday, special yes. Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (275 seats), Port Allegant, Pennsylvania.

PRIVATE IZZY MURPHY. (7,889 feet). Star, George Jessel. Played this Christmas. Fine picture. Pleased a hundred per cent. Had Douglas Fairbanks in The Black Pirate as opposition next door on the ground floor and we are located upstairs. Our patrons who saw The Black Pirate said the picture was black as night; another said he would pay $1 to see Private Izzy Murphy against a quarter for the other. We did three times more business than our competition. Admission 15-25. Town about 2,000. F. W. Hohman, Hohman Opera House, Pulaski, New York.

RANGER OF THE BIG PINES. (Vitagraph-Warner Bros.) A real western picture that will satisfy. Draw farm class, town 400. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

SEA BEAST. (9,975 feet). Star, John Barrymore. A picture that for grim realism is hard to beat. In no manner a pleasant picture; but it has action, some great water stuff and Ralph Ince portraying London's skipper more terribly even than London ever wrote him. Not a picture that entertains or pleases. Ben L. Morris, Temple Theatre (1,000 seats), Bellaire, Ohio.

SEVEN DAYS. A good program picture. Tone, appeal good. Sunday yes, special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Miscellaneous

FRENZIED FLAMES. Star, Cullen Landis. An ordinary story that pleased a Saturday night crowd. A good cast in this one. Tone, appeal good. Not special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

SPEED MAD. Star, William Fairbanks. A good, strong racing drama. Pleased fair crowds. Tone good, appeal 90 per cent. No as special. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

SPEED MADNESS. Another Saturday night picture which the comedy saved. Tone O. K., appeal questioned. Sunday, special no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

TEXAS TERROR. Star, Al Hoxie. An average western that drew usual business against strong opposition. Therefore, no complaint. Appeal 60 per cent. Sunday, special no. Draw all classes, town 2,900. Admission 15-25, also 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

Short Subjects

KINOGRAMS. (Educational). Good news reel, always interesting and well edited. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

MIDNIGHT FOLLIES. (Educational 2-reeler). That's what I was supposed to get! But here's one exchange that blows me up so often that I believe it's a habit. Their comedies are good—that's why I bought them—but the service has been the bunk. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MIDNIGHT SON. (F. B. O.). One of Bill Grimm's Progress. Cook and Guard a wow in this chapter. They sure are liked here. Good paper and good prints. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MOVE ALONG. (Educational-Hamilton). Only fair. Why do producers build up impossible situations such as a snow house being formed on a city sidewalk? People enjoy comedies built around actualities, things that might happen—and do not like to ramble off into fairy tales. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MOVE ALONG. (Educational-Lloyd Hamilton). A very good comedy with Hamilton doing very good work. Lately he is doing better and more artful work. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

MOVIE LAND. (Educational). This comedy is a roar from start to finish. My crowd were wild about it. Lloyd Hamilton appears in one scene in it. At last they have found a way to use Hamilton, for it is the best picture I have ever seen Hamilton appear in. M. W. Larmour, National Theatre, Graham, Texas.

UNEASY THREE. (Pathe-Charley Chase). Chase is one of the best comedians we play. This was only a fair Chase comedy, and not up to his standard, but yet there are many laughs in it. Play it and you'll like it. Play any Chase comedy. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

WHAT A LIFE! (Educational). A fair Cameo comedy: not much to it. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WHO HAD ME? (Educational-St. John). A good comedy that was full of laughs. Good tone and appeal. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

On the Farm	McDougall Alley	Oct. 23..	2 rls
For the Love O' Pete	Lantz cartoon	Oct. 23..	1 rl
Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl
Fighting Fool (L. Sargent)	Fistical Culture	Nov. 6..	2 rls
Transportation	Screen magazine	Nov. 27..	1 rl
Nize Monkey	Sunkist comedy	Nov. 29..	2 rls.
At the Beach	McDougall Alley	Nov. 29..	2 rls.
Trail of the Monk	Lantz' cartoon	Nov. 29..	1 rl.
Monkey Huka	Sunkist comedy	Dec. 4..	2 rls.
Luke Warm Daze	McDougall Alley	Dec. 4..	2 rl.s
Blue Black	Fistical Culture series	Dec. 11..	2 rls
Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		

A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

	Kind of Picture	Review	Feet
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5.495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426

Waldorf

Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1926	
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy	Nov. 6..	1 rl.
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo Comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashions	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,570
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24 .	5,130
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536

Short Subjects		1926	
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Wild West	Bray cartoon	May 22.	1,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.

FIRST NATIONAL

	Kind of Picture	Review	Feet
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,85
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2.	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,068
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29.	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,772
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620

FOX FILM CORP.

Features		1925	
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,61
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,23
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,97
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,51
Wages tor Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,60
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,89
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,70

Short Subjects			
Iron Trail Around the World	Variety	Dec. 26..	1,000

Features		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,039
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,039
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20..	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Short Subjects		1926	
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.

GOTHAM PRODUCTIONS

Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900

METRO-GOLDWYN-MAYER

Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,398
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13 .	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,320
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088

PARAMOUNT

		1925	
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,03[illegible]
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	6,80[illegible]
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	5,283
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,872
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Car-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoou	Apr. 24..	1,000
Ukelele Sheiks (Tryou)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimouo (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoou	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunuey)	Serial	Sept. 4..	.....
A Buggy Ride	Terry cartoou	Sept. 11..	1,000
Fourth Alarm	Our Gang comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Thau One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	2 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gaug comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4..	2 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4..	2 rls.
Through Thick and Thin	Terry cartoon	Dec. 4..	1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4..	2 rls.
Hitting the Rails	Terry cartoon	Dec. 4..	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11..	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11..	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18..	2 rls
School Days	Terry cartoon	Dec. 18..	1 rl
Top Notchers	Sportlight	Dec. 18..	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25..	2 rls
		1927	
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1..	3 rls
Telling Whoppers	Our Gang	Jan. 1..	2 rls
Musical Parrot	Terry cartoon	Jan. 1..	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8..	2 rls
With the Wind	Sportlight	Jan. 8..	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8..	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15..	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15..	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15..	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22..	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22..	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22..	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22..	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22..	2 rls.
Features		1926	
The High Hand (Leo Malouey)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479
		1927	
Cyclone Cowboy (Wally Wales)	Western	Jan. 8..	4,447
The Long Loop (Maloney)	Action werstern	Jan. 15..	5,977

PREFERRED PICTURES

Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashmau-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Deau)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbiddeu Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	Juue 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romautic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15..	6,421

RAYART

		1925	
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27..	5,255
		1926	
Call of the Klondike (Glass-Dwau)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

		1926	
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartune	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	55

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
eelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

STERLING PICTURES CORP.

			1926	
Before Midnight (Wm. Russell)	Crook melodrama	July 11..		4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..		5,800
Men of the Night (Rawlinson)	Melodrama	July 24..		5,723
Wreckage (May Allison)	Drama	July 24..		5,723

TIFFANY PRODUCTIONS, INC.

		Release Date	
...nat Model From Paris	Society comedy drama	Aug.	15
Lost At Sea	Romantic comedy drama	Sept.	1
The First Night	Farce comedy	Oct.	15
One Hour of Love	Emotional drama	Dec.	15
The Enchanted Island	Romantic drama	Jan.	1
Flaming Timber	Woodland drama	Jan.	15
Squads Right	War farce comedy	Feb.	1
The Steeplechasee	Racing society drama	Feb.	15
The Tiger	Modern drama	Mar.	1
The Song of Steel	Society-business drama	Mar.	15
Husband Hunters	Domestic comedy drama	Apr.	1
Snowbonnd	Comedy drama of the North	Apr.	15
Wild Geese (Speoial)	Human drama	May	1
The Squared Ring	Society comedy drama	May	15
The Broken Gate	Emotional drama	Jun.	1
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11..	6,100

			1927	
Redheads Preferred (Hitchcock-Daw)	Farce comedy	Jan. 15..		5,300

UNITED ARTISTS

			1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb.	27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar.	20..	8,388
The Bat (all-star)	Mystery drama	Mar.	27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug.	7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct.	9..	6,800
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec.	4..	8 rls.

UNIVERSAL

Features			1926	
My Old Dutch (McAvoy-O'Malley)	Drama	May	1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May	2..	8,767
Looking for Trouble (Hoxie)	Western	May	8..	4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May	15..	8,000
Rolling Home (Denny)	Farce comedy	May	22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May	28..	5,820
Rustler's Ranch (Acord)	Western	June	5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June	12..	6,822
Chasing Trouble (Morrison)	Action western	June	19..	4,304
Bucking the Truth (Morrison)	Action western	June	26..	4,305
Marriage Clause (Lois Weber)	Drama	July	3..	7,680
Under Western Skies (Norman Kerry)	Western	July	10..	6,352
The Terror (Art Acord)	Western	July	10..	4,862
Man in the Saddle (Gibson)	Western	July	17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	Jnly	24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug.	14..	6,662
Wild Horse Stampede (Hoxie)	Western	July	31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug.	28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept.	4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept.	11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep.	25..	6,250
Ice . Flood (Harlan-Dana)	Lumber camp melo	Oct.	2..	5,747
Yellow Back (Fred Humes)	Western	Oct.	9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct.	16..	6,649
Michael Strogoff	Russian Melodrama	Oct.	30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov.	6..	5,65[illegible]
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov.	20..	6,107
Red Hot Leather (Hoxie)	Western	Nov.	27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec.	4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec.	11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec.	18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec.	25..	5,598

			1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan.	1..	7,319
Rough and Ready (Hoxie)	Western	Jan.	8..	4,409
Loco Luck (Art Acord)	Action western	Jan.	22..	4,827

Short Subjects			1926	
Do or Bust (Edwards)	Comedy	July	17..	1,000
Motor Trouble (Chas. King)	Comedy	July	17..	2,000
Mixed Doubles (Puffy)	Comedy	July	17..	1,000
Fire Barrier	Short western	July	24..	2,000
Village Cut-Up (Lake)	Comedy	July	24..	1,000
Under Desert Skies	Short western	July	24..	2,000
Thirteenth Man (Puffy)	Comedy	July	24..	1,000
Op'ry House Tonight (Lake)	Comedy	July	31..	1,000
Who's Next? (Edwards)	Comedy	July	31..	1,000
Thrilling Romance (Wiley)	Comedy	July	31..	2,000
Little Warrior (Sedgwick)	Short western	July	31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug.	7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug.	7..	2,000
Mixed Brides (Wiley)	Comedy	Aug.	14..	2,000
When East Meets West	Mustang comedy	Aug.	14..	2,000
Pep of the Lazy I (Cobb)	Short western	Aug.	14..	2,000
Buster's Orphan Party	Buster Brown series	Aug.	14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug.	21..	1,000
It's All Over Now (Edwards)	Comedy	Aug.	21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug.	21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug.	21..	2,000
Don't Shoot (Mower)	Short western	Aug.	21..	2,000
Tiddly Winks (Lake)	Comedy	Aug.	28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug.	28..	2,000
Rustler by Proxy (Hume)	Short western	Aug.	28..	2,000
And George Did (Saylor)	Comedy	Sept.	4..	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept.	4..	2,000
Buster Helps Dad	Buster Brown series	Sept.	4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept.	4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept.	11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept.	11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept.	11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep.	25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep.	25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct.	2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct.	2..	1,000
The Collegians	Series of 10	Oct.	9..	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct.	16..	....
A Man's Size Pet	Western comedy	Oct.	16..	2,000
Never Again	The Gumps	Oct.	16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct.	16..	1,000
Lots of Grief	Gump comedy	Oct.	16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct.	16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct.	23..	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct.	23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct.	23..	1 rl
When Bonita Rode	Mustang western	Oct.	30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct.	30..	1 rl
Jane's Engagement Party	What Happened to Jane	Nov.	6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov.	6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov.	6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov.	6..	1 rl
Please Excuse Me	Excuse Maker com	Nov.	6..	2 rls
The Big Surprise	Gump comedy	Nov.	13..	2 rls.
Snookums' Outing	Newlyweds comedy	Nov.	13..	2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov.	13..	1 rl.
Better Luck	Gump comedy	Nov.	20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov.	20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov.	20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov.	20..	1 rl
Buster Prize Winner	Buster Brown series	Nov.	27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov.	20..	2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov.	29..	1 rl.
Sweetheart Daze (Edwards)	Bluebird comedy	Nov.	29..	1 rl.
Last Lap	Collegians No. 4	Nov.	29..	2 rls.
A Close Call	Gump series	Nov.	29..	2 rls.
Snookums' Merry Christmas	Newlyweds series	Nov.	29..	2 rls.
Hen Punchers of Piperock	Mustang western com	Nov.	29..	2 rls.
Trail of Trickery (Cobb)	Northwest drama	Dec.	11..	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec.	11..	1 rl
Around the Bases	Collegians series	Dec.	11..	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec.	18..	1 rl
Rooms for Rent	Andy Gump comedy	Dec.	18..	2 rls
Too Much Progress in Piperock	Tuttle western com	Dec.	18..	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec.	18..	2 rls
Fighting Spirit	Collegians series	Dec.	25..	2 rls
Buster's Picnic	Buster Brown series	Dec.	25..	2 rls

			1927	
Lost Soul (Puffy)	Bluebird comedy	Jan.	1..	1 rl
Jane's Flirtation (Wiley)	What happened to Jane	Jan.	1..	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan.	1..	2 rls
Snookums' Playmate	Newlyweds comedy	Jan.	8..	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan.	8..	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan.	8..	2 rls
Up Against It	Gump comedy	Jan.	15..	2 rls
The Relay	Collegians	Jan.	15..	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan.	22..	2 rls.
Tied Up	Piperock western	Jan.	22..	2 rls.
What's Your Hurry?	Excuse Makers	Jan.	22..	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan.	22..	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan.	22..	2 rls.
Cinder Path	Collegians	Jan.	22..	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan.	22..	1 rl.

WARNER BROS.

			1925	
Limited Mail (Monte Blue)	Railroad melodrama	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep.	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov.	21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov.	28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200

			1926	
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April	10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April	24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May	8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May	15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May	22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May	29..	5,262
Silken Shackles (Irene Rich)	Drama	June	5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June	26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July	3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug.	21..	10,918
Across the Pacific (Monte Blue)	Melodrama	Oct.	16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov.	6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct.	30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct.	23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov.	20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec.	11..	5,810
Third Degree (Dolores Costello)	Stage melodrama	Jan.	8..	7,647
Don't Tell the Wife (I. Rich)				
Wolf's Clothing (Monte Blue)				
Finger Prints (Fazenda)	Crook-detective	Jan.	22..	7,031

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by O. T. Taylor

"ROVERS, RULERS OF THE SEA"

A Pirate Presentation Featuring Song and Dance Numbers

PIRATES, pieces of eight, the plank, the parrot, buried treasure, The Spanish Main; an old subject—ever new.

Young and old thrill to the tale of pirates—swack-buckling buccaneers of the sea. An ideal subject for prologue or presentation; equally suitable for a modest prologue and pretentious presentation.

Novelties of a wide variety may be introduced; song, dance, comedy, acrobatics, fencing, all fit in. A comedy character sporting a wooden leg, black eye pad and a parrot is perfectly at home with the pirate beauty chorus.

The presentation offered this week may be elaborated upon, or numbers may be eliminated to meet the individual requirements of the producer. The pirate ship may be made to ride at anchor, it may sail slowly across the bay, (this effect has been explained in a previous presentation) or an explosion occurs and the ship is seen to sink.

The opportunities for scenic treatment and effects are unlimited. A moon ripple may be used to make the scene appear more realistic. (Reverse the procedure described in a previous presentation.)

THE ROUTINE

The drapes open on a dim blue stage; a stretch of beach showing between the palm trees and boulders in the foreground. A ship is riding at anchor on the bay, rocking gently on the swells.

The moon is sinking slowly behind the peninsula in the distance. Suggested music, "Misterioso." A shadow is seen between the palms it is a pirate, enveloped in a large cloak. He walks restlessly forth and back a number of times, pulls a lantern out from under his cloak and signals the ship.

An answering signal is seen on the ship. The pirate sits down on a rock, puts out the light in his lantern, and sings or hums. Suggested, "Rovers, rulers of the sea" from "Satantella," Balfe. Green spot on singer. The pirate arises as two, or more, other pirates enter with a huge treasure chest. Blue light up gradually. The pirates set the chest down and prepare to open it. Treasures are brought forth; silks, silver, bags of gold, etc. The pirates register amazement as they step back from the chest.

A dancer steps out of the chest and introduces dance number. Suggested music "Fascination" from Satanella. White spot on dancer. Blue light is yielding to red (coming from right).

The moon has disappeared. A ray of amber, then white, shoots in from right stage; day is dawning. The pirates (trio or quartet) sing "The Pirate Song," Gilbert. Stage to white. The pirate beauty chorus enter for drill, then into fast steps. Suggested music "Here comes Fatima" with solo dancer introducing oriental dance and the singer picking up chorus for a hot finale. Many other novelties and comedy stunts

(Continued on next page)

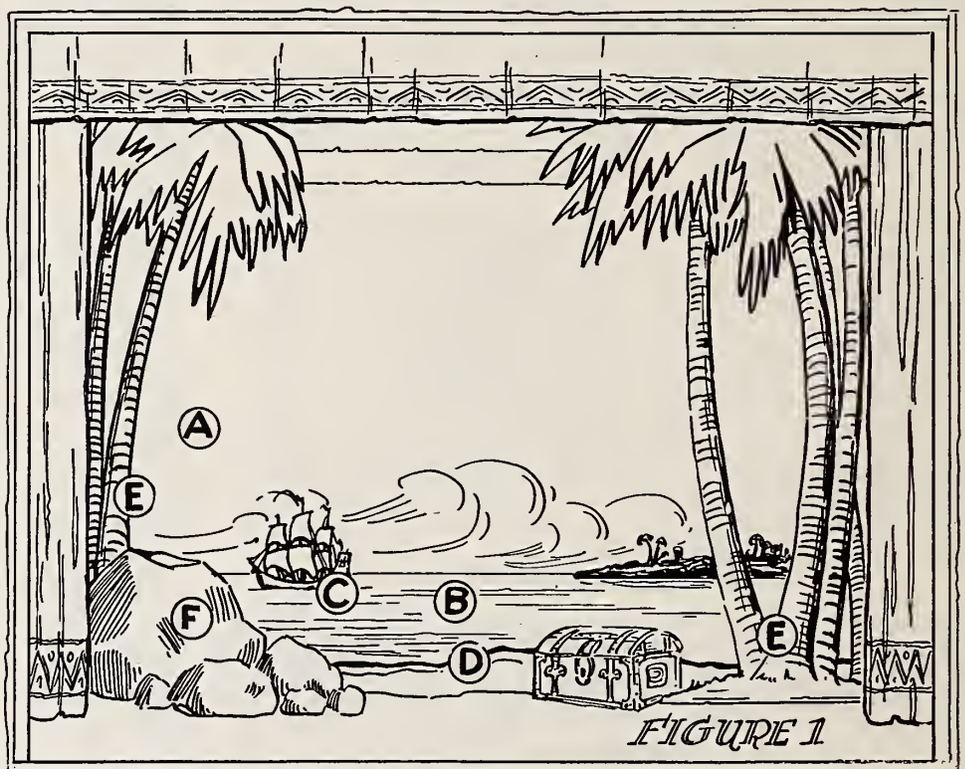


FIGURE 1

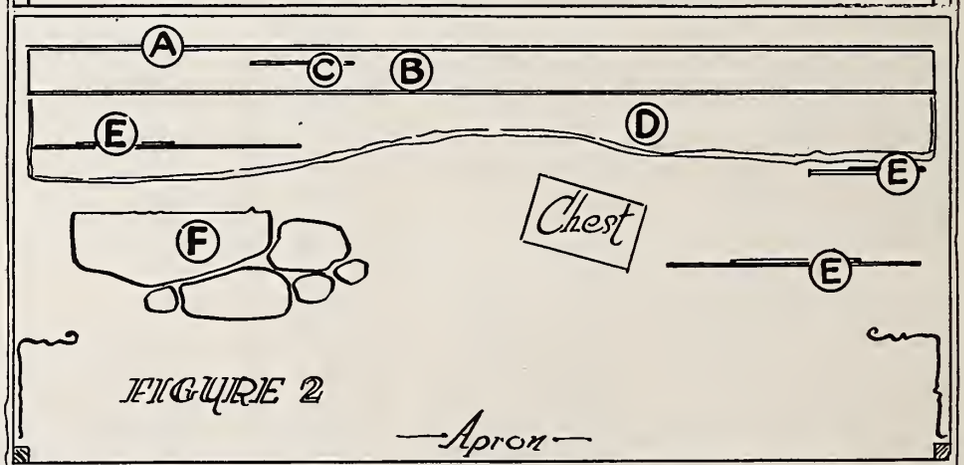


FIGURE 2

FIG. 3

Production Tips, Kinks and Wrinkles

could be introduced, depending on the length of time allowed for the presentation and the talent available.

THE SETTING

(The key letters correspond in figures 1 and 2).

A plain or cloud sky drop A, against which is placed the ocean row B, carrying the ship C. The beach row D may be profile or painted on the ocean row. A number of set rocks or boulders F, are placed upstage right. Palm trees E right and left.

The tree trunks are cut from wall board, battened and raised on lines fastened to fly batten. The foliage is cut borders of muslin or paper. Sky borders mask in between the tree tops.

The rocks may be profile. Set rocks are, however, much more realistic and are easily constructed. (See Dec. 25 issue of Moving Picture World.) Sand sprinkled around the rocks and at the foot of the palm trees, a few star fish and sea shell, will add much to the realism of the scene.

CONSTRUCTION

The ocean may be a perpendicular ground row, or it may be slanting as in figure 3. Here the frame-work, B, is faced with muslin or paper; the upper edge of wall board to fit against the sky drop A. The peninsula is also cut in outline from wall board but placed perpendicular.

The ship C is hung on a pivot bolt D and kept in upright position by means of a counter-balance E. A gentle pull on a string attached to the counter-balance sets the ship in a rocking motion. (Care should be taken not to overdo the motion.)

The beach row is shaped from wall board F, nailed to frame work. Muslin, G, the upper edge pasted to the wall board strip, is left rather loose, few feet, padded with crumpled paper to imitate sand dunes, laid as a ground cloth.

The ship may be cut entirely from wall board, the masts, sails and rigging painted on. Or, the ships hulk cut from wall board, the masts and spars made from wood with unbleached muslin for sails and a rigging of twine.

Riding at anchor the ships sails should in reality be furled. Even this effect can be easily accomplished by means of silk threads tied to the lower edge of the sails, gliding over the spars to be manipulated from below the ship.

The treasure chest. An old-fashioned round-top trunk can be converted into an ideal treasure chest. If a trunk is not available a dry goods box, with a top built as shown in figure 3, makes an excellent substitute. The two end pieces I are cut to a circular shape from board or veneer, fastened to the frame H (this is of the same dimensions as to the top of the box) and a brace J, of the same length as the frame, placed between, and flush with, the top of the end pieces. Cover with wall board and hinge the top to the box. The straps, lock and other trimmings are cut from wall board and nailed onto the box with round-headed upholstery nails.

PAINTING

Sky drop semi-transparent blue (Dye.) Do peninsula in purple, dark green and blue, with purple predominating. Water in vivid blue with a tinge of green and with black wave suggestions. Beach row in warm grey, cream and lavender. Rocks in warm stone with touches of bright colors; yellow, orange, olive green, brown and blue. Tree trunks medium brown, high-lighted in orange and shaded in blue-black.

Foliage dark green, brilliant green and blue in solid flat tones. The chest gets a coat of plastic (Textone) stippled to imitate hammered metal. Coat the surface with aluminum bronze; the trim in gold bronze. When dry apply a thin coating of medium bluegray and wipe off high spots to leave a metallic effect. A touch of green, as seen in tarnished brass, will heighten the effect.

Bear in mind that colors used on stage settings should be very much stronger and in greater contrast than the same colors as used in interior decorating and painting in creating the same effect.

COSTUMES AND PROPS

Everyone is familiar with the accepted and approved style in pirate wear. Stills from any one of the many pirate pictures recently released will offer suggestions. The girls costumes are extremely simple and inexpensive to make, consisting of a white shirt or blouse with either short or no sleeves, a bright red sash, short loose trunks in pea green. The entire costume is in satin or, more economically yet very effective, in sateen. The large tops on boots are made from black oilcloth Hats from the same material over a cardboard or wire frame, with skull and cross bones appliqued in white or painted on.

Do not overlook the comedy angle in the make-up of male characters; black eye-patch, big black drooping mustache and heavy eyebrows, wooden leg, parrot, cutlasses and pitols.

Also consider the possibilities of this presentation with young people and children in the parts.

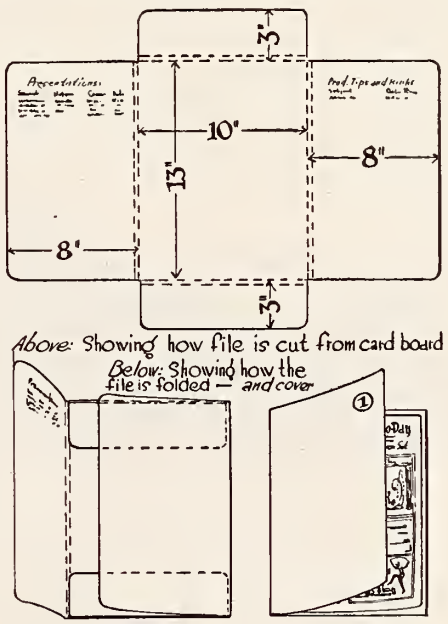
ILLUMINATING STARS ON SKY DROP

We are planning a fantastic presentation requiring illuminated stars showing on the sky. We want the stars to appear gradually to full brightness and then pale out. As only a relatively small number of big stars, two or three inches in diameter, are to be used we considered blocking these in on the back of our sky drop. This will spoil the drop for future effects and we are wondering if there is not a simpler way to do this. B. X.

Procure a number of empty cigar boxes, shoe boxes, or any carton of similar nature. Cut out the size star desired on one of the large sides of the box. Bore a hole, large enough to take light cord, in the top of the box. Run light cord through hole, attach socket to cord in such a manner that the box will hang on the socket, like a lamp shade. Put cover on box and hang on back of sky drop with star facing the drop. The star will show through the sky drop, it being understood that the drop is semi-transparent (dye). Make as many boxes as the number of stars required. The stars can be made to twinkle by using "Winker" buttons. By using different length cords equipped with a plug all the stars may be plugged in on a border circuit and worked on dimmer to come on slowly and dim out. Ten watt lights will be found large enough for illumination. The lights being contained in covered boxes prevent spill light.

How To File Ideas

Why not file the material offered weekly in The Moving Picture so that it may be easily referred to when occasion arises. Nothing so provoking as knowing that you have read about a certain thing, knowing that you have it "tucked away" somewhere, yet unable to find it when you want it the most. The idea behind the presentation of-



fered today will be found just as appropriate next month, or next year for that matter. The details may embody a change of songs and perhaps some dance numbers. Many of the presentations suggest songs and dances of years gone by, numbers that will be as appropriate years to come as they are today; the classics of the music and dance world.

And you may have much of this wealth of material at your finger tips by devoting five or ten minutes a week to filing and indexing.

AND HERE IS HOW

Secure a few sheets of five or six ply manila card board or tough check; measure and cut each sheet as shown in the diagram. Crease the flaps along the dotted lines, making two creases about ⅜ of an inch apart, on each flap. This thickness of the folder will care for a year's filing. A file cover, such as used in filing letters, may be used for filing separately presentations of similar nature such as Novelty Orchestra, Dance Routine, Children's Features, etc.

On the inside of folder flaps is listed the name and nature of the presentations with the number of the cover in which it is filed and the date of issue in which it was printed.

In another index are listed the production tips, kinks and wrinkles. Many of these tips are worked in mith the building of a presentation set.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Empty Seats a Slam At Your Showmanship

EMPTY SEATS can not be filled by alibis. You may manage to kid yourself into thinking that empty seats are not your fault, that they are there because of public apathy. But the truth, if you are honest with yourself, is that empty seats are holes in your showmanship through which the life blood of profits goes oozing away.

There is a strong tendency among exhibitors to shift the blame for empty seats. It can't be shifted. Finding alibis is an admission of either mental laziness or lack of real showmanship.

If half the time now spent bemoaning the damage done by motor cars, radio, public apathy, should be put into seat-selling effort there would be a lot more exhibitors pulling their communities out of the sitting rooms into the standing room.

Present Rivals of Theatre Have Been Sold by Hard Work

If we would be honest with ourselves it would be easy to admit that the automobile and the radio have become the rivals that they are through showmanship in the creating of their following.

In fact, showmanship and good salesmanship are one and the same. The car salesman doesn't beef about the radio keeping people home in inclement weather—he brings out a sedan and sells its comfort and convenience in all weathers, its service. The radio man doesn't waste breath yelling that the sedan shuts off the loud speaker. He makes his receiver easier to manipulate, puts on better programs. Then he sells the public.

The step-along showman realizes that modern theatre management means a lot more than the ability to give the audience a pleasing routine with the material at command. He knows that he must sell his seats before he starts his show.

He plays the same game that his so-called rivals play. He gets busy selling. Just as the local motor car and radio salesroom ties up with the intensive selling campaigns of the manufacturer, so the theatre man hooks in with the producing company's campaigns which even go so far as to make use of the so-called rival radio as Metro-Goldwyn-Mayer, First National and others do.

Modernize Theatre Then Modernize Seat Selling Plan

Equip your theatre and sell your theatre as a community institution. Turn public apathy into public pride in the theatre that is representative of the progress, the standing, the quality of the community.

Don't waste your time quarreling with conditions. Go out and outsell your competitors. Don't admit that empty seats mean an empty head. Admit that they are gaps in your showmanship and then get busy plugging up the gaps.

Fire Hazard Lowered by Take-Up Handled by J. H. Hallberg

J. H. Hallberg has scored a new feature in his projection equipment program by securing the distribution for the Clayton Even Tension Take-Up. This is the much talked about Film Take-Up installed in most of the Paramount Theatres, in many of the Loew Theatres and also in the Keith and Proctor circuits as well as in many smaller theatres and road shows.

The last important installation was made in the new Paramount Theatre in New York where the eight Simplex Projectors were equipped with the new Clayton Even Tension Take-Up.

The important features may be enumerated as follows:—

The best insurance against film fire. Takes up any amount of film evenly. Will take up with any size reel hub. Prevents excessive wear on the lower take-up sprocket and shaft. Stops opening of film splices. Prevents unnecessary stops in the show. Saves excessive wear of the film and the entire projector mechanism.

Mr. Hallberg reports many inquiries and new important installations are under way, and states free circular will be sent upon request.

GRANBY, MO.—Club Theatre is being remodeled.

SEATTLE, WASH.—Liberty Theatre, care United Artists Corporation, plans to remodel theatre. Estimated cost $150,000.

NORTHVILLE, MICH.—New addition is being built to Penniman-Allen Theatre.

COLUMBIA, MO.—Consolidated Theatres Company plans extensive improvements to old Star Theatre on North Ninth street. Estimated cost $10,000.

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DETROIT, MICH.—Lincoln Square Theatre has passed into control of Kunsky Theatres Corporation. Approximately $50,000 will be expended by company in redecorating front and interior of theatre, installing new and additional seats, improving stage facilities and lighgting system, and erecting large electric sign and illuminating canopy.

HANCOCK, MICH.—Star Theatre is being remodeled and enlarged.

KENOSHA, WIS.—Immel Construction Company, Dana Building, Fond du Lac, has contract for three-story theatre, to be erected at Main and Exchange streets, for Universal Chain Theatrical Enterprises, 730 Fifth avenue, New York. Estimated cost $600,000.

SAN FRANCISCO, CALIF.—Clausen & Amandes, Hearst Building, are preparing plans for reinforced concrete theatre to be located at 21st avenue and Taraval street. Estimated cost $150,000.

SANTA MARIA, CALIF.—L. A. Smith, Film Exchange Building, is preparing plans for five-story theatre to be located at Broadway and Cypress street. Lessee, West Coast Theatres, Inc., 988 Market street, San Francisco. Estimated cost $150,000.

SANTA ROSA, CALIF.—Proctor & Cleghorn have contract to convert old amusement hall on Fourth street into an up-to-date moving picture house for Mrs. W. W. Felt.

DAYTONA BEACH, FLA.—F. W. Bartlett will erect theatre, store and apartment building. Estimated cost $10,000.

GAINESVILLE, FLA.—R. C. Armstring, manager of Lyric Theatre, announces plans to erect new theatre by Saenger Theatres, Inc.; L. M. Ash, treasurer, 1401 Tulane street, New Orleans, La.

GULFPORT, FLA.—B. T. Rodd, president of Gulfport Chamber of Commerce, announces that community theatre will be erected on Second street. Estimated cost $15,000.

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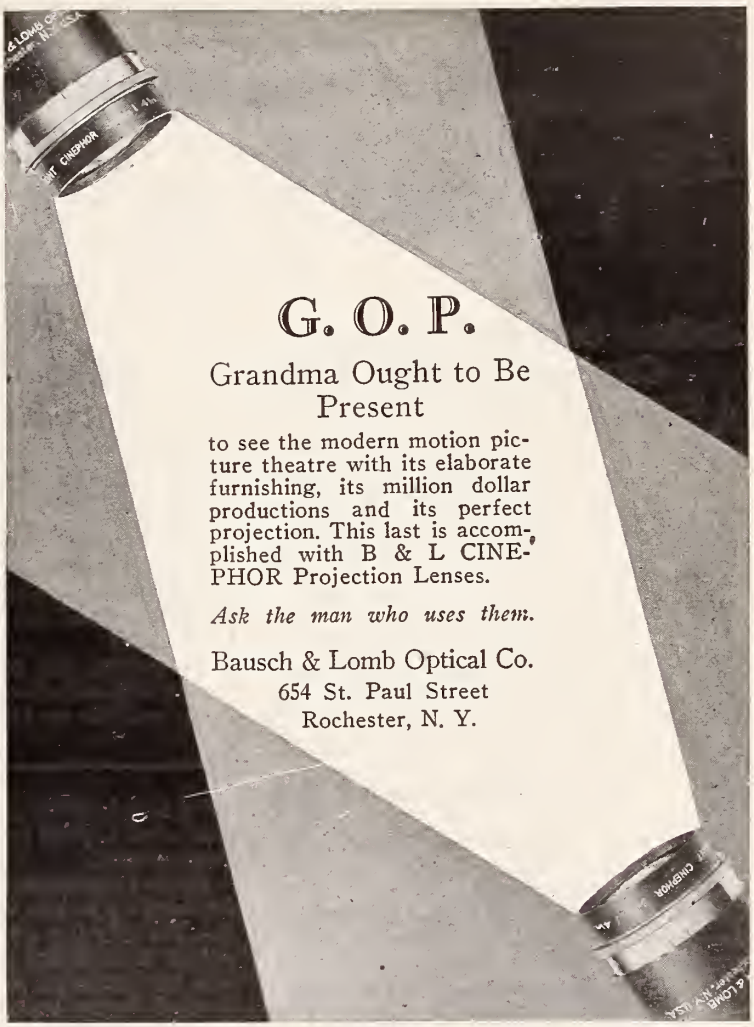
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High Quality Equipment Is Being Built Into These Theatres

ATLANTA, GA.—H. H. Fitzgerald, 71 Gaskill street, plans to erect one-story moving picture theatre at 551 Flat Shoals avenue, E. E. Estimated cost $10,500.

MONROEVILLE, IND.—Tillock & Lichstin, proprietors of New Haven and Haven Theatres, have leased for ten years west half of ground floor of Masonic Building and will equip and furnish it as moving picture theatre. New front will be constructed, floor elevated, twenty-foot lobby built, heating plant installed. Theatre will have seating capacity of 400.

BELMONT, MASS.—M. M. Provizer, 426 Geneva avenue, Dorchester, Mass., has plans by H. T. Underwood, 46 Cornhill street, Boston, for one and two-story brick theatre to be located on Cushing square. Estimated cost $150,000.

SAN JACINTO, TEXAS—E. S. Maggs will erect theatre on West Fifth street.

ANDERSON, IND.—Starland Theatre will be remodeled and 25-foot stage constructed so as to accommodate vaudeville.

PITTSFIELD, MASS.—Improvements to be made to Spa Theatre, include increasing seating capacity and construction of stage to accommodate vaudeville.

KANSAS CITY, MO.—Dr. R. H. Simmons, 2604 Independence avenue, has plans by William J. Koch, 206 Mutual Building, for alterations to theatre at 3838 Woodland avenue. Estimated cost $20,000.

GLASSBORO, N. J.—East Coast Theatre Company, Inc., has plans by David Supowitz, 929 Chestnut street, Philadelphia, for alterations to one-story theatre.

NEW YORK, N. Y.—Loew's 86th Corporation, L. F. Friedman, president, 1540 Broadway, has plans by L. Fleishmann, 1540 Broadway, for alterations to theatre and office building at 169 East 86th street and 160 East 87th street. Estimated cost $60,000.

CINCINNATI, OHIO — Forest Theatre, Harry Levy, 671 Forest avenue, has plans by Moritz Sax, 707 Second National Bank Building, for one-story addition, 48 by 50 feet, to theatre on south side Forest avenue, near Reading road. Estimated cost $45,000.

NEW CASTLE, PA.—Crescent Theatre, recently damaged by fire, will be repaired, renovated and new equipment installed.

EVERETT, WASH.—Extensive improvements will be made to Rose Theatre and modern ventilating system installed.

TACOMA, WASH. — Extensive improvements will be made to Tacoma Theatre. Estimated cost $150,000.

NEW ORLEANS, LA.—Richard McCarthy, Canal Bank & Trust Building, has contract for rebuilding Prytania Theatre at Prytania and Leontine streets (destroyed by fire), for Saenger Theatres, Inc., care M. H. Jacobs, 1401 Tulane street. Estimated cost $22,000.

BROOKLYN, N. Y.—M. Masem & Company, 957 Broadway, has general contract for one-story moving picture theatre, 96 by 250 feet, to be erected at 1832 86th street, for Hawthorne Amusement Corporation, 1540 Broadway, New York. Estimated cost $250,000.

DANVILLE, VA. — Fuqua Construction Company, Krise Building, Lynchburg, has contract for erection of two-story theatre and store building on site of Bijou Theatre, for A. C. Conway, 218 West Main street. Theatre will seat 1,000. Will be operated by Southern Amusement Company. Estimated cost $140,000.

Gene Dennis, young girl physic being featured at the Coliseum, has taken so well that she has been held for four weeks. Hearing of Miss Dennis in Butte recently, Harry C. Arthur, Jr., president of Pacific Northwest Theatres, Inc., signed her up for a full year's contract.

SEATTLE, WASH.—H. Pederson, Alaska Building, has contract for one-story theatre, 120 by 120 feet, with seating capacity of 3,000, to be erected at Seventh and Olive streets, for Real Estate Improvement Company, Lyon Building.

GREENFIELD IA.—Extensive improvements are being made to Meisner Theatre.

SIOUX CITY, IA.—Star Theatre, recently damaged by fire, will be renovated and repaired.

SEDALIA, MO.—Sedalia Theatre will be remodeled and new front constructed. Estimated cost $20,000.

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Better Projection

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J. H. Richardson

Better Projection Pays

Arthur Smith Leaves Capitol For the Roxy

ARTHUR SMITH, who has for several years been in charge of projection at the Capitol Theatre, New York City, has resigned and has accepted a similar position with S. L. Rothafel. He will be in charge of projection matters at the new, magnificent Roxy Theatre, which will open next month.

George Bothwell will act as chief projectionist at the Capitol, but the position will be that of chief projectionist, the difference being that whereas, Mr. Smith devoted all his time and energy to the supervision of projectional matters, Mr. Bothwell will work his "trick" with the other men.

A Questionable Move

It is not for me to say whether or no this is a wise move, but it does seem as though such a famous, magnificent theatre as the Capitol, which numbers its daily patrons by the many thousands, does need the entire energies of one very able man devoted entirely to the supervision of the production of the one most important thing it has for sale.

Please understand that I am not presuming to criticize the action of Major Bowes in making the change, but merely discussing the matter. Much of the continued popularity of any theatre, particularly in this day of fierce competition along the Great White Way, depends upon what may be just a little difference in the "snap" of the performance. On the speaking stage, two "acts" may be identical in every detail, but one set of actors may, by the addition of just a bit of "pep" in the performance of that act, "bring down the house," which applauds very mildly at the same thing put on by the other actors, who lack that little thing which is so tremendously big in amusement affairs.

Generally True

It is my claim that this also is true in projection to a very appreciable degree. I have myself many times seen the same identical photoplay put on in two theatres which were essentially the same insofar as has to do with projection equipment. In one theatre the thing went "flat"; in the other it was very fine. Why?

There could be but one answer, and that was the difference in the screen image as viewed by the audience—in the projection and those various things which directly or indirectly affect it.

And that last is very big. Projection rightly includes many things, all of which should have consideration by the supervisor of projection of large theatres or theatre chains. It is not merely a matter of projection equipment and its location, important as those things are. Projection includes all those various elements which directly or indirectly affect the screen image as viewed by the audience. In such a theatre as the Capitol it also includes the lighting effects which lend such superb beauty to the various divertisements.

Again I emphasize the fact that this is not intended as in any sense a criticism of any one, but only as a discussion of the points involved in considering the employment of an able man in large theatres, whose sole duty it shall be to supervise projection and to keep that intangible thing "pep" in it and the various things allied thereto.

This department and its editor wishes Mr. Smith every success in his new position. He was with the Capitol when Mr. Rothafel was managing director of that theatre.

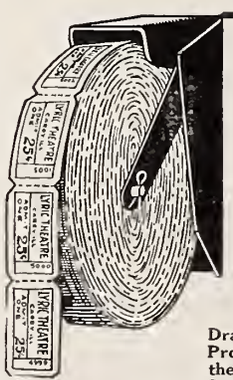
Bluebook School

Suppose you were sent out to put on a show in a country place. You were late in arriving and found the current to be 110 volt D. C., but that no rheostats had been provided. You were able to secure three 50-volt, 90-ampere rheostats. The highest possible amperage available from the local power lines was fifty. What would you do?

Question No. 561—Explain just why two 110-volt rheostats cannot be used in multiple on 110 volts.

Handbook Bulletin

Publication of the new 5th Edition Handbook of Projection has been delayed longer than we expected. It should be ready soon, however. Watch these pages for the announcement. Orders on hand will be filled first. Chalmers Publishing Company, 516 Fifth Avenue, New York City.



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Northwest Complains Of Strange Splicing

FROM the Northwest comes this letter accompanied by certain samples of marker which I shall describe later:

"Inclosed find several splices of film which were run through a projector. The paper is to let the OPERATOR know where he joined the film together. They insist on doing this. When I say anything about it I get the horse laugh. Is it the proper thing to do?"

So you get the "horse laugh," do you? Well, you know, brother, the bigger the ass the louder the bray. The "papers" referred to are stickers about an inch and a half long. They are pasted lengthwise of the film over a splice. Judging by what the brother says, they are the splices where two 1,000-foot reels of film have been joined for projection as 2,000-foot reels.

The real projectionist would not even consider projecting such a thing as that to the screen. He would have too much pride in his work to do it. The projection of a fault deliberately placed in the film merely for the convenience of the projectionist represents outrageous procedure. The man who does such things you rightly name a machine operator. He is NOT a projectionist in any right meaning of the term. He is a disgrace to the profession of projection.

There are several methods of marking the disassembling splice. One is to get a bottle of white draftmen's ink, or make a bottle of water color by dissolving Spanish whiting in a water to which a little glue has been added, and then, using a very small artist brush, draw a white line across the splice exactly at the frame line.

A more practical method is to secure some gummed labels from any drug store. Cut the labels the exact width of the film. Then when assembling the two reels, make the splice and cut from the side of the gummed label a strip **not to exceed one-eighth of an inch wide**—one-sixteenth is better—and paste it across the splice **exactly** over the line.

Such a marker is easy to see but will not be visible to the audience if its width is not greater than what I have suggested, and if it be placed exactly over the frame line.

Oh yes, it is true that if it be an eighth of an inch wide it will actually show on the screen a bit, but so little that it will not be in any degree objectionable.

What's that? Too much trouble?

Well, men, if it is too much trouble for you to do your work right, and not outrage your screen, then I would suggest that you seek other fields of endeavor. There is no right place for you in a theatre projection room. If you are satisfied to project such a blotch as those stickers to your screen, you would be perfectly well satisfied to also commit almost any other outrage which would make things just a bit easier for your lazy self, and which you thought you could get away with.

Bluebook School Answer No. 551

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question 551—This is a question submitted by the editor. It is worded as stated to me by Otto Kafka, president, American Projection Society, who informed me that it was causing much discussion among the members. It is as follows: "How many times do light rays cross between the light source and the screen."

When the question was printed I said I would myself comment upon it at the time of answering. I shall therefore do so.

The question as stated has very little meaning. In a projector light beam millions upon millions of light rays cross and recross at millions upon millions of places. For example: Take two pin points upon the light source, one at the top and one at the bottom. Were it possible to segregate these two points and cover all others it would be found that each of these points was sending forward light rays to every part of the collector lens surface, and that the rays from the one all cross the rays of the other, except those reaching the extreme top and bottom of the lens.

Remembering that there are, Heaven only knows, how many thousands of these pin points on the surface of a light source, it is seen that there must be a huge number of crossing points in this section of the beam alone. And in this, as I understand it, each pin point upon the surface of the converging condenser element must also be treated as a separate light source for the purpose of the question.

However, what was evidently meant was this: If we select two light rays emanating from different sections of the surface of the light source, how many times will these two rays cross between the light source and the screen?

Even in this question I believe that in order to be absolutely correct one must specify exactly what points of the light source the rays emanate from, and what point of the collector lens they are incident upon, because the rays selected might or might not cross between the light source and the collector lens, as, for example, a ray from the lower half of the light source incident upon the lower half of the lens and one from the upper half of the light source meeting the upper half of the collector lens would not cross between the light source and collector lens, whereas, rays from the same points incident upon reverse points of the lens would cross.

However, again I think this was not the real purpose of the question. I have only cited these facts as evidencing how exactly a question of this sort must be worded in order to enable one to make an exactly correct answer.

The following answered three times: Charles E. Curle, Chattanooga, Tenn.; C. H. Hanover, Burlington, N. Y.; G. L. Doe and John Doe, Chicago, Ill.; T. R. Bankerton, Wentzville, Mo.; Allan Gengenbeck, New Orleans, La.; D. G. Henderson, Quincy, Ill.; Charles C. Colby, Santa Fe, New Mexico, and Gilbert Adkindon, Cleveland, Ohio.

I shall print the answer and most excellent drawings of John Griffiths. He says:

The question, as put, has no particular meaning, though I think I understand what it is intended to mean. The light beam of a motion picture projector contains an inconceivable number of light rays and the number of crossing points of rays is utterly beyond any possibility of calculation.

There is, however, a certain set of rays, which, in a single lens system is known as "secondary axis rays." These rays are presumed to pass through the optical center of the lens without any angular deviation whatever. However, in a double lens system, such as we have in a motion picture projector, these rays do not pass anywhere near the optical center of the second (projection) lens.

There are, however, certain exceptions to this rule, one of which is where a Mazda lamp light source is used. This is so because of the fact that the projector aperture is located so close to the condenser that the group of rays from each point in the film photograph fill the aperture of the projection lens, and the lens selects the rays incident upon its axis as a new secondary axis, thus, in effect, creating two complete lens systems, instead of one double one.

The second (projection) lens of a double system receives the secondary axis rays diverging from a point on the axis at the entrance plain of the first lens, hence it will focus them at the image of the first lens.

In Figure 1, I have eliminated all but the secondary axis rays by placing an opaque plate over the plano face of the collector lens, the same having a pin hole at the optical axis. By this plan we may readily follow the path of the secondary rays, and see that they cross twice between the light source and the screen; first at the first surface of the collector lens of the condenser, and again at the image of the first crossing plane, viz., the aerial image of the condenser. This may be viewed by establishing the plate with pin hole and blowing smoke into the resultant beam. That is how the photographs were made, figures 38, 39, 40, 46, 48 and 49 of the Blue Book. Ed.)

In order to get a clear mental picture of the action of the optical system of a motion picture projector, we must visualize each of these secondary axis rays as being surrounded by a group of supplementary rays which radiate from the same point of the light source. (John, I think you have worded that poorly, unless you mean that no hole could be made small enough—in the plate—to permit the passage of but one ray. If you mean that the point on the light source has appreciable area, then you would be correct, but area must, it seems to me, be presumed either in the point or in the pin hole if supplementary rays surround the one central ray. Ed.)

For the want of a better name we will designate these rays as group rays. Beginning at the light source they diverge away from the secondary axis until the first surface of the collector lens is reached. Their volume is limited only by the effective diameter of the condenser opening. Those that get through the second condenser element (converging lens) converge to a point at or near the aperture or film plane on the secondary axis ray. From that point they again diverge until they reach the projection lens, which overcomes the divergence and again converges them to a point at the screen surface.

At all times these group rays are equally distributed around the secondary axis ray, which originates at the same light source pin point. If, therefore, we know the path of the secondary axis rays we may readily trace that of all other rays."

I wish it were possible to talk personally with Brother Griffith before this is sent to the printer, but it can't be done. I think I see what he means now. He has drawn two separate propositions in figures 1 and 2. Figure 1 is the diagram of the entire light source acting through a pin hole in a plate, while Figure 2 is a point light source acting through the entire condenser. That Figure 1 is absolutely correct you may learn for yourself by the use of a plate (pin hole) and smoke. Figure 2 illustrates what two isolated rays would do up to the projection lens. They would cross at the film plane, or thereabouts. However, if John is right, then my own ideas have been wrong because I have always believed that two rays would cross—um, yes, I see. I'm right too, by heck. I was going to say they would cross at the film plane and at the aerial image—twice. I see John has it that way too, the black representing ONLY the rays from ONE point of the source.

A ray from another—oh***!!!! I know what I mean, but it's very hard to explain. Two separate rays, one from the bottom and one from the top, one incident upon the top and the other upon the bottom of the condenser would cross TWICE—once at or near the film plane and one at the aerial image. There! I'm through. Whew! Phew and then some!!!!

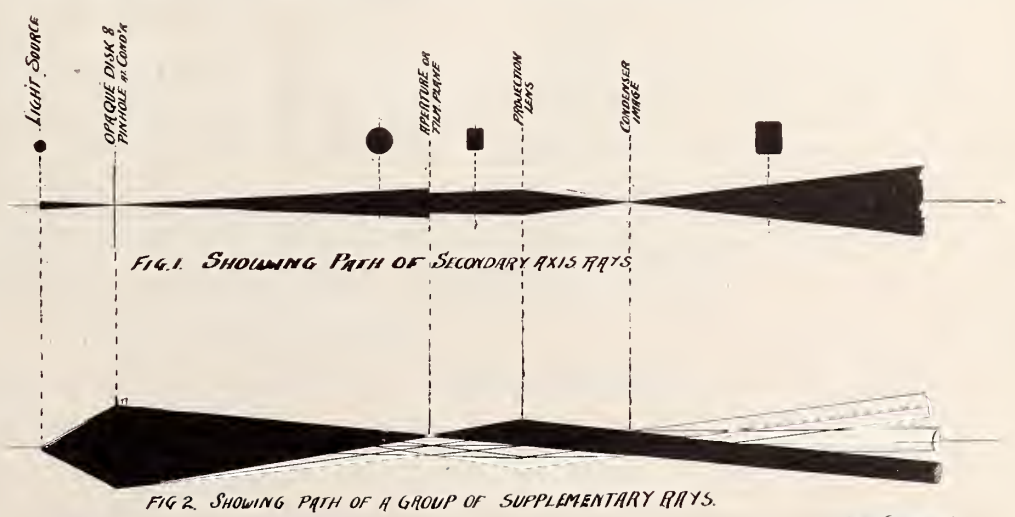


FIG. 1. SHOWING PATH OF SECONDARY AXIS RAYS.

FIG 2. SHOWING PATH OF A GROUP OF SUPPLEMENTARY RAYS.

JOHN GRIFFITHS

Favorable Reaction

The constantly increasing use of Eastman Panchromatic Negative Film by producers means more and more pictures with blues, reds, yellows and greens in their true black and white relationship.

Effects unobtainable with ordinary negative are usual with "Pan". And the difference—the superiority—of prints on Eastman Positive from "Pan" negatives is readily apparent on the screen.

Such an obvious—and important—improvement in the art cannot fail to have favorable box office reaction.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

FROM EXHIBITORS HERALD

If I Were an Exhibitor—the Kind of Projection Room I'd Have

By CLELL JAY

Projectionist, New Theatre, Little Rock, Ark.

It is my belief that both location and size of the projection room should receive first consideration, then the equipment and last but not least, both city and state regulations. Even where the latter are not strict, special attention should be given to making the booth as fireproof as possible for your own protection as well as that of the projectionist and the audience. If steel is used, the seams should be on the outside and preferably welded. All conduits leading into the room should be tightly fitted at point of entrance. The quality of electrical apparatus and wiring are of great importance, so having this fitted to your particular requirements by one well versed in the trade (electrician) will save you much expense.

Here is also a point I would like to impress on my readers, and that is, if your projectionist is worthy of the name, he should be allowed to make suggestions in regard to the wiring and electrical equipment, for he and others of his profession are the ones who will use it, day after day and year after year in your interest. In making this suggestion, I am prompted by the truth that neither the architect or electrical engineer are projectionists.

In many instances, faulty wiring and equipment wrongly installed are the cause of disagreeable happenings which in most cases the innocent projectionist receives the blame for. As most regulations require, and rightly, that these rooms be fireproof, and as they are seldom of proper size, impure air accumulates rapidly, even with the use of Mazda equipment, I have found by experience. Intake fans are essential. But the exhaust or out-take fans are indispensable.

These should be located in the ceiling, in such a position that they will draw the air away from the machines without causing undue draft. Small fans should not be set in the booth in such a position that when the projectionist is busy they will blow the water glass in his face or cause loose objects to be tossed about (water glass referred to is that used by carbon manufacturers to "bond" the carbon used in the core of carbons and not a drinking glass). I may say that Richardson, some years ago insisted, and rightly, upon at least a 16-inch ventilator pipe leading as direct as possible to the outside air, this to be controlled by a damper in the booth. Now in case of an accidental fire, this would act as a flue and carry the dense celluloid smoke directly outside, confiding most of the smoke to the booth and this outlet and preventing panics and the disagreeable adverse advertising even a small and perfectly safe fire (if there is such a thing) would give a theatre whose projection room is not equipped to take care of smoke and I am sorry to say it does yet even in the most correctly equipped and handled places.

The height of the booth is a matter of much importance, and it should at least calculation be ten feet. The width and depth of the room must of course be governed by the size of the building. By all means have plenty of room for the projectionist to get all around his machine. He cannot keep them in the best of order if he has to reach some of the parts with a long distance wrench.

If circumstances will allow it,

you should have at least three projection machines

and a special stereopticon. Even theatres without a stage will occasionally have use for a spot and flood light, and with a stage, more of these are of course, essential. As to size, I have never yet encountered or has the news reached my ears of a projection room that was too large. In spacing the equipment, care must be taken that the units are not too widely spread. My personal preferance is for large portholes where it is possible to use them without spreading too much reflected light rays over the room.

Efficient working light in the projection room is necessary to insure good working conditions and should be located with the least possible chance of its rays reaching the audience. While the quality of your projection depends much on your machines as well as the man at the arc, it may be lost on a poor screen or in the selection of an inferior lense. The task of choosing equipment suitable for your theatre and the arrangement should be considered with great care. Even the rewind should not be chosen at random. Everything that makes up these instruments of precision must be chosen carefully if we would escape the fool killer.

The best projectionist on earth cannot get good results where the showman has only a good lobby display, fancy interior decoration, and inferior projection equipment. The exhibitor's good showmanship depends more on his judgment in choosing his equipment, keeping it up to date and employing projectionists who really are worthy of the name than does his advertising sense and lobby display ideas.

A line of the most needed repairs should be on hand as well as a complete set of genuine, not ten cent store, tools. Each tool should have its place and be religiously kept in it when not in use. Dust and oily cloths should always be kept in a metal container. Broken pieces of film, scraps and carbon butts should be kept in respective covered containers of metal and emptied often.

An offset in the booth with running water will prove of much benefit in allowing the projectionist to refresh himself occasionally and this will result in more efficient work. A "first aid" kit should have a place on a small shelf easily accessible to the operator while working.

While I am a projectionist and am speaking from their standpoint, I do know that when our comforts are considered we are capable of delivering much more capable service. Where one shift man only is on duty at a time, the rewind should be placed in the back of the room central between the line of projectors, and also in such a position that he can get a good view of the screen from the rewind table. Reels must be of good quality and kept in good condition, or they will cause undue wear on the film as well as on the magazine valves and cause other troubles too numerous to mention.

The change over is a matter of personal opinion and should be left with the projectionist to decide. He will usually see that a good one is installed as no part of equipment disgusts a projectionist who considers himself one, more than a bum change over.

All booth switches should be in front of the operator with each machine's individual switches to the right of the projector. A test lamp and extra fuses should be within easy reach. Where Mazda is used, an extra bulb should be placed handy to each machine. Pilot lights in the mechanism of the projectors give the operator a chance to do quick and accurate framing and gives less chance of disturbing the synchrony. Where Mazda units are used light rubber tubing can be used on several parts of the unit to help reduce the jar and noise; but for instance, if you use one on the carriage stop, be sure and align accordingly. If anything of this kind is used on the drop type dowser, it should be removed when replacing burnt out lamp, as it will throw the pinhole filament slightly out of line.

Either several hand power fire extinguishers or an automatic system should be installed in every projection room.

The porthole drops or shutters should be quick and silent in action, so that when it should be necessary the booth can be sealed without disturbing the audience as in case of a fire.

Where any of the various motor-generator sets are used, they should be located somewhere outside the booth in a safe place with a competent man in charge of them. By safe place, I mean a place not accessible to the audience. This saves the projectionist a trip to motor room in case of trouble with the set and a shorter "stop" to worry the audience.

Where a polarity switch is needed, it should be conveniently located as accidental "freezing" of carbons is likely to switch the current. Floor matting is one of the last things to be laid in the modern projection room. Mattings that cause the feet to sweat or burn should be avoided. They must also stand up to the underwriters' requirements.

¶Take it from the fellow in the booth. He knows what's needed to put on the best kind of a picture and the best show.

¶It can't be done when the projection room and its equipment is relegated to secondary importance. And, unfortunately, this has been rather a practice in the past.

¶The recommendation to have three machines is a good one and we understand that some of the largest circuits are standardizing on three projectors in the projection room.

¶The best in projection facilities and equipment are none too good for the exhibitor who would please his patrons. Projection deserves foremost consideration.

¶So here is a little dope from the fellow whose job it is to give your patrons the best picture possible. He can't do it unless he has the equipment and accommodations he needs. Lend an eye to his suggestions in the article herewith.

HARRY E. HOLQUIST
Editor, Better Theatres

BETTER PROJECTION PAYS · POWERS PROJECTOR

International Projector Corporation

90 GOLD STREET NEW YORK, N. Y.

FOR BETTER PROJECTION · SIMPLEX PROJECTORS

THE FAN SAYS:

"I go to the picture theatre for thrills, laughs, bang-up entertainment.

Big names mean nothing to me, if they don't deliver. I've often been stung on over-rated, over-exploited pictures.

I walked in on this picture cold. Didn't know anything about it. Was just hopeful, that's all.

Mister, that picture's a *peach*. It had me trembling, laughing, crying. On the one thing that really counts solid, honest entertainment, just put it ahead of them all. If I could see a picture as good as that every show I went to, I'd go more often."

Leo Maloney

in

"The Long Loop on the Pecos"

scenario by Ford I. Beebe
directed by Leo D. Maloney

Pathépicture

IN THIS ISSUE

Newspaper Radio War Hits Pictures
The World's Largest Theatre
What Makes A Good Picture Good

MOVING PICTURE WORLD

VOL. 84, No. 6 FEBRUARY 5th, 1927 PRICE 25 CENTS

PROOF OF LEADERSHIP

THE KID BROTHER

Harold Lloyd's coast-to-coast triumph!

Produced by Harold Lloyd Corp. A Paramount Release

IT

CLARA BOW'S sensational record wrecker!

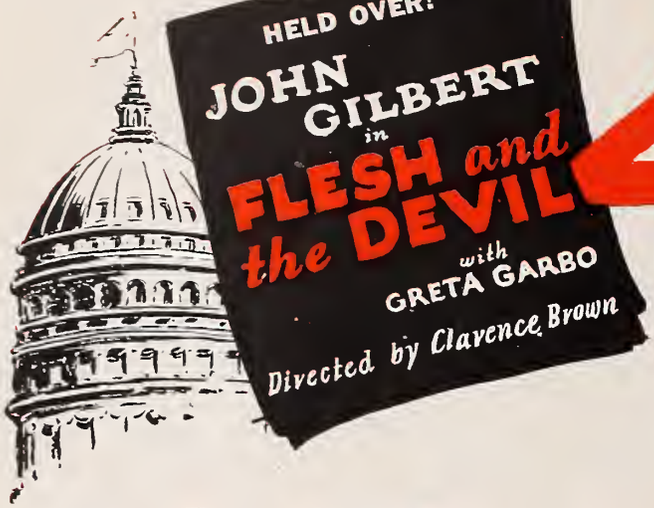
Elinor Glyn — Clarence Badger Production with Antonio Moreno. B. P. Schulberg, Associate Producer

Only 2 of 39 great new

Paramount Pictures

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly, $5 a year.



4th WEEK at the CAPITOL
NEW YORK

GOSH!

ONE would think that
IT'S achievement enough
FOR any single company
TO set the World's Long Run Record!
M-G-M just did it with
THE BIG PARADE.
BUT at the same time to enjoy a
BEN-HUR record, a solid year on
BROADWAY . . . .
AND then to smash through with a
FIRE BRIGADE'S sensational success
TELL IT TO THE MARINES' amazing business
SCARLET LETTER'S nation-wide triumphs.
THAT wasn't enough! . . . . Now, think of it!
4 WEEKS at the Capitol! 400,000 admissions!
HAVEN'T we the right to be proud!

METRO-GOLDWYN-MAYER

The Top of the Industry

ADOLPHE MENJOU in "BLONDE *or* BRUNETTE". With Greta Nissen and Arlette Marchal. Directed by Richard Rosson. From the comedy "An Angel Passes" by Jacques Bousquet and Henri Falk. Adaptation and screen play by John McDermott. B. P. Schulberg, Associate Producer.

BLONDE *or* BRUNETTE

. . . there may be some choice in the love business . . . but in the picture business . . . .

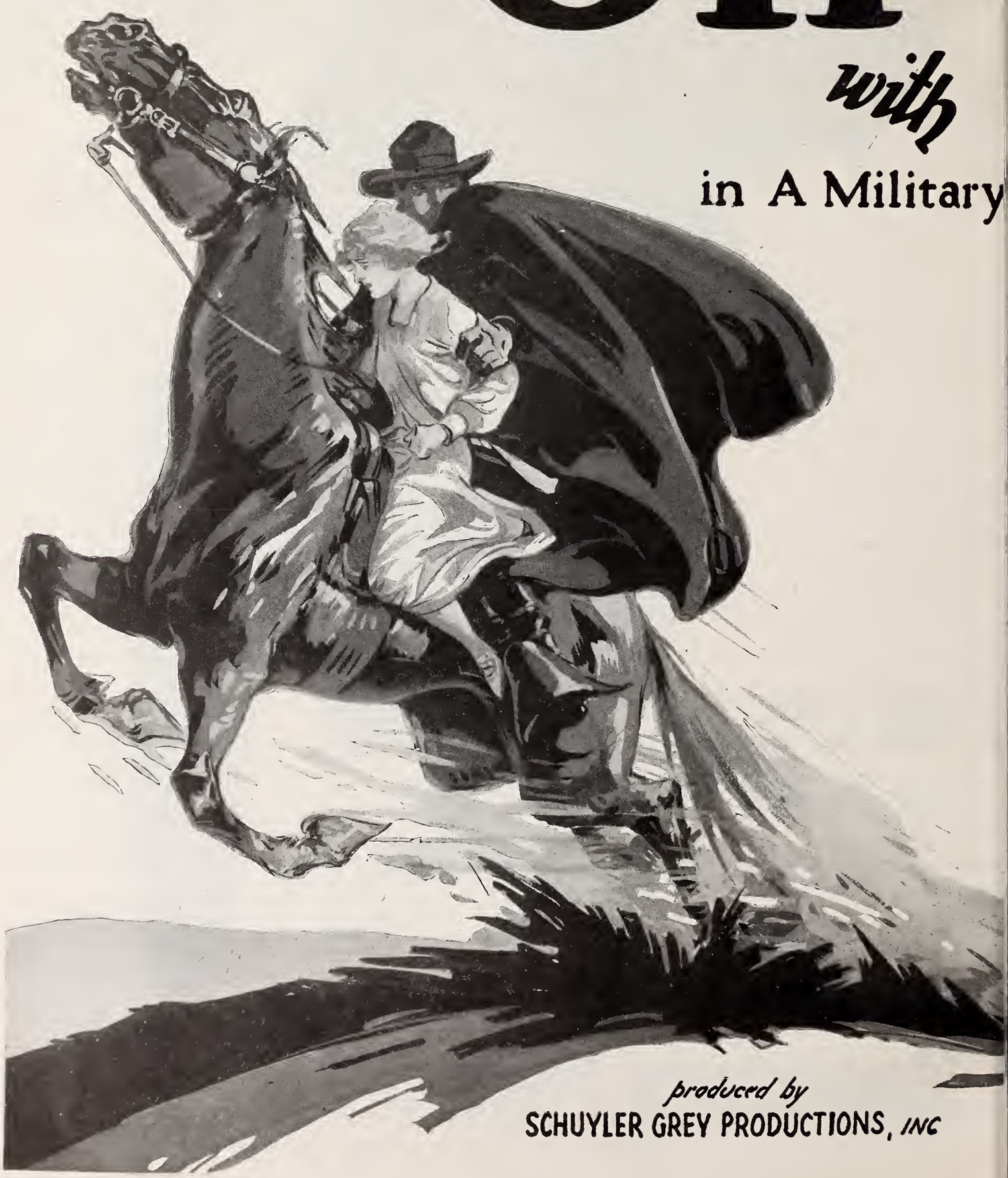
$HOWMEN PREFER PARAMOUNT

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

On

with

in A Military



produced by

SCHUYLER GREY PRODUCTIONS, *INC*

Guard!

Cullen Landis

Mystery Story by Robert P. Glassburn, *Major, U.S.A.*

Every one of its 10 big episodes an exciting drama in itself.

The U. S. Army as a background, with big guns, tanks, airplanes, horses and men in profusion.

All the suspense and mystery you've learned to expect in a Patheserial.

If you're just depending on features for your bread and butter, show Patheserials for 10 weeks' profits!

If you don't know how good Patheserials now are, see "On Guard," "The House Without a Key," "Snowed In," "The Green Archer" and other great Patheserials at the nearest Pathe Exchange.

Military Scenes and Details by Courtesy of United States Army

Pathéserial

TRADE MARK

MOVING PICTURE WORLD

FOR

TWENTY YEARS AN OBSERVER ON THE FRONT LINE OF ACTION

MIRACLES have happened.

Shoe-string investments have grown into millions.

"Magic lanterns" are a memory, but magic art upon the screen is a reality.

Charles Chaplin was an obscure comedian in the music halls and John Bunny screwed his face into contortions that flickered upon scattered sheets in the more civilized sections.

Men and women sacrificed. They gambled and lost and won—they lived and died. The motion picture became a great and impressive machine in the vast engine room of civilization.

This made romance—and adventure. It was part of life.

The Twentieth Anniversary of MOVING PICTURE WORLD will be observed by publication of a special edition out March 26. Veterans will tell of their youth in the young days of the films.

Facts—Human Interest—Science—Art are component parts of this story.

Everyone connected with pictures is participating in making this issue the monumental success the Industry wants it to be.

Have *You* Sent Your Copy In?

CHALMERS PUBLISHING COMPANY

516 Fifth Ave., N.Y. or 318 Taft Bldg., Hollywood, Cal.

The BIG
from
Metro-
Goldwyn-
Mayer

LILLIAN GISH *in*

The SCARLET LETTER

LON CHANEY *in*

"Tell it to the MARINES"

The FIRE BRIGADE

Lillian Gish

The SCARLET LETTER

DIRECT from 5 months
ON Broadway at $2
IT is proving to be
ONE of the biggest
POPULAR successes ever to
SWEEP across America.

A Victor Seastrom production. With Lars Hanson, Henry B. Walthall, Karl Dane. Adaptation and Scenario by Frances Marion From the novel by Nathaniel Hawthorne Directed by Victor Seastrom. Titles by Katharine Hilliker and H. H. Caldwell.

The BIG THREE

The FIRE BRIGADE

BROADWAY loves it
AT $2 admission!
CRITICS thrilled. . . .
AUDIENCES enthusiastic.
NOT in years
SUCH a showman picture.
GET it now and benefit by
ITS big Broadway success.

With May McAvoy and Charles Ray. From the story by Kate Corbaley. Directed by William Nigh.

from Metro-Goldwyn-Maye

Lon Chaney

"Tell it to the MARINES"

AN overnight hit
ON Broadway at $2
LON Chaney's master picture
IT will be the year's
BOX-office marvel!
THRILLS! Laughs! Spectacle!
GRAB it simultaneously
WITH its triumphant N. Y. run.

With Eleanor Boardman, William Haines, Carmel Myers. Screen play by E. Richard Schayer. Directed by George Hill. Titles by Joe Farnham. A George Hill production.

VITAPHONE

CONGRATULATES

ROXY

(S. L. ROTHAFEL)

ON HIS VISION AND SHOWMANSHIP IN SECURING

VITAPHONE

FOR THE

ROXY THEATRE

THE WORLD'S LARGEST, NEWEST AND MOST MAGNIFICENT THEATRE— SOON TO OPEN

TWO instruments are now being installed as an integral part of this magnificent theatre—a significant testimonial to the necessity and permanence of

VITAPHONE

an acknowledgement by one of the world's greatest showmen that

VITAPHONE

is here to stay and that it is the outstanding factor in the development of motion picture entertainment!

SOLE OFFICE
FISK BLDG.
57th ST. & B'WAY
NEW YORK, N. Y.

VITAPHONE
CORPORATION
by ALBERT WARNER
Treasurer and Sales Manager

FIRST IN FIRST SERVED-

READ and weep if you are not included in this list of theatres that have already contracted for **Vitaphone** because we cannot make installations on new contracts until after April 15th.

The successful showmen today are the live-wires with the vision to recognize a big idea when they see it and the initiative to take advantage of it. **Vitaphone** is the biggest idea the industry has ever known! NOW is your opportunity to join the ranks of the country's biggest showmen of today; NOW is your opportunity to be the big showman of tomorrow!

Roxy Theatre, New York City.
Warner Theatre, New York City.
Grauman's Egyptian Theatre, Hollywood, Calif.
Mark Strand Theatre, Brooklyn, N. Y.
Circle Theatre, Indianapolis, Ind.
Madison Theatre, Detroit, Mich.
State Theatre, Minneapolis, Minn.
Capitol Theatre, St. Paul, Minn.
Majestic Theatre, Providence, R. I.
Aztec Theatre, San Antonio, Texas.
Capitol Theatre, Springfield, Mass.
Capitol Theatre, Chicago, Ill.
Strand Theatre, Louisville, Ky.
Orpheum Theatre, Chicago, Ill.
American Theatre, Salt Lake City, Utah
Grand Theatre, Columbus, O.
Rialto Theatre, Newark, N. J.
North Centre Theatre, Chicago, Ill.
Blue Mouse Theatre, Portland, Ore.
Blue Mouse Theatre, Seattle, Wash.
Aladdin Theatre, Denver, Colo.
Mark Strand Theatre, Syracuse, N. Y.
Temple Theatre, Toledo, O.
Cameo Theatre, Bridgeport, Conn.
Circle Theatre, Dallas, Texas
Circle Theatre, Cleveland, O.
Lyric Theatre, Birmingham, Ala.
Palace Theatre, Houston, Texas
Mark Strand Theatre, Albany, N. Y.
Strand Theatre, Worcester, Mass.
Strand Theatre, Lynn, Mass.

YOU LOSE BY WAITING!

Victoria Theatre, Buffalo, N. Y.
Troy Theatre, Troy, N. Y.
Dutchess Theatre, Warren, O.
Palace Theatre, Huntington, W. Va.
Palace Theatre, Little Rock, Ark.
Park Theatre, Woonsocket, R. I.
Congress Theatre, Bronx, New York City.
Schwartz Circuit, Brooklyn, N. Y.
Rialto Theatre, Jamaica, L. I.
Rialto Theatre, Brooklyn, N. Y.
Kingsway Theatre, Brooklyn, N. Y.
Empire Theatre, Portland, Maine
Greenwich Theatre, Greenwich, Conn.
Dome Theatre, Youngstown, O.
Crown Theatre, Mobile, Ala.
State Theatre, Hammond, Ill.
Metropolitan Theatre, Baltimore, Md.
New Broadway Theatre, Charlotte, N. C.
Tivoli Theatre, Brooklyn, N. Y.
J. P. Harris Theatre, McKeesport, Pa.
Arcadia Theatre, Reading, Pa.
Majestic Theatre, Cornell, N. Y.
State Theatre, Pittsburgh, Pa.
Palace Theatre, Jamestown, N. Y.
National Theatre, Jersey City, N. J.
Macomb Theatre, Mt. Clemens, Mich.
Lincoln Theatre, Lakewood, O.
Fay's Theatre, Rochester, N. Y.
Orpheum Theatre, Akron, O.
Oakman Blvd. Theatre, Detroit, Mich.
Ferryfield Theatre, Detroit, Mich.
Rialto Theatre, Ft. Worth, Texas
Regent Theatre, Detroit, Mich.
Palace Theatre, Olean, N. Y.
Orpheum Theatre, Lincoln, Neb.
Bijou Theatre, Fall River, Mass.
Plaza Theatre, Sioux City, Iowa.
Sennett Theatre, Brooklyn, N. Y.
Strand Theatre, Schenectady, N. Y.
Liberty Theatre, East Liberty, Pittsburgh, Pa.
Strand Theatre, Erie, Pa.
Garrick Theatre, Duluth, Minn.

SIGNING THEM UP EVERY DAY!

VITAPHONE

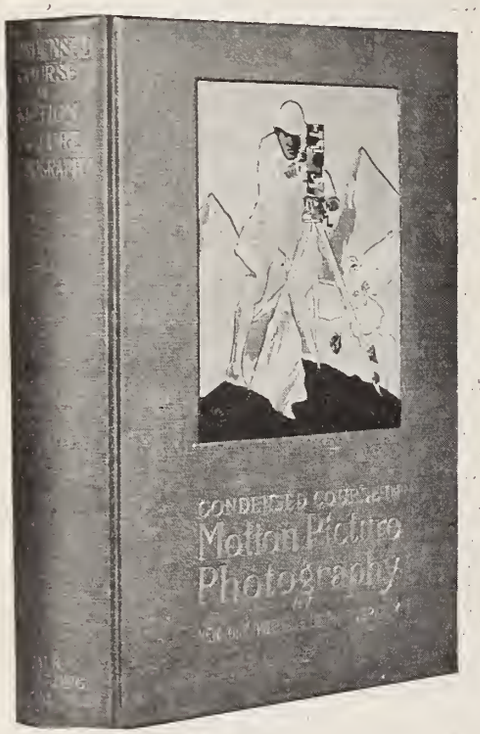
CORPORATION

SOLE OFFICE
FISK BUILDING
57th ST. & BROADWAY
NEW YORK, N. Y.

by ALBERT WARNER

Treasurer and Sales Manager

THE TWO BEST BOOKS
on
MOTION PICTURE PHOTOGRAPHY



Motion Picture Photography

By Carl L. Gregory, F.R.P.S.

This book is recognized everywhere as the standard work on motion picture photography for either professionals or amateurs.

Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York.

Special Chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company.

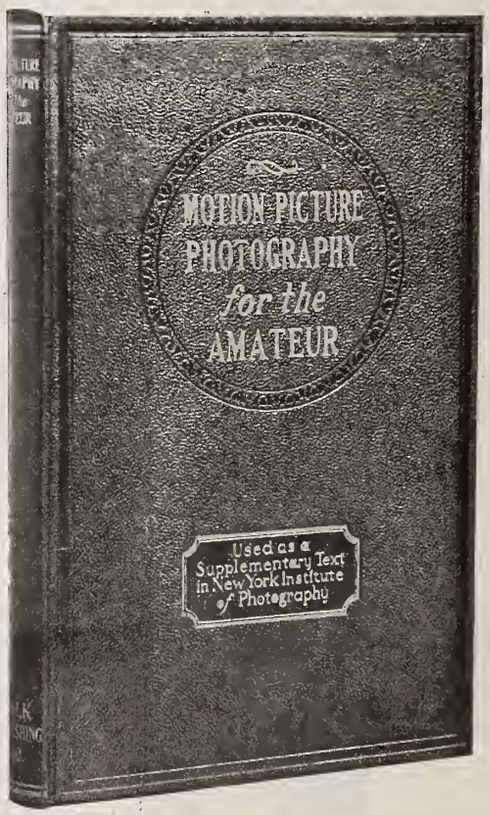
Price $6.00 (postpaid)

Motion Picture Photography For the Amateur

By Herbert C. McCay

Thousands of small motion picture cameras for use in the home are being sold today. This book has been written to help those who are so fortunate as to own one of these amateur cameras. Tells all about getting correct exposures, staging simple scenes, working in titles, trick photography, enlarging from single frames—in fact, everything for the amateur motion picture photographer is carefully covered in this volume.

Price $2.50 (postpaid)



CHALMERS PUBLISHING COMPANY

516 Fifth Avenue

NEW YORK

HERE!
In 1917 the American Navy thrilled the World--In 1927
CONVOY
WILL THRILL AMERICA!
Mighty as the Men-O-War
Greatest Drama of the Sea Dogs of Today--
Marine Monsters at death-grips in actual combat!

Presented by ROBERT KANE

In conjunction with VICTOR H. *and* EDWARD R. HALPERIN

with

DOROTHY MACKAILL
LOWELL SHERMAN

Lawrence Gray, William Collier Jr., Ian Keith

Adapted from "The SONG of the DRAGON" *by* JOHN TAINTOR FOOTE

Directed by JOSEPH C. BOYLE *Scenario by* WILLIS GOLDBECK

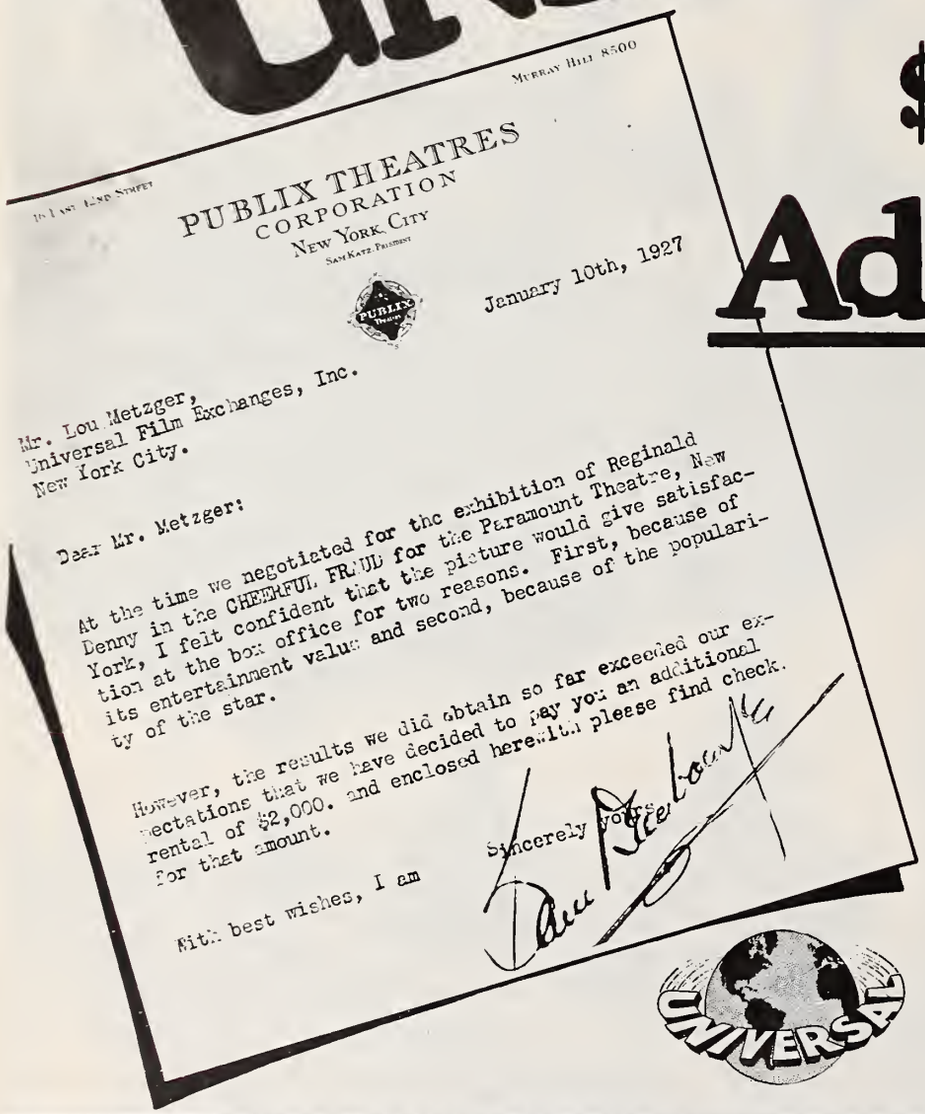
First National Pictures

A FIRST NATIONAL *SPECIAL!*

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

-and Publix says to UNIVERSAL

Here's $2,000 Additional!



MURRAY HILL 8500

PUBLIX THEATRES
CORPORATION
NEW YORK CITY
SAM KATZ, PRESIDENT

January 10th, 1927

Mr. Lou Metzger,
Universal Film Exchanges, Inc.
New York City.

Dear Mr. Metzger:

At the time we negotiated for the exhibition of Reginald Denny in the CHEERFUL FRAUD for the Paramount Theatre, New York, I felt confident that the picture would give satisfaction at the box office for two reasons. First, because of its entertainment value and second, because of the popularity of the star.

However, the results we did obtain so far exceeded our expectations that we have decided to pay you an additional rental of $2,000. and enclosed herewith please find check for that amount.

With best wishes, I am

Sincerely yours,

UNIVERSAL

REGINALD DENNY

in the

CHEERFUL FRAUD

A William A. Seiter Production

With Gertrude Olmstead, Otis Harlan, Emily Fitzroy, Charles Gerrard, Gertrude Astor — adapted by Rex Taylor from the story by K. R. G. Browne

PUBLIX THEATRES CORPORATION

No 14419

NEW YORK JAN 5 1927

PAY SUM OF $2000 AND 00 CTS $ 2000 00

TO THE ORDER OF

BIG U FILM EXCHANGE ☆☆☆☆☆☆
1600 BROADWAY
NEW YORK CITY

To
MANUFACTURERS TRUST COMPANY
43RD STREET AND 5TH AVENUE
NEW YORK CITY, N. Y.
1-357

M. L. Baker
ASST. AUDITOR
Marvin Cohen
ASST. TREAS. SEC. V. P.

Last Minute News From Everywhere

MOVING PICTURE WORLD

Vol. 84 New York, February 5, 1927 No. 6

A MORAL NOTE

That Iowa boy Latta, who warned home-town folks away from a poor picture, now is lecturing before middle western clubs, having sold his Shenandoah house. Several jobs are offered. Honesty pays.

JUST A COURTESY

We herewith give Canon Chase free publicity on his two books attacking films and charging domination of the President by Will Hays. The Canon may think himself well loaded but his priming is faulty.

Bitter Newspaper-Radio War to Involve Motion Pictures; Dispute Over Advertising to Be Fought Out in Washington

New $750,000 Theatre Announced in St. Paul

St. Paul is to have a new vaudeville and picture house costing $750,000, it was announced this week by Oliver A. Rowe and William A. Mustard, theatre and real estate operators. Work will start within the next month. The house will seat 3,000 and is to occupy a site on West Seventh street between Sixth and St. Peter streets.

The recent anouncement that Publix was to invade Minneapolis with a $2,000,000 theatre hastened the St. Paul project, according to Mr. Rowe. Mr. Rowe and Mr. Mustard will have control of the house, although offers of financial aid have come from several large picture companies which are anxious to obtain an interest in it. The promoters have not yet contracted for pictures, but are negotiating with a number of agencies.

Still Investigating

New York State authorities are still investigating theatres in determining whether or not changes must be made to reduce the fire risk. Last week the Potsdam Opera House was ordered closed until such time as an automatic ventilator was installed in such a way that it would carry any flames and smoke, in case of fire, to the outside, rather than permit the same to spread over the auditorium

Denny Improving Rapidly

Reginald Denny, Universal star, who was stricken with acute appendicitis two weeks ago and rushed to the Sylvan Lodge Hospital, Los Angeles, for an emergency operation, is recuperating nicely, Universal reports. He will be permitted to leave the hospital this week-end.

Now It's F. N.

Joseph Menchen's announcement that he has sold the screen rights to "The Miracle" to M.-G.-M. are contradicted by First National, which says it has bought them from Al H. Woods, who claims he bought them from Menchen "some years ago." F. N. declares it will spend $2,000,000 in producing the picture. M.-G.-M. has made no announcement regarding "The Miracle."

Chicago Notes

"Beau Geste" opened at the Auditorium Theatre to an enthusiastic capacity audience. The Plaza Theatre, Sioux City, one of the Frank chain, suffered a fire damage of $60,000. The new Patio Theatre of the Mitchell Brothers circuit opened to capacity business. Charley Ryan is managing the Julian Theatre. Samuel Insull has plans for a $15,000,000 theatre and business block. The Avon on Fullerton avenue was robbed of its Sunday receipts. The bandits escaped.

Cold Hits Attendance

With the coldest weather thus far this winter prevailing last week, motion picture theatres in New York State showed a slump in business in many sections. In Northern New York the mercury dropped to 20 below zero and for two or three days attendance at theatres reached the low ebb of the winter.

"Sunya" to Open Roxy

The initial attraction at the new Roxy Theatre in New York City will be Gloria Swanson's first United Artists picture, "The Love of Sunya." The Roxy will open the first week in March.

"Laugh Month" a Hit

"Laugh Month" apparently was a complete business success. Practically all of the company report increased receipts.

WEAF, Seeking Wave-Length Rights, Promises Not to 'Steal' Ads—Hearst May Control Radio Movies

By Sumner Smith

BITTER advertising warfare between the newspapers of the country, particularly those in the large cities, and the radio broadcasting stations ultimately will become a three-cornered war through the introduction of the motion picture industry. The perfection of radio movies and their use by other industries will force film men to get into the argument in self protection. Whichever side—the radio or the newspapers—that motion pictures decide to ally themselves with will win the war.

The radio is cutting in seriously on newspaper advertising revenue. Details of the fight, now in full sway and bitter, haven't even been hinted at in the newspapers because they are considered "dynamite." Yet it is curious that newspapers seemingly favor the radio as advertisers and penalize the films with the high amusement rate.

Moving Picture World herewith presents an exclusive story founded on fact. It is especially pertinent at this time because of efforts within the motion picture industry to reduce the high advertising rates charged amusements by newspapers. This probably is the first frank story on the subject to appear in any publication anywhere.

The crisis was brought about by two specific distinctions against newspapers and in favor of radio in the placement of advertising.

The Willys-Knight company planned to abandon all newspaper advertising and to advertise extensively over the radio. Magazine advertising was not affected. Newspapers, fearing that the decision was the handwriting on the wall, strenuously objected and even took the matter to Washington. It was made an issue, and an important one. The automobile company then modified its plan, splitting its advertising appropriation between the radio and the newspapers.

Within the last few days the

(*Continued on next page*)

London Cable

Moving Picture World Bureau, London
February 1.

"Michael Strogoff" was warmly received. "The Gorilla Hunt" created quite a sensation. "Quarter Buck" was also well received. A bill is to be put through Parliament within the next week or so to prevent the system of blind booking. All studios here are very busy either producing or searching for good motion picture material.

"U" Buys Josephson Circuit of Five in Kansas City Territory

Universal Chain Theatrical Enterprises has acquired the Josephson Circuit, embracing five theatres in the Kansas City territory. This addition gives Universal an increased standing in that territory and helps to make it one of the most important holders of theatres in that section of the country.

The newly-acquired houses are the Gilhan Theatre, 1,000 seats; Lincoln Theatre, 1,100 seats, and the Penn Valley Theatre, 750 seats, all in Kansas City, Mo., and the New Grand, 900 seats, in Mexico, Mo., and the new Main Street Theatre, 1,200 seats, in Lexington, Mo. The Mexico and Lexington purchases place Universal in two new towns in that territory. The Lexington house is the best house in that town and is modern in every respect.

The new deal gives Universal a total of forty-three houses in the Kansas City territory, including the Liberty Theatre, the Lynwood, the Gladstone and certain other theatres formerly of the Capitol Theatre Enterprise, as well as houses of the former Sears circuit.

Claim Big Grosses

Warner Bros.' claim for "The Better 'Ole," playing the Colony Theatre, New York, for the first 98 performances a gross take of $231,898 exclusive of war tax. This house seats 1,900. "Don Juan," at the Warner Theatre, New York, it is claimed, rolled up $199,560 exclusive of war tax and turned patrons away at every show. The theatre seats 1,240. The company expects each of these films to top $5,000,000 before shelved.

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

Published weekly by CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations. John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer; Ervin L. Hall, business manager; F. G. Ortega, editorial director.

Managing Editor—Epes W. Sargent; Associate Editors—Sumner Smith, Merritt Crawford; Advertising Department—C. Schottenfels, Gus Fausel; Circulation Manager—Dennis J. Shea.

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.

5

VOL. 84 NO. 6

General Electric Has New "Talking Movie"

An invention of the General Electric Company of Schenectady, N. Y., to be known as the "Photophone," or talking movie, was demonstrated at the State Theatre in Schenectady, N. Y., last Saturday before a number of engineers and scientists, connected with the company, and who had been working several years in perfecting the device.

The demonstration was in charge of C. W. Stone, of the General Electric Company. In explaining the apparatus, Mr. Stone said that it would be possible to cut out either the production or the sound, further explaining that the pictures and sound could be either recorded at the same time and place, or at different times and at widely separated points.

Open Way to Compensation

Persons employed in motion picture production in New York State, and who do not receive more than $25 a day in wages nor over $100 a week, will be included in the provisions of the workmen's compensation law of the state, providing a bill introduced in the Legislature last week by Senator Greenberg and Assemblyman Alterman, both of New York City, is passed and signed by the Governor. A similar bill last year died in committee.

Married 18 Years

On Monday evening S. L. ("Roxy") Rothafel and Mrs. Rothafel celebrated their eighteenth wedding anniversary at their home, 173 Riverside Drive, New York City. The staff of the Roxy Theatre, "Roxy's Gang" and officials of the Roxy Theatre Corporation presented him with a silver after-dinner coffee service. "Roxy" told his friends his business success was largely due to happy married life.

Newspaper-Radio War Rages

(Continued from preceding page)

newspapers have had another scare. This was the action of the Shepard stores in Boston in deciding to use radio advertising exclusively through the medium of "shopping talks" that are frankly presented to the public as advertising.

The Boston decision resulted in a conference in New York City in which newspaper and radio magnates participated. Much acrimonious language passed over the table.

The radio men kicked because newspapers now list radio programs in stereotyped fashion. "Paul Whiteman's Orchestra" appears in print simply as "orchestra" and the "Ipana Troubadors" as "songs." Even a talk by a well-known man is likely to be listed simply as "talk." This, obviously, is to keep out free advertising of trade names.

A newspaper official told the radio contingent that their daily programs ought to be classified as paid advertising rather than be allotted news space.

Conference Gets Snappy

"But that would cost my company at least $3,000,000 a year at run-of-paper rates," protested a radio man.

"Then you have been getting away with $3,000,000 worth of free advertising space a year, and it's got to stop," retorted the newspaper man snappily.

The conference adjourned without accomplishing anything, except a reiteration by WEAF of its policy, adopted not long ago, of refusing advertising contracts unless the companies offering them signed agreements that their use of the radio would not include any reduction in their newspaper advertising. This won a point for the newspapers, but the other radio companies are not following WEAF. That company has a fight on in Washington to retain exclusive use of its wave-length, and would welcome the support of the newspapers to win it. So apparently it is very willing to make concessions at this time.

Washington the Battleground

Undoubtedly Washington will be the seat of the battle. Newspapers and radio will fight it out tooth and nail in the House and the Senate. Radio, through its political affiliations, has made some powerful enemies lately. Among them is Senator James E. Watson, who found all Indiana broadcasting stations closed to him and therefore is very sore. He probably will have something to say in the Senate about wave-lengths, which are controlled by the Department of Commerce.

Radio Movies Possible

With new inventions bobbing up every day it is impossible to predict the future with any degree of certainty. Even motion pictures, as well established as they are, are not safe from outside competition. The newspapers are worried over the unheralded invention of an Englishman. It is a device that can be used with any radio, through which the folks at home can see motion pictures of entertainers while they put on their acts.

This device would tremendously increase the advertising power of the radio as well as cut in on the motion picture industry. It is not fantasy but fact. The device, the inventor says, can be sold for as little as $60. He is seeking financial backing, and, because of easily understood circumstances, having extreme difficulty in finding it.

This invention certainly would affect motion pictures, particularly news reels, because views of events in different parts of the country could be shown in the home — prizefights, track meets, world series baseball games, and other sporting events —providing the promoters of these events agreed to their transmission over the radio. The probabilities are that amateur sporting events—and not professional sports—would be thus transmitted.

Hearst and Ochs Compete

To those who do not comprehend the remarkable scientific discoveries of recent years this may sound like a pipe dream. But it is true. Witness the progress of radio within the past few years.

William Randolph Hearst and Adolph Ochs of the New York Times know that it is not a pipe dream.

Hearst has selected his star men, whether ordinary reporters or executives, and has sent them forth to all parts of the country, which he has systematically divided into districts, to acquire proxies to vote in at a forthcoming meeting of the Associated Press. Ochs is on the same track. Why?

A. P. Photo Service Soon

With the approximate perfection of instruments that transmit photographs over wires and through the air, it is a recognized fact that the Associated Press will eventually—within a few years—supply rapid service in live news photographs. The sending of photographs over wires will be perfected first; the perfection of radio photographs will follow very shortly. Wired photographs will be "still pictures, radioed photographs can be motion pictures.

Hearst is looking toward sole control of radio photographs for his great string of newspapers. He holds the largest number of memberships in the Associated Press and he is out to cinch enough votes, through the acquisition of proxies, to dominate the A. P. So is Ochs. If either one of them succeed, they can show motion pictures of a world series outside their newspaper offices or in auditoriums—with or without admission charge—and thus add to the name of their newspapers an incalculable prestige. Success would bring many other benefits.

The Boston Angle

A New York City newspaper man very much in the "know" remarked that this age of scientific discovery has become the complex age. No one, no matter how versed in affairs, can predict the immediate future. It is a case of dog eat dog, and the devil take the hindmost.

The newspaper-radio controversy gets under real headway in New York not only because of the Boston episode but because Helene Carson, who originated the Boston idea of advertising exclusively over the radio, now is in New York organizing

(Continued on page 426)

COMING and GOING

Gerald K. Rudolph, publicity manager for Fox Films, has returned from Buffalo, where he conducted a contest to name the new Fox theatre.

* * *

Carroll S. Trowbridge, general representative of the Christies, is on a trip covering New Haven, Boston and Albany. He has been on the road practically all of the time since October in the interests of "The Nervous Wreck."

* * *

William J. Morgan, P. D. C. manager, has returned from Canada.

* * *

H. M. and Jack L. Warner attended the Vitaphone-"Don Juan" opening last Sunday night in Baltimore.

* * *

John J. Hayes of Hollywood Producers Finance Corporation has arrived in New York with prints for the independent market.

* * *

Olive Borden has arrived on her first visit to New York to play the title role in the Fox film, "The Joy Girl." This Allan Dwan company left Wednesday to take exteriors at Palm Beach.

* * *

H. S. Manus, vice-president of American Cinema Association, has left on a four months' tour of exchanges, starting with Montreal.

* * *

Al Lichtman, general manager of distribution of United Artists, has returned from a three months' visit to the West Coast.

* * *

B. F. Zeidman has brought the first print of "The Beloved Rogue" to the New York United Artists office. He will return to Hollywood in about ten days.

* * *

Cresson E. Smith, handling middle western sales for United Artists, has left on an exchange tour.

* * *

Eddie Silverman, Warner Bros.' sales manager, is on an exchange trip that will include visits to Chicago, St. Louis, Omaha, Kansas City and Minneapolis.

* * *

Vera Veronina, Russian actress, has arrived in Hollywood. She will play in Paramount's "Soundings."

"The Red Mill" Released

Marion Davies' newest picture, "The Red Mill," is being released throughout the United States. The first presentation of the film took place on January 28 at Loew's State Theatre, Los Angeles. This is Miss Davies' first picture since "Beverly of Graustark."

Westland in Production

Ben Westland, well-known Los Angeles newspaper man has deserted the editorial rooms for the motion picture studios and is now performing in the capacity of production manager for Bill Cody, star of western feature productions for Pathe.

Warners Transfer Wildman

Truly D. Wildman of Warner Bros.' Oklahoma City exchange has been transferred to Dallas and will assume the management of that office. W. J. Byrd of the Dallas office goes to Oklahoma City and will be branch manager of the Warner Bros.' exchange there.

Sent to Europe

Phillip Kauffman, formerly general manager of the Regal Films Corporation of Canada, has resigned to go with First National as general manager of the Central European territory under the supervision of Joseph Skirboll, European general manager. Mr. Kauffman will sail on February 26, accompanied by Mrs. Kauffman and their three children.

Pathe Welcomes Ray Hall

Ray L. Hall, editor of Pathe News, was welcomed to the Pathe Exchange, Inc., organization at a dinner held in his honor on Monday evening at the Hotel Roosevelt in New York City. J. E. Storey, assistant general manager in charge of short subject production, was toastmaster. Among those present were Elmer Pearson, John Flinn, Arthur Whyte, Bernhard Benson, John Humm, Lewis Innerarity, Theodore Smith, Karl W. Fasold, Jack Darrock, Santino Sozio, Harry Hardy, Henry De Siena, John Bartone, Paul Jones, Ludwig Geiskop, Harry D. Blauvelt, Jack McCarron, David Sussman, L. S. Diamond, Arthur Rousseau, Stanley B. Waite, Pat Campbell, L. E. Franconi, G. L. Chanier, J. A. Berst, S. Barret McCormick, P. A. Parsons, Jack Kyle, Charles Henschel, Harry Lewis, Charles Fischer, J. T. Richards, John Dacey, C. W. Stombaugh, Bob Richards, Phil Ryan, John Level and Carl Goe.

"U." Opens N. E. House

The Capitol Theatre, Lowell, Mass., the first house to be completed for Universal's proposed New England Theatre chain, was opened Monday night.

"U." Escapes Fire

Fire originating in the Cello Film Company at Fort Lee, N. J., Wednesday morning spread rapidly across the street to the Universal Studios on Main street. For a time it looked as though valuable negatives and records would be destroyed. However, the fire was put out with little damage. A hasty estimate of the loss was placed at $10,000.

Production to Be Broadcast Through Nineteen Stations

McNamee to Announce Prize Fight Scene

On February 15 the actual production of a motion picture will be broadcast by radio for the first time in history. The scene to be broadcast will be the prize fight sequence in Richard Dix's next Paramount starring picture, "Knockout Reilly," which is now in production at Paramount's Long Island studio. Graham McNamee, nationally known announcer, will be at the "mike."

Broadcasting of the production of this sequence will be done by the National Broadcasting Company through a chain of 19 stations. It will occur during the Eveready Hour.

Stations to be in the hook-up include, WEAF, New York; WEEI, Boston; WJAR, Providence; WTAG, Worcester; WFI, Philadelphia; WRC, Washington; WGY, Schenectady; WGR, Buffalo; WCAE, Pittsburgh; WTAM, Cleveland; WWJ, Detroit; WSAI, Cincinnati; WGN, Chicago; KSD, St. Louis; WOC, Davenport; WCCO, Minneapolis; WSM, Nashville; WHAS, Louisville; WMC, Memphis, and WSB, Atlanta.

The broadcasting of this unusual event will be on the same scale as the recent broadcasting of the Chicago opera.

Grand Opens Feb. 17

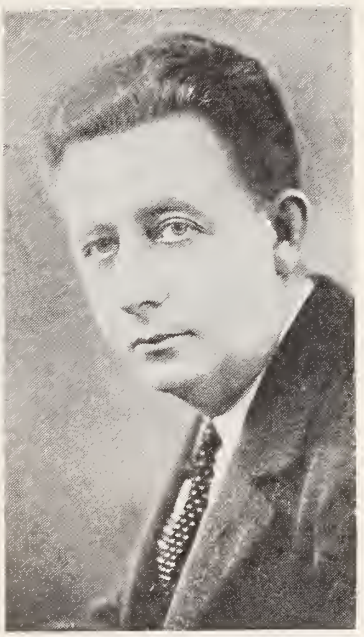
Loew's Grand Theatre, a new edifice located at Fordham road and Jerome avenue, New York, seating 3,000, will be formally opened the evening of February 17 with a single performance. A number of screen, stage and radio stars will actively participate in the opening ceremonies.

This swells the total number of Loew theatres throughout Greater New York to more than fifty-five.

Named Great Lakes

"The Great Lakes" won the prize in the contest conducted in Buffalo, N. Y., for a name for the new picture theatre in construction at Main and Chippewa streets, which will be operated by Fox Theatres Corporation and the M. E. Comerford interests.

Killed in Collision



John R. Barton, popular manager of Universal's Jacksonville exchange, was killed a week ago when the car in which he was riding from Mulberry, Fla., to Tampa, crashed into a stalled truck. Barton died on the way to a Tampa hospital. The wrecked car was driven by Harry Simpson, a salesman in Barton's exchange. Simpson was badly shaken up, cut and bruised.

Capitol Books 'The General'

Buster Keaton in "The General," a United Artists release, opens at the New York Capitol, Sunday, February 6, succeeding "Flesh and the Devil," the Metro-Goldwyn-Mayer picture which broke all Capitol records by remaining four weeks—twice as long as any feature shown in the Capitol.

Schwerin Becomes Manager

Cresson E. Smith, general sales manager, midwest division, United Artists, has appointed Charles F. Schwerin in place of W. J. Price as manager of the Indianapolis exchange.

New Contract for Mulhall

Jack Mulhall has been signed to a new contract by First National several months before the expiration of the company's current option on his services.

Bills Conflict in N. Y. Legislature; Censorship Urged

Seek an Extension of Picture Commission

Conflicting legislation characterized last week's session of the New York State Legislature through the introduction of bills calling for the abolishment of motion picture censorship on July 1, while other bills would extend the work of the New York State Motion Picture Commission to the end that it would embrace spoken drama.

A clean book bill was also introduced during the week, which, in substance, was another form of proposed censorship. No public hearings have yet been arranged in connection with any of the bills, although these will come at a later date.

Assemblyman Hackenburg gave out a statement in connection with his bill to abolish motion picture censorship. He claims that the present censorship in New York State is only a gesture on the part of the Miller administration of 1921, to pacify what he terms the long-eared reformers.

Mr. Hackenburg further asserted that the commission had served no practical purpose other than to creat jobs, and that instead of establishing a standard of morality, it worked rather toward establishing a standard of immorality, ruling just how naughty a picture might be and still be nice enough to get by. Mr. Hackenburg further stated that the censorship of motion pictures merely constituted a tax upon the amusement industry which was passed on to the general public.

Senator Whitley of Rochester opposed a bill introduced by Senator Greenberg of New York, designed to extend the powers of the motion picture commission to include the censoring of spoken drama. He declared that if censorship continued this country would be one of "Thou Shalt Nots," saying that the way to handle the situation was through local authorities, citing an instance that occurred in Rochester, where he said a theatre had been closed by the revocation of its license after it had shown an immoral picture to a private audience after midnight.

Eighteen From United Artists, Maybe More, For Current Year

United Artists will release at least eighteen pictures in 1927 and probably more, according to Al Lichtman. He has returned from a conference in Hollywood with Joseph M. Schenck. The films will be: one from Mary Pickford, Norma Talmadge in "The Dove," directed by Roland West, one from Gloria Swanson, one from Charlie Chaplin, a romantic story for John Barrymore, two Buster Keaton comedies, two from Samuel Goldwyn, "The Darling of the Gods" from Morris Gest, "Topsy and Eva" from the Duncan Sisters, one from Fred Niblo, "The Purple Mask" from Roland West, "Two Arabian Knights," a Caddi Production, John W. Considine, Jr., supervising and Lewis Milestone directing; three or more to be announced later. The first Keaton picture will be "Hercules the Weak" and the first Goldwyn, "King Harlequin," featuring Ronald Colman and Vilma Banky.

"U" Buys Rex

Carl Laemmle has purchased Rex, the "King of chased "Rex, the "King of Wild Horses." At the same time Universal acquired Rex's equine comrades. There are five in the troupe, including Lady, the heroine; Marquis, the villain; Paris, juvenile and female impersonator; and Moe and Eva, low-comedy relief burros. Rex will be starred in "Thunderhoofs," directed by Henry MacRae.

SPORTS

On Friday night, January 28, before a record attendance, two games of the Motion Picture Basketball 1927 tournament were played in the gymnasium of Stuyvesant High School, New York City, between Pathe vs. Fox Films and Metro vs. Consolidated Films.

In the first game, the Pathe five, which has been playing marvelous basketball from the beginning of the tournament, wrested the honors of first place in the league from the strong Fox team by a score of 39 to 22. Both teams fought hard for the coveted position, and as a result many thrills were witnessed. Snyder and Tobin, Pathe's centre and forward stars, gave sensational exhibitions and were tied for high scoring honors of the game, each contributing 13 points. Al Star chalked up the high score for Fox with 12 points.

Metro walked away with the second contest of the evening, trimming the Consolidated Films team 56 to 21. This game was a one-sided affair all the way through, with the Metro barrage wearing down the play of Consolidated at every turn.

Pathe is scheduled to play Metro on Thursday night, February 3, at Meinhard Hall, starting at 6:30.

STANDING

Team	Won	Lost
Pathe	2	0
Fox	2	1
Metro	1	1
Consolidated	1	2
United Artists	0	2

Zanuck Again Promoted

Darryl Francis Zanuck, advanced a short time ago as assistant to Jack L. Warner at Warner Bros. West Coast Studios, has taken another step forward, having been promoted to associate executive to Mr. Warner, who is supervisor of production. He takes the place of Raymond Schrock.

Warners Sign Gibson

Tom Gibson, scenarist, has been signed to a long term contract by the Warner Bros.

Last Minute News Flashes

Religious broadcasting on a huge scale will be attempted this year by the Greater New York Federation of Churches through the National Broadcasting Company. Non-sectarian services will be put on the air. Film men are members of the committee, among them Major Edward Bowes of the Capitol Theatre, who is a vice-chairman, and Nicholas M. Schenck.

* * *

E. E. Shauer, head of the F. P. Foreign Department, is sailing for Europe today (Friday).

* * *

Rumor has it that Loew will acquire the Mayer & Schneider chain of 24 East Side New York theatres

Pathe leads in the Motion Pictre Basketball League. Left to right: George Snyder, Ray Eckerson, Ernest Tobin, Joe Katzoff, Bob Moodnick, Eddie Linder, Tom Quinn, Martin Calabres.

Missouri Abandons Plan Of Taxing Theatre Sales

The proposed 10 per cent. tax on all picture tickets and other amusements, a part of the Missouri administration's permanent school fund bill, virtually has been abandoned by political leaders at Jefferson City, stage capital, thus assuring exhibitors victory.

C. C. Pettijohn, national counsel of the Hays organization, directed the campaign against the measure, assisted by Senator Joseph Mogler of St. Louis, president of the St. Louis exhibitors, and Representative L. C. Hehl of St. Louis, secretary of the M. P. T. O. of Eastern Missouri and Southern Illinois.

Film Has Novel Debut

Warner Bros. sprung an innovation by launching John Barrymore in "When a Man Loves" with a professional matinee on Thursday at the Selwyn Theatre, New York City. Stars of pictures, stage, opera and musical comedy, critics, financiers and social and political lights attended.

"Slums of Berlin" Scores

"Slums of Berlin," current release of Imported Pictures Corporation, which opened at the Cameo Theatre, New York City, January 23, has been given an extended engagement owing to its fine box-office showing. On Monday, January 24, the picture broke the house record for Monday box-office receipts.

Educational Driving

The New York branch of Educational Film Exchanges, Inc., is busily engaged in a date booking drive for the week of February 5 to 12 to celebrate the second anniversary of the appointment of Arthur Greenblatt as manager of this office.

Earl Snell to Write

Earl Snell has been placed under a five-year contract by Carl Laemmle to write scenarios for Universal. His first assignment is the adaptation and continuity for a Reginald Denny special.

"Rough Riders" Due Soon

"The Rough Riders," Paramount's production showing the adventures, hardships and patriotism of Colonel Theodore Roosevelt and his band in the war with Spain, will have its gala premiere at the George M. Cohan Theatre on Monday evening, February 21. With "The Rough Riders," Paramount will have three outstanding films on Broadway at legitimate theatre prices, the others being "Old Ironsides" and "Beau Geste."

Detroit's Exchange Opens

The new Film Exchange Building in Detroit opened on January 29. It was erected by Mr. and Mrs. W. R. Stebbins at a cost of $1,500,000, including the site. Over 1,200 exhibitors and exchange men attended the opening festivities, which were in charge of David Palfreyman, secretary of the Detroit Film Board of Trade.

Asher Buys Stage Farce

E. M. Asher, in New York supervising the initial presentations of "McFadden's Flats," has announced the completion of a deal with Al H. Woods whereby Asher, Small & Rogers acquire the screen rights to "Ladies Night in a Turkish Bath," the Avery Hopwood farce. Edward Small is preparing the script.

Cosmo Hamilton to Title

Cosmo Hamilton, well-known English novelist and playwright, has been engaged by Pierre Bedard, production manager for the Swanson Producing Corporation, to write the subtitles for Gloria Swanson's first independent picture for United Artists release, the name of which is "The Love of Sunya."

M.-G.-M. Signs Tilden

Metro - Goldwyn - Mayer has signed up Bill Tilden, tennis champion. The nature or number of vehicles to be allotted him has not been announced.

Hays Coming East

Will Hays is due to leave the West Coast within a few days for New York, stopping en route at his home in Sullivan, Ind.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newburger, Henderson & Loeb, 100 Broadway, New York City, exclusively for the Moving Picture World.

In place of the drop in the stock market of last week, we have a reversal of form with a considerable advance in the general market which in most cases made up the losses of last week, and in some cases even a little more. The principal activity was in the railroad stocks, but the securities of the film companies came in for a reasonable share of the advance. Call money still remains around 4%, and there is talk of it even going lower. This ease of money continues to hold a dominant place in the activities of the market.

Loew's, Inc., ran up to another new high this week, touching 54¼ on February 1. Activity at the beginning of the week in this stock was very marked, 23,600 shares changing hands on the first day. This activity gradually slackened off during the week, but the stock remained strong, closing around 51¾.

Pathe Exchange sold around the same price it has for a number of weeks. This stock pays $3 a share, and at the prevailing price of around 40 yields 7½%. The weakness in the stock appears to be due to the fact that earnings are reported not to be as good as in the past. The future value of this stock will most likely depend upon the re-establishment of earning capacity.

Fox Film "A" came near making a new low for this year, but rallied and closed the week around 70¼. This stock pays $4 a share, and at the prevailing price of about 70 yields 5.6%. Earnings have improved lately, but based even on these improved earnings the stock is selling considerably higher than appears to be warranted. The stock has not been on the market very long and cannot be considered what is termed "seasoned," and the price may be subject to considerable changes.

Warner Bros. "A" was quite active this week, having a turnover of 87,800 shares. The top for the week was 44¼.

Famous Players was rather quiet, fluctuating between 109 and 111. Efforts are still being made to force this stock down, but all offerings seem to be well taken.

THIS WEEK'S DIVIDENDS

Famous Players Canadian Corp. quarterly on the first preferred of 2%, payable March 1 to holders of record January 31.

Pathe Exchange quarterly on the preferred of 2%, payable March 1 to holders of record February 9.

Skouras Bros. Class "A" quarterly of 75c, payable February 2 to holders of record January 27.

Merger Announcement Soon

Again the DeMille-Pathe-P. D. C. merger plans are said to be nearly consummated and ready for announcement. D. W. Griffith now is included in them. Rumor says he will be on an equal basis with Cecil B. DeMille.

It Speaks For Itself

Reaping the Whirlwind

SOME years ago, when the questions of State and Federal censorship of the Motion Picture came up, the prediction was made that censorship of the movies would inevitably lead to an extension of the system to embrace the stage and literature. An appeal was made to those interested to make common fight with the pictures to further their own protection.

And at that time the publishers and the dramatic producers merely laughed. The cheap and vulgar movies assuredly needed some regulation. Such a thing never could happen to the dignified pursuits of literature and acting. Not only did the appeal fall upon deaf ears, but the newspapers, appealing to their small section of fanatical readers, actually aided in forming sentiment against the pictures and in favor of censorship.

Dramatic producers were less open in their attacks, but feeling sure of their positions, they furthered the censorship bills, glad to see the new and powerful amusement branch handicapped. They figured that the motion pictures, laboring under the handicap of unintelligent censoring, would be a less formidable rival to the stage shows, and they secretly aided in many instances.

Today there are three bills before the legislature of the State of New York. One of these provides for the censorship of stage plays. A second provided for more stringent control of newspapers and magazines. A third seeks to gag radio broadcasting.

In the Federal Congress a bill has been introduced providing that advance proofs of all magazines must be submitted for Federal inspection before the magazines may be issued.

Possibly none of these bills will be passed—**this** time.

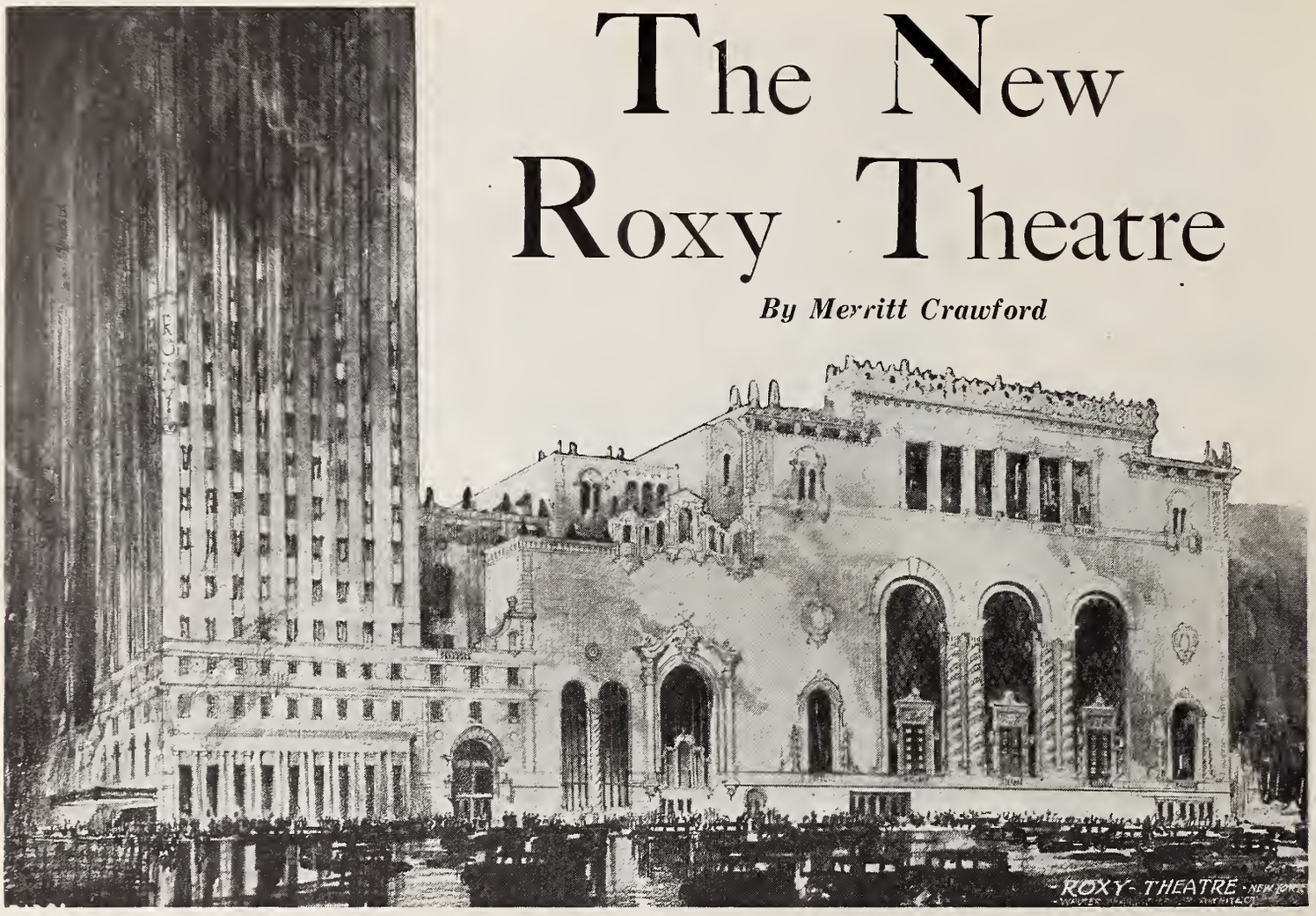
It may be two or three years before any of them becomes enacted into law.

But the fanatics have tasted blood. They have enjoyed their victory over the pictures. They will not rest content until they can lay their blighting hands upon all other forms of art. They will keep on until they win, and they will win unless there is a united and concerted drive to abolish all forms of special censorship laws and control the issuance of unfit material in any line through the laws already in existence.

Unless immediate action is taken all branches of art in the United States will be reduced to the dead level or moronic mediocrity. Get busy.

The New Roxy Theatre

By Merritt Crawford



THE next milestone in motion picture advance will be the opening of the new Roxy Theatre, now scheduled for the first week in March. Most modern and up-to-date in all its appointments, the Roxy will also be the largest motion picture theatre in the world, with a seating capacity of more than 6,000 and accommodations for two-thirds as many more in its grand foyer.

Its cost, when completed, will be more than $8,000,000. Walter W. Ahlschlager, the eminent Chicago architect, drew the plans for the building, while the Chanin Construction Company of New York erected it.

Sixteen months ago, to be exact, in November, 1925, S. L. Rothafel, the "Roxy" of the radio, whose genial voice and magnetic personality are known to countless thousands, officiated at the demolition ceremonies inaugurating the destruction of the unsightly old carbarns at 50th street and Seventh avenue, New York.

Ever since that date he has been giving his days and nights to plans for making the Roxy Theatre, now erected on this site, the most distinguished motion picture theatre in the world, as well as the biggest, and a few weeks hence will see the realization of this long cherished dream.

As the original argonaut and pioneer in the artistic presentation of the motion picture, a field in which from the beginning he has been an outstanding figure, Roxy has looked forward to the day when he might have his own theatre, built upon a luxurious and artistic scale which would give the fullest expression to his own individuality and ideas.

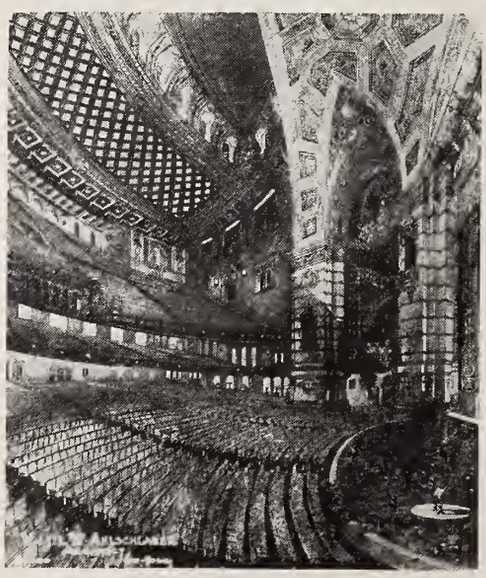
Now that he is to have it, we can expect something new and unique among motion picture theatres, a temple dedicated to the art of the cinema, which is sure to be notable for the distinctiveness of its presentations as well as for its elaborate appointments for the comfort and entertainment of its patrons.

As yet Roxy has divulged little of the artistic policy he will carry out in his theatre. It is certain, however, that many very radical departures from the present accepted standards of feature film presentation may be expected.

One fact, however, may be stated definitely. There will be no vaudeville included in the Roxy Theatre programs. The picture itself will be supreme, with the music, artistic tableaux and novel ballet numbers, created and presented solely to set off and background the screen entertainment. The little feature, too, as well as its bigger brother, will have an especial place in the Roxy scheme.

Two Vitaphones, as exclusively announced in *Moving Picture World* last week, have also been installed and will have an important part in entertaining the patrons of this modern palace of motion picture art.

A few days ago the writer was taken on a tour of inspection of the new theatre by Roxy himself. Although the great auditorium was then still only a maze of platforms and scaffolding, odds and ends of lumber and all the various debris left about by the workmen, enough was visible to give a very definite idea of the great architectural beauty, novelty of arrangement and harmonious decorative effects, which the Roxy will have when completed. Large as it is, it will be an intimate, home-like place for the public who will patronize it.



The great dome that arches 120 feet overhead, is finished in dull bronze, as are the walls, with occasional touches of color. The effect of the indirect lighting on this sumptuous and soft-toned surface is indescribably beautiful and restful to the eye.

The seats, which will be upholstered in red plush, are spacious and comfortable (I tried one out in Roxy's office), far more so than any theatre seats I can recall having occupied recently.

Being of more than average size, myself, this is a feature which many of my dimensions will appreciate.

Roxy told me, I may mention, that these chairs will all be a full forty-two inches wide, sufficient to give ample room for even

(Continued on page 445)

What Makes A Good Story Good

By Epes W. Sargent

Scenes from Metro-Goldwyn-Mayer's "Flesh and the Devil," now in its fourth week at the Capitol, New York.

ONCE a minor dramatist bragged that he could tell with unfailing certainty whether or not a play would prove a success. So we asked him why he had written five flat failures in succession, and the conversation languished. Any man who could make a fifty-fifty average calling the turn in advance of the public showing could make a million dollars a year saving dramatic producers from costly investments in poor plays. He could make more than that from a one-room office in Hollywood. The trouble is that such an authority does not exist and probably never will.

The uncertainties of prognostication were never more forcefully illustrated than in the case of "The Flesh and the Devil," now rounding out its fourth week at the Capitol Theatre. It may be that it will be retained for a fifth week, though no previous picture has been held for longer than a fortnight.

Apparently the releasing company was not quite certain about the value of the story, for it was scheduled for one week and the new Buster Keaton comedy was announced to follow. By Thursday the receipts had come to a point where the comedy was postponed to give the picture a second week, and this in turn gave way to a third and fourth.

It would be difficult to point to any one particular feature or features which give this picture a distinction above the hundreds of other triangular plots, but its analysis may be of interest as throwing some light on the question as to what it is that makes a good picture good.

The answer can be put into a single word. The picture has charm. But just what constitutes charm is not compressible within reasonable space limits.

In the first place, as suggested, the story is not novel. This is not always a handicap, however, for the public is apt to puzzle over extreme novelty while reacting to old ideas in slightly altered guise.

Boiled down to the bone, the story simply tells of the love of two men for the same unworthy woman. The situation is complicated by the fact that the men have been closer than blood brotherhood since their boyhood days.

And right here we get the first angle. It is not interest in the two men's love for a wanton that makes the story. That portion of the plot is trite and not appealing. The theme of this plot really is the bond between the two men. Don't get the idea that you can write of the love of two good men for the same bad woman and get another "Flesh and the Devil." The charm of the plot lies in the skillful drawing of the friendship of the two men. The woman is merely the means of displaying this friendship and putting it to the test. It is here that this story differs from most developed on this triangle. It gives the saving grace of cleanliness to the otherwise unpleasant sex story of a woman's unrestrained passion.

But story alone is nothing. Scores of stories equally good are doomed to failure merely through unskillful telling. The second factor of the success of this play is the very able direction. Clarence Brown tells the story as though he loved it. He brings out the clean friendship through clever contract with the evil woman's passion. He places the white, clean bond between the two men against the black sin of a woman's animalism and the white gains greater contrast. This is merely Damon and Pythias in another guise, but the added material gives force and modern appeal to the ancient story.

It is safe to say that there is no single factor of greater importance in the production of a hit than the direction. The story may be the work of a genius in the script and yet be brought to the screen in so slovenly a fashion that it fails utterly to rise above mediocrity. A poor story may be raised into a good one with skillful treatment after it leaves the author's hands.

Clarence Brown's work in this production is masterly. He loses no points, obscures no meaning.

But there is a third factor to be considered; the acting. Even the best director is helpless

(Continued on page 458)

The Fair Press Agents Reply

to

Guy Fowler

"What Of It," Asks One, "If We Do Rely On Sex Appeal?" Another Says——"But, We Don't"

With Sketches by The Plaintiff

ONCE upon a time a fool man started an argument with a woman and won it. But all good fairy stories start with "once upon a time."

In *Moving Picture World* last week it was gently contended that the girls who handle picture publicity depend considerably on the thing called sex appeal. It was admitted, of course, that they have ability.

The principal assertion in the article was that men, in the same positions, could not get equal consideration from editors, nor would they expect it. In short, the yarn was one of those sudden ideas which come to a trade paper writer who is casting about for a subject.

The replies are arriving. The first two take the original article as their objective, but they employ a flank attack that is altogether disconcerting. One admits that the fair p.a.'s use sex appeal in their profession and naively asks, "What of it?" The other issues a general denial on the grounds that when a girl carries a brief case her sex appeal vanishes.

The answers then, follow, the first coming from Miss Paula Gould, of Warner Brothers.

I read your article on Pulchritudinous Press Agents in *Moving Picture World*, and I wish I might agree with you in everything you say about me and my girl friends.

When you say we have ability, and know how to write a trade or fan or newspaper story I agree with you wholeheartedly, and I am sure Beth O'Shea, Virginia Morris, Hortense Schorr and Eve Bernstein will concur with me in my learned opinion. We couldn't hold our jobs if we didn't! There are too many beautiful stenographers and clerks in the film organizations for a boss to care whether his press agent is attractive or not.

When, however, you say we are the lucky owners of sex-appeal, and "it," and everything else that makes for the downfall (?) of the stronger sex, I am afraid you are either flattering or gently kidding us.

I agree with you that we are young. I again agree with you that we wear good clothes. They don't always come from Paris or Fifth Avenue (don't you think we're smart to create that imported impression?) Of course, our hose are sheer, but so are every other woman's nowadays. Why limit this phase of feminine adornment to the half dozen feminine press agents in the picture industry? I again agree with you that we are good conversationalists. Why shouldn't we be? Haven't we been taking lessons for years and years from our bosses, directors of exploitation and advertising and publicity, the greatest salesmen in the business?

But I must take exception to your statement that we possess "Sex-Appeal." Sex-appeal, I grant you, is in the eye of the beholder, and how can any man think a girl attractive, no matter how pretty her face, how beguiling her form, how smart her chatter, if she comes into his lordly presence heavily laden with a *brief-case?* Is there, I ask you, anything *romantic* about a brief-case? And surely, a background of *romance* is essential for that lucky female who wishes to be classed as the possessor of "it"? Think about it for a moment. . . . A brief-case.

Ergo, I cannot agree that the girl press-agents sell their stuff through sheer sex-appeal Would that we could! Ability to write a good story, yes. Ability to convince you that the story is a good one, and worth publishing, yes. But sell you a story on the strength of our sex-appeal? Never! Simply because, with that darn brief-case in our hands, sex-appeals vanishes into thin air the moment we leave our offices!

And from Miss Beth O'Shea, of Fox Films, comes this:

It's a little difficult to determine whether your article on "Press Agent Pulchritude" is meant to be a charge, a complaint or a compliment, but, though you've clouded the issue as to your own particular reaction, it's evident that you believe we girl press agents are more or less proud possessors of the well known and much discussed "It."

To all of which we might reply briefly, "Well what of it?"

Because, since you don't come right out and say we have no right to use that quality in lubricating the way of our copy through formidable editorial barricades, what argument do you leave us in self-defence?

If I read between your lines correctly, however, I believe I do detect an implication that we're not playing the game according

(Continued on page 458)

by the way

Phenomenal Growth of Stanley Company Due To Fine Spirit Of Public Service

Roxy Celebrates His Eighteenth Anniversary As The Husband Of Mrs. S. L. Rothafel

An Artclass-Ufa Picture, Once Shelved, Breaks Records At Fifth Avenue Playhouse

Artistic Presentation of "Night Of Love" Triumph Of Joseph Plunkett's Stagecraft

Progress In Plans For Industry's Fund

THE phenomenal growth of the Stanley Company of America has attention called to it this week because it so happens that the Stanley Theatre, its big Philadelphia house, is just completing the celebration of its sixth anniversary, with a record of never having had a losing week since it opened, according to John J. McGuirk, president of the company.

THERE is more behind this record than appears at first sight, for the Stanley has maintained its leadership in the face of keen competition in past years, with a reputation for showmanship, public spirit and good faith with its patrons that has made it the most distinctive theatre of the Quaker City.

IT is the spirit behind the Stanley Theatre—a spirit of fine ideals and an intelligent understanding of the public's wants and welfare—that is doubtless responsible for the amazing expansion of the Stanley Company's activities, which has resulted wihin a few years in increasing its theatre holdings from perhaps two score, when the Stanley was first built, to more than three hundred today.

AND seemingly, this is only the beginning of still further rapid extension, for President McGuirk has just announced, that before the end of 1927 at least 50,000 additional seats will be annexed by his company through the acquirement of old or new houses.

IT is to men of the type of John J. McGuirk and his associates in the Stanley Company of America, who are carrying forward the ideals and tremendously human qualities of the founders of this great organization, upon which its success has been so surely grounded—the late Stanley and Jules Mastbaum—to whom this industry must look in coming years for its greatest development.

S. L. ROTHAFEL, soon to celebrate the opening of his great theatre, the Roxy, this week celebrated an event which to him must be even more important.

EIGHTEEN years ago in Forest City, Pa., Roxy, then quite unknown to fame, set sail on the sea of matrimony, a voyage, which both he and Mrs. Rothafel have found a most happy and inspiring one, and the anniversary of this was made the occasion for a gala gathering at the Roxy home on Riverside Drive last Monday evening.

ROXY'S gang of the radio, members of his theatre staff, officials of the Roxy Theatres Corporation, and many friends, all were there and presented a handsome silver after dinner coffee service to their host and hostess, together with a plentitude of good wishes that would have taxed the capacity of even Roxy's newest and biggest theatre, could they have taken size and shape.

IT is eminently fitting here to note that one of the reasons for Roxy's great and essentially human and artistic success is now disclosed, being no other than Mrs. Rothafel, herself, and we make no bones about giving it away.

IF you don't believe us—ask Roxy—he'll tell you.

DOWN at Mike Mindlin's little Fifth Avenue Playhouse they have been making some new records this week, turning people away at nearly every performance, and with a picture that the big fellows turned up their noses at two or three years ago.

THE feature is "Beyond The Wall," a re-edited version of Fritz Lang's Ufa production, "Between Worlds," with Lil Dagover, the famous German star lately signed by Famous Players-Lasky, in the principal feminine role.

WEISS BROTHERS Artclass Pictures Corporation are releasing "Beyond the Wall" and its distinctive screen success at the Fifth Avenue Playhouse should be a hint to showmen with discriminating audiences as to the picture's box office possibilities.

IT only goes to show that you never can tell what a picture will really do, until you let an audience look at it—and back it up with showmanly presentation, as Mike Mindlin and his able aide, Joe Fliesler, have done with "Beyond the Wall."

WE seldom find space for comment in this section about presentations, however artistic and effective they may be, this being somewhat out of our province, but we cannot refrain from handing a modest bouquet to Joseph Plunkett, Managing Director of the Mark Strand, for his exceptional handling of the prologue to "The Night of Love," the Samuel Goldwyn feature, with Vilma Banky and Ronald Colman, which was held over at that theatre this week.

NO description of the prologue in this limited space is possible, but the amazing fashion in which Mr. Plunkett linked up his picturesquely staged presentation with the story on the screen, it is no exaggeration to state, made his audiences fairly gasp by its revealing fidelity and again signalizes the Mark Strand director as an outstanding genius in this type of stagecraft and artistic conception.

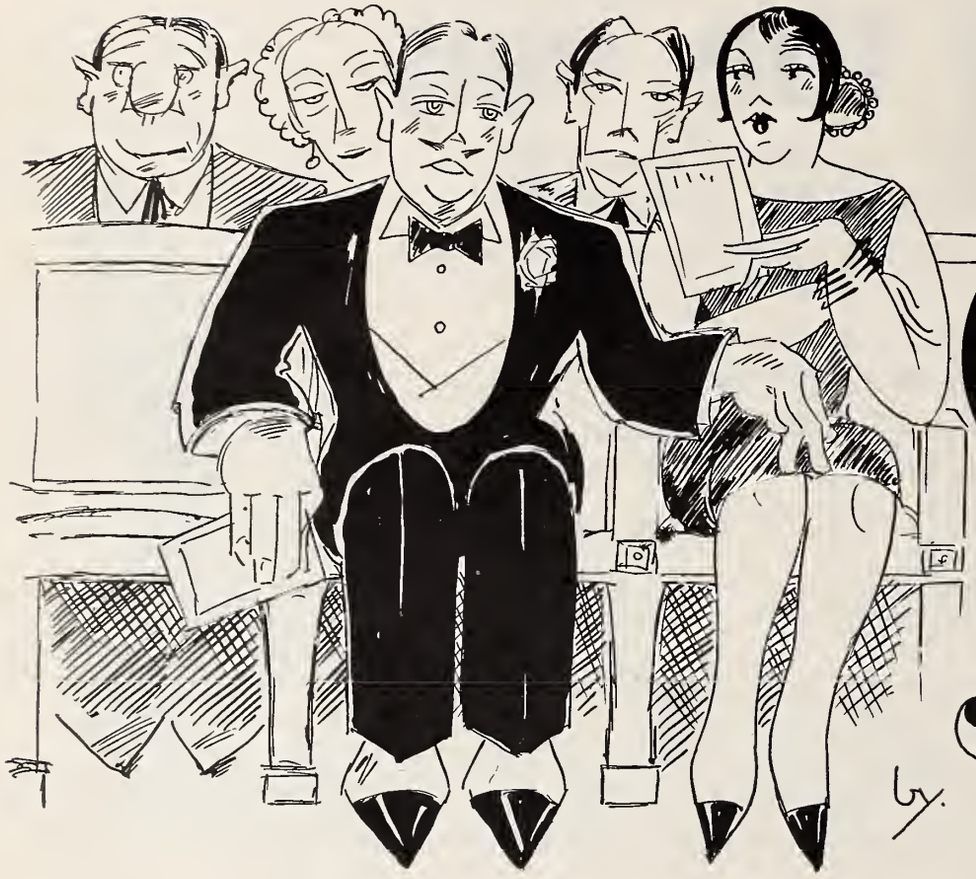
DOUBTLESS this is one of the reasons why so many people get the "Mark Strand habit."

WE learn that the plans being formulated by the committee of the Associated Motion Picture Advertisers, to found a permanent fund for those in the film industry, who may be in need of help, similar to those funds in other lines which have long been established, are making rapid progress and that a definite announcement will be made shortly.

AS we see it, this splendid idea should have the earnest endorsement of every man in the industry, for just as the fund, to be of any service, will be for the benefit of all who may need its help, so it should receive the support of all.

ONCE the nucleus of this fund has been created, and a responsible and representative group formed to administer it, the fund's usefulness will be so apparent that its permanency and growth will be assured.

Merritt Crawford



Curing the Judge

by Epes W. Sargent

EVEN on the bench Judge Bascom was wont to give vent to his enjoyment of a joke by slapping his leg vigorously, but it was only when seated in the twilight of the Idle Hour Theatre, alongside a pretty girl that his marksmanship became erratic.

So well known was the Judge's unpleasant little habit that sensitive women suffered in silence rather than endure the titter that would run through the house whenever a victim rose to change her seat. Were it not for this fact, it is probable that the Judge would have had to sit alone, but Millville was a small place and its residents were super self-conscious.

Due to the Judge's official position little was said about his peculiarity though Mabel Sniffins announced at the post office one evening that she was not going to visit the Idle Hour again until she could provide herself with a suit of tin underwear.

Bill Spriggins, who ran the Idle Hour as a side line to a sluggish undertaking and furniture business, had spoken to the Judge about it several times, only to be met with so flat a denial that argument was useless. His last remonstrance had been met by a threat of a libel suit unless Bill could produce his witnesses, and Bill knew as well as the Judge did that no woman in Millville would take the stand against the Judge; particularly in his own court. It looked pretty much like a victory for the Judge. He had the entire community bluffed to a standstill. It worried Bill, but there seemed to be nothing he could do but listen discouragedly to feminine complaints and try and steer the Judge to a seat next some other man.

That never seemed to work. Bill would bustle down the aisle with a brisk "Here's a nice seat, Judge, right alongside Hi. Hoskins. Hi was askin' if you were coming. He wants to speak to you."

And the Judge would favor him with a ponderous stare and sink into a seat beside the most inviting companion. It was not until Mabel Sniffins announced that she was going to pledge the Ladies' Aid to stay away from the Idle Hour that Bill got desperate.

As usual he took his troubles to Henry Huff, who had the poorest features and the brightest ideas of any of the film salesmen who made Millville on their rounds. More than once Bill had booked a super-feature from Henry in sheer gratitude for a good suggestion, and it was to Henry that he poured out his tale of trouble.

Henry puffed reflectively on his cigar and inspected the ceiling with an air of engrossment for fully ten minutes before a smile played around the corner of his mouth.

"You play two acts of vaudeville every Saturday, don't you?" he asked. "I'll book in a team for Friday and Saturday of next week."

"But I only play 'em Saturday," protested Bill, who found it not so easy to pay the one-day salaries.

"You'll book this act for two days," announced Huff decidedly, "and you'll work it just as I tell you."

Bill nodded, and the cautious Henry took him into the deserted auditorium to reveal the plot, fearful lest Bill's cashier might overhear.

The following Friday evening as the Judge lumbered down the aisle, Bill did not make his customary effort to steer the jurist into a safe haven alongside of his fellow men. He actually smiled when the Judge unostentatiously dropped into the invitingly vacant seat beside a handsome young woman who seemed to be alone. Subdued mirth rippled through the house, for the woman was a stranger, and everyone wondered what she would think when the Judge started to laugh.

They did not have long to wait, for the second number was a comedy, and presently the Judge's guffaw rang through the house. With judicial caution he slapped his own leg the first two or three times, to establish the habit, but with the fourth laugh his heavy hand landed on his fair companion.

He stared in astonishment as a muffled squawk sounded through the house and as he offered his innocent apology he mentally cursed a woman who would carry a child's toy in her pocket. Forgetting that women no longer wear pockets in their skirts.

On the next laugh he aimed at the knee, and was rewarded with another sound that suggested an aggrieved puppy wrapped in a blanket. He glanced suspiciously at the woman, but she was so seemingly unconscious of anything untoward that he ventured a third attack, to draw a deeper base note from his seatmate and a delighted chuckle from the others in the audience.

But the Judge was still game, though flustered, and it was not until the fourth attack that he fled the field while the remainder of the audience laughed.

"Not going so soon, Judge?" asked Bill, standing at the head of the aisle, and he shook his head sympathetically as the Judge muttered something about a decision he had forgotten to prepare, and hurried through the lobby.

It was not until the following evening that Millville got the real lowdown on what had happened. The Judge was there, to brazen it out, but he was sitting alongside

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Gleanings *from* The Files of Moving Picture World Twenty Years Ago

By Charles Edward Hastings

GLIMPSING the colossal interior of the Roxy Theatre, a few days ago, brought to mind an almost forgotten article that appeared in Moving Picture World during the closing months of 1907 (one of the first issues of this publication), under the heading: "Moving Pictures at Dallas."

"There are now in Dallas," we read, "more than a dozen—nearly a score, in fact—moving picture shows. They literally line Main and Elm Streets from one boundary of the business district to the other. From early morn till late at night the man whose business keeps him on the streets walks down the sidewalk under a row of big tin horns, which shout into his ears the latest gag, joke or jest, sing the most popular song or whistle the newest ditty. They are the 'outside performances' of the moving picture show. They are the prelude or the overture, as it were, to the fifteen minutes' entertainment promised the prospective patron on the inside. . . . .

"The first moving picture show was opened up in Dallas two or three months ago. At first it was largely an experiment. Patrons were so scarce that two doors were cut in the front entrance and one side of the house turned over to the simple-minded darkey. For some weeks it jogged along and failure loomed up and down the future as prominently as a treasury deficit. Then all of a sudden the 'craze,' or whatever it was, struck the city. The public began to attend the moving picture show. First the audiences were largely women and children. Then the men began to drop in . . . . They generally came out with smiling faces.

"It is almost impossible to walk half a dozen blocks in the business district today without passing a building—often two or three of them—being remodeled and converted into a moving picture theatre. Often they grow up in two or three days. . . . ."

It would seem that some undercover agent tipped "the row of big tin horns" up North here, for some months later, we read:

"Clinton, N. Y.—The Board of Aldermen has refused to allow moving picture shows to exhibit in this town."

The folks in Greenfield, Mass., had a narrow escape, to wit:

"Only the action of the Selectmen prevented the town from having two continuous moving picture and illustrated song entertainments this winter. Herbert S. Streeter, a local man, secured a license from the Selectmen, leased the fine Davenport store and proposes to spend about $2,000 for getting ready. Mr. Streeter proposes to call his place of amusement, the Bijou Theatre. G. E. Moulton, of Newburyport, rented the old carriage repository on Federal Street, and proposed to fit the building for a moving picture show. The Selectmen thought one daily afternoon and evening show of this kind was enough and declined to give Mr. Moulton a license."

Our New Jersey correspondent informed us that, in Burlington:

"Citizens who opened their eyes in amazement when, one after another, four moving picture shows opened in this city, are still more surprised to find that the craze has not yet reached the limit. A milkman has offered to sell his route cheap in order that he may enter the business, while a prominent painter wants to put up his business as security for the installation of a similar show, and a suburban farmer has taken similar tactics with his property. One candy merchant, ready to capitulate because children spend their nickels with the moving picture man, is seeking to sell out and invest the proceeds for a machine and film."

Miles Brothers, with branches in New York City, Philadelphia, Boston and San Francisco, advertised, in August, 1907:

"Nothing in the history of the M. P. business will equal the great boom that will strike the country, starting with the first cool weather.

"By this time next week our New York plant will be in our own new six-story building, No. 259-261-263 Sixth Avenue, between 16th and 17th Streets, which will be the largest plant in the world devoted exclusively to the moving picture industry.

"We will guarantee to deliver the same day ordered anything in the M. P. line, from a lug to a complete Moving Picture Theatre.

"Write us and we'll send you an invitation to our formal opening.

"You can eat, drink and dance with us, and we will make a Moving Picture of you while you wait, and show it to you before you leave."

The guarantee of the Miles Brothers to deliver a theatre in a day (and they KEPT THEIR WORD! had its effect on the proprietors of milk routes, as we see.

If you have visited the dazzling Paramount Theatre in New York City, a few lines from Troy, N. Y., may prove of interest:

"Trojans have added to their means of amusement a place of novelty and instruction which, beyond doubt, is destined to be a great favorite. It is the 'Novelty,' opened by the Novelty Amusement Company (William B. McCollum, President), at No. 324 River Street, Troy, N. Y. . . . It is elegantly fitted up, and has plush upholstered opera chairs for the accommodation of 200 persons . . . the handsomest and most convenient little theatre in the country."

There were showmen in those days, too. Get this:

"Over five hundred people gathered in front of the Luna Theatre (Akron. O.), Saturday evening, March 26, to see Charles Decker, proprietor of the theatre, hauled to the police station in a patrol wagon. Standing in the rear end of the wagon, Decker yelled out to the crowd that he would be back soon. He kept his promise.

"Decker is the one man who is fighting the new ordinance passed recently by council, prohibiting the use of phonographs in advertising his show."

It's a long story, but Decker won his fight. The ordinance was amended to permit the use of his phonograph "within reason," etc. Meanwhile, Akron watched the fight, and patronized his theatre.

Here's one that came in from Youngstown, O., in April, 1907:

An elderly couple entered a local picture show one morning this week, and, taking seats near the front of the little theatre, folded their hands and waited patiently for the motion pictures to be shown on the canvas. They had been there for half an hour when two electricians entered.

"Are you waiting for the show?" one of them asked.

"Yes, sir," replied the man, "we want to see the moving pictures."

"It will be two hours before the performance begins," explained the workman. "The place is open, now, in order that we may do some wiring."

"Two hours yet did you say?"

"Yes, two hours or more."

The man reached under the seat and brought forth a lunch basket.

"If that's the case," he said, "I guess me and mother will make ourselves comfortable. We drove six miles this morning, and we're going to see the show before we go home."

Acting before the camera, in those days, had its moments of illusion and disillusionment. From London, England, came this intelligence:

"A man named William Zeitz while impersonating a signalman bound to the railroad line by robbers in a moving picture representation of a train-wrecking scene, was killed by a train near Croyden, today (April 20). The train ought to have stopped, but failed to do so, owing to an error in the signalling."

We note (April, 1907) that: "Robert R. Goss, 529 Bronx River Road, The Bronx, New York City, has now plenty of open time. Wishes to connect with some one at once for Summer. If pianist who also sings is needed, would be glad to connect jointly. Can furnish machine and films if so desired. Have fine selection."

Here follows some history:

"The 'Cameraphone', or talking and mov-

(Continued on page 445)

ANOTHER long run for **Warner Brothers** began at the **Selwyn** on Thursday, with **John Barrymore, Dolores Costello** and **Vitaphone** as the stellar talent. In the picture, **"When A Man Loves,"** Miss Costello gives quite the finest performance of her brief and scintillant career on the silver screen—" a Pickford and Maude Adams combined," as one gray haired man, we heard, expressed it. Barrymore, of course, was Barrymore, but it seemed to us many scenes he gave the stage to Miss Costello, for which no one could criticize him, even his most ardent admirers.

*

Vic Shapiro, commanding the advance guard at **United Artists,** addressed the members of **The Better Films Committee, National Board of Review,** at the **Waldorf** last week, on the motion picture as an art. As might be expected **Vic** closed his speech with an epigram. Here it is:

"And so, on behalf of my confreres who put over artistic pictures commercially, I drink a toast to you, who put over commercial pictures artistically."

Now everyone, not at the gathering, is wondering in just what kind of liquid it was that **Vic** drank that toast. Perhaps somebody overlooked a bet?

*

Arthur Brisbane, serious minded editor, has his fling at the popular "Mayor of Beverly Hills," our own **Will Rogers,** all because he said he had never heard of "China invading anyone's country."

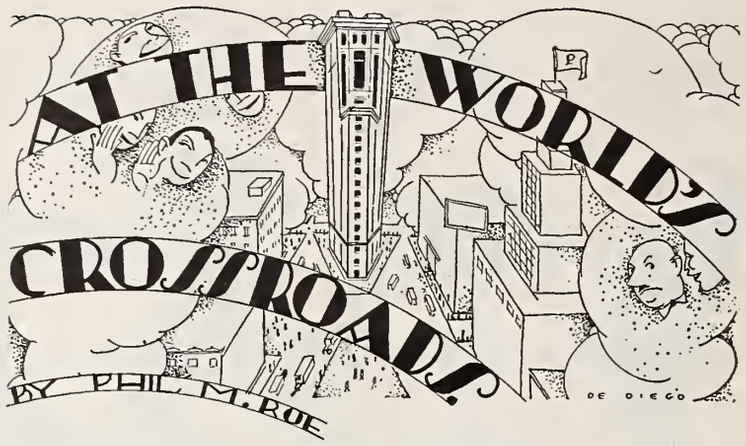
Mr. Brisbane cites the exploits of the late **Genghis Khan** and intimates that if China's 400,000,000 only got another Genghis working, **"Mayor Rogers might live to throw his rope in bitter captivity."**

To which Beverly Hills' First Citizen might reply, that Genghis

pulled his stuff some years before China got "civilized." If worst comes to worst, however, our guess is that **Will Rogers** will be able to "chew" his way out somehow.

*

Reports that **Fred Thomson** has left **F. B. O.** to join **Jesse Lasky's** trained troupe and has taken his peerless horse **Silver King** with him, have not yet been publicly confirmed, but then they haven't been denied either. Someone, however, has been mighty busy spreading the story that **Fred** is now taking down, or is about to take down, a weekly salary of just $15,000.



At least this statement has been printed in no less than three dailies, which we have seen, and everybody knows the dailies never exaggerate.

Without commenting on what a loss this deservedly popular star would be to F. B. O. (al-

ways presuming that the reports are correct) and what an addition he would make to the **F. P.-L.** stellar galaxy, or any other star group for that matter, we are prone to ponder on the fact that aforetime, **Fred Thomson** was just a parson, and, we understand, a very good one.

As such he is surely the highest priced **"circuit rider"** that ever bestrode a horse and went forth to preach by the wayside. Fifteen grand a week calls for a powerful lot of preaching, brother, but then **Fred Thomson** is some spellbinder.

*

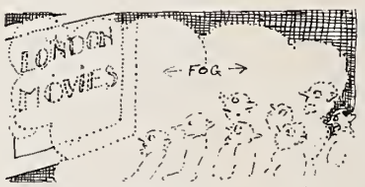
Charlie Chaplin, looking more like his old self again, visited the **Newspaper Club** on **Old Timers' Night** last Saturday with **Nathan Burkan,** his host and attorney, and received a wonderful ovation. He thanked the newspapermen present for the consideration shown him in his recent domestic difficulties and then, by special request, gave his famous imitation of a Spanish bullfighter. It can alas, never reach the screen, because

so much of it depends on the Chaplin voice as well as the Chaplin pantomime, but it stopped the show.

No newspaperman there will ever be able to write of Chaplin in future without thinking of it and inwardly again applauding this peerless laughmaker.

Watterson Rothacker, who is now basking on the sunny shell strewn shores of the West Indies, recalled to us just before he left, that exactly seventeen years ago this week, with **Carl Laemmle** and **R. H. Cochrane,** he lunched in a Loop restaurant in Chicago. When they came out the **Industrial Films, Ltd.,** had been formed and **Wat** handed in his resignation as managing editor of the **Billboard.**

Later, he bought out his partners, changed the name of the company to his own and went to it. Last year he sold out for something like a cool million and retired, turning over the industrial end of his business to his brother, **Douglas Rothacker.** A bit of drama here, right out of the laboratory, as it were, that makes you realize what a great business this is.



London despatches tell of a fog so thick that movie audiences had to get frog checks and go home, because they couldn't see the screen. This compares with the story of the flagstaff on **Wimbledon Common,** so tall that it took two men and a boy to see to the top of it, looking in relays. But it isn't quite such good British propaganda.

*

Film Daily's Year Book, just out, is unquestionably the most valuable reference volume ever contributed to the literature of this industry. It represents an amount of painstaking labor and conscientious effort, that is truly tremendous. Its usefulness to every one in the motion picture business can hardly be measured.

To **Jack Alicoate, Maurice Kann** and the members of **Film Daily's** able staff, who have put it together, the thanks of all in the industry are due, and will be many times during the coming year.

THE vanishing need of motion picture censorship is well illustrated in the recent report of the **Maryland State Board of Censors** to **Governor Albert L. Ritchie.** Out of 6,482 pictures submitted between Oct. 1, 1925 and Sept. 30, 1926, only one was absolutely barred. Trifling eliminations were made in some 584 pictures, or about nine per cent. of the total number passed upon.

At this rate the last movie censor ought to become extinct about the year 1930, except for the fact that motion picture censorship is now more of a fat political job, than it is anything

else. Certainly, it is of no value to the film industry and as far as being of any particular public service its excuse for existence is steadily becoming less apparent to people of unbiased minds.

*

Paul Morris, the new director of publicity at the **Roxy Theatre,** who for the past two years has been musical critic of the **Evening World,** can properly lay claim to being the first newspaper motion picture critic on Broadway.

Back in 1913, long months, before the Strand opened its doors, **Morris** was musical critic on the old **New York Herald, John C. Flinn,** at the time, being dramatic editor of the same sheet.

The musical season being over, some bright mind on the **Herald** executive staff conceived that it might be a good idea to have the Broadway movie houses "covered" and **Morris** was assigned to the job. As no advertising was forthcoming, however, the idea didn't pan out.

A few months later the **Evening Mail** started the first real movie department in any New York newspaper, but **Morris** was undoubtedly the first regularly assigned newspaper movie critic.

*

R. W. Baremore and his new boss, **E. M. Asher,** are looking after the exploitation of **"MacFadden's Flats,"** with **Charlie Murray** and **Chester Conklin,** which comes into the **Strand** next week. The producers are Asher, Small & Rogers and the advance "info" is that the film's a riot. It ought to be with such a bunch of talent.

*

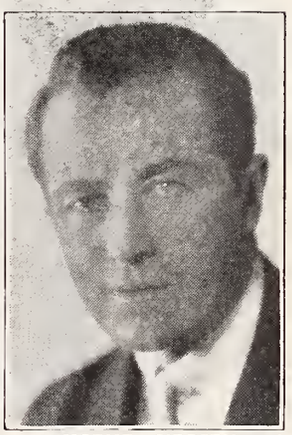
The **N. Y. Times** quotes **Cecil B. DeMille** as saying the "prescription picture is doomed." Fine! Now let us doom the "tabloid newspaper, the radio "bedtime story" and all the rest of them. Life would then be wonderful, indeed.

VALENTINES as they used to be. Pathe reminds us that things are not so different nowadays. This is a scene from "Songs of England," showing Peggy Shaw with the pensive eyes.

MISS PEGGY HAMILTON is convinced that she can teach the stars how to be brilliant. This is one of her gowns as exhibited at the Biltmore in her fashion show for Fox, gown designed by Kathleen Kay.

NORMA SHEARER now playing a lead in the new Metro-Goldwyn-Mayer production, "Upstage," directed by Monta Bell.

THE cigar and Ernst Lubitsch, the German director, now making "Old Heidelberg" for M.-G.-M.

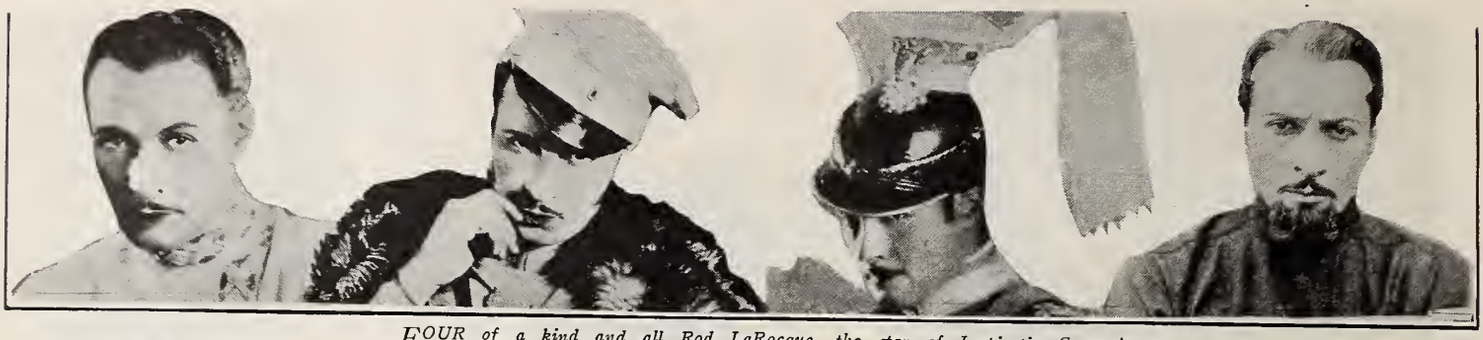


EUGENE O'BRIEN, who has been signed for the lead in Columbia's picture the "Romantic Age," is handsome as ever.

MABEL NORMAND, Hal Roach comedienne in Pathe comedy, looks old fashioned in this Valentine picture but she is entirely 1927.

A KISS is only a shadowy thing. Frances Lee and Bobby Vernon in a scene from "Dugout," the current Educational Bobby Vernon comedy.

THE interest in dummies seems to continue. Irene Rich, William Demarest, and Paul Stein, director, seem to be interested in this life size novelty which appears in Warner Brothers picture, "Don't Tell the Wife."



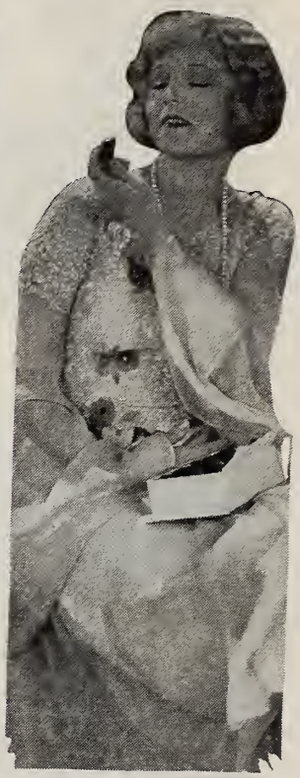
FOUR of a kind and all Rod LaRocque, the star of Inspiration-Carewe's production of Tolstoy's "Resurrection," for United Artists. It may be seen from this that La Rocque has a role that requires facile acting.

A VALENTINE, after a fashion. Sally Rand, the Wampas star and DeMille P.D.C. featured player, wears her heart on her- a- sleeve, **more or less.**

NANCY NASH, the slim and haughty beauty in "Upstream" for Fox, reveals the charm of a tailored suit silhouetted in a flock of knives.

A LIKENESS of Mae Murray for a window display in exploiting her new starring vehicle for Metro - Goldwyn - Mayer. "Valencia. It was done **in oils.**

YOUTH, fame and fortune are here in the lovely person of Janet Gaynor, the Fox star whose name is appearing in the lights more frequently each month.



A VALENTINE for Allene Ray, the Pathe star, consists of the very best candy, and she never could eat all that she **receives.**

HANS KRAELY, scenarist of "Old Heidelberg," for Metro-Goldwyn-Mayer, lights a cigar for Ernst Lubitsch who "wears" one perpetually.

NOT the well known Smith brothers, but Adolph Miller and J. Gordon Russell, who have prominent roles in Universal's "Uncle Tom's Cabin."

From Hollywood to Broadway

DOLORES COSTELLO with Jason Robards in her first starring picture for Warner Brothers, "The Third Degree," soon to show at the Paramount in New York.

A CAMERA study of Eleanor Boardman who is featured in her husband's yet untitled picture for Metro-Goldwyn-Mayer. The film is from an original story by the director, King Vidor.

DAINTY DOROTHY HALL is playing the lead opposite George Walsh in "The Broadway Drifter," an Excellent production, the fifth of six big pictures by that company.

LILYAN TASHMAN and Huntley Gordon in "Don't Tell the Wife," the Warner Brothers picture starring Irene Rich.

MORRIS GEST visits Marion Davies during the filming of "The Red Mill" at the Metro-Goldwyn-Mayer studios for Cosmopolitan P.D.C.

A MERE slip of a girl, or, as the press agent for Universal Milt Gross-ed it: "Barbara Kent stend up." She's a Wampas star and a Universal beauty.

WILLIAM POWELL and Estelle Taylor, wife of Jack Dempsey, now appearing in "New York," the Paramount production at the Paramount theatre in the metropolis.

The Fall Of A Star

"When A Man Loves"

THESE scenes are from the Warner Brothers production, "When A Man Loves," starring John Barrymore, with Dolores Costello in the featured feminine role. It is the concensus of opinion that in this picture Barrymore has his finest opportunity to portray the "great lover." As for the recipient, are not the stills of Dolores Costello enough?

HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE
HEADQUARTERS 318 TAFT. BLDG
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"Old Ironsides" Has Its Premiere Before Hollywood

AT the Grauman Egyptian Theatre just a few nights ago "Old Ironsides" had its premiere with most of the notables of Hollywood attending.

Mr. Sid Grauman, who is one of the "good fellows" of Hollywood apparently was so engrossed in the opening that the matter of trade paper reviews was overlooked. As a result *The World* correspondent to review the affair as closely as he might have under less crowded circumstances. However, there is scarcely any doubt that Sid Grauman realizes the importance of trade paper comment and we confidently expect to have one of his characteristic comments on this subject before many numbers have gone to press.

Fairbanks Won't Emulate De Mille

After several months devoted almost exclusively to considering a gigantic production which would embrace "The History of Civilization" Douglas Fairbanks has quite suddenly placed thumbs down on that proposition.

One of the reasons for Fairbanks abandoning this reported idea reached us as a belief that a Civilization epic at this time would be too similar to De Mille's biblical story "King of Kings."

It now seems definitely decided, however, that Fairbanks next production will be based upon a story by Jackson Goodrich titled "Captain Cavalier."

Pathe Serials Reach Forty Per Cent of American Theatres

Walter Wessling, Pacific Sales Chief, Points With Pardonable Pride to the Realism Incorporated in Modern Pictures of Adventure

Anna May Wong, the Hal Roach player, in an Oriental bathing costume designed by Will Lambert.

PATHE is now not only the one producing company specializing in the making of serials but it is finding a market for those serials in approximately forty per cent of America's 20,000 motion picture theatres. They cost on the average of $125,000 to make. The trend of the times is necessitating that their continuity be along feature lines with worth-while sets and meaty stories. These are a few of the facts which *Moving Picture World* gathered this week in one of the most intensive investgiations into serial production which has ever been made in Pathe's Hollywood studios.

Although this article centers on production activities, the box office potentialities and facts concerning the making of Pathe's newest serial, "Melting Millions" which will be released in ten two-reel episodes late in February, yet the general facts presented above are of unusual interest to the trade since they were obtained from Walter Wessling, Pathe Sales Chief on the Pacific Coast.

In substantiation of his statement to *The World* that he believes the prospects of well-made serials are now better than ever before in the history of this particular phase of production, Mr. Wessling states that Pathe's Los Angeles exchange is this year sixth on the list nationally in the distribution of serials. The significance of this may be appreciated when it is learned that the rating of the same last year was among the lowest on the company's records.

It was explained that about one-third of the second run houses in America and other theatres in the smaller cities and towns largely comprise the forty per cent mentioned in our lead.

At the Pathe studios it was conceded that the days for serials with grotesque characters, stories of the wildest melodramatic hokum made on sets left over from other productions were at an end. Present day production methods made such product an insult even to the intelligence of the average child, with the result that producers who failed to take cognizance of the change have been literally forced out of the business.

Where the average serial a few years ago included as many as thirty-six episodes or sixty-two reels of film, we learned that Pathe is now increasing its annual serial output but keeping the episodes of each picture to a maximum of about twenty reels.

That serials stories are the backbone of some of the larger national magazines and that serial pictures can be so produced

(Continued on page 421)

"Melting Millions" A Pathe Master Serial

"Melting Millions"

THIS is a brief pictorial review of the Pathe feature, "Melting Millions," in which we see Allene Ray, Walter Miller, E. J. Caldert, William Norton Bailey, Frank Lackteen, John J. Richardson, Bob Burns, Ernie Adams, John Cossar, William Van Dyke, Richard C. Travers, Ann Gladman, Eugenia Gilbert, and Albert Roccardi. As these pictures indicate this one is going to have plenty of suspense and action.

Who's Who In "Melting Millions"

The Star *Director* *Cameraman* *The Extra*

ALLENE RAY

ALLENE RAY this week ordered 10,000 photos of herself. She will mail them next week. The following week they will be received by some of the fans not less than 1,000 of whom write her fifty-two weeks in the year.

This may be an astounding fact but Miss Ray told us before a grate fire in her nice little sitting room on Hollywood Boulevard the other day that the Hollywood post office is kept busiest delivering fan mail in the Film Capital to this Pathe star, Colleen Moore and Alberta Vaughn.

Another interesting point in connection with Miss Ray's fan mail is that she figures the largest percentage of it comes from the pens of twelve year old female admirers.

About Miss Ray and Pathe serials:

She doesn't believe in "doubles." She likes to do her own jumping, swimming and horseback riding. She hasn't used a substitute at the rickety bridge or the high wall more than less than a handful of times ever since she commenced her work in serials just four years ago. The result is advantageous for the camera man since he can get worthwhile close-ups of the real Miss Ray doing all of her own dangerous tricks in the suspenseful stuff which has created a consistent demand for Pathe serials.

It was because she could ride a horse that got Miss Ray her first job in pictures.

SPENCE BENNET

Here is a director who has never wielded a megaphone on any lot but the Pathe and who has never directed anything else in the varied production market except serials.

Spence Bennet started in with Pathe back in 1913 as a stunt man. He leaped from walls, swam in hidden lakes, forded the swiftest of mountain currents. After that he became assistant director to George B. Seitz. Now that he is a full-fledged director of serials he can be hailed quite truthfully as a man who knows about serials from the ground up.

"Melting Millions" is Bennet's sixth serial for Pathe. In it he tells us he has made every effort to make every one of the ten episodes tell a complete story and yet not be complete enough so as not to make the succeeding episode even something more to look forward to.

Shaping episodes up in this way is the most difficult thing in serial production, he told us the other day while resting from the final task of cutting and editing. Each episode like every feature picture has to have its lead and its climax. The tough job is a finis that will satisfy and yet one episode like every feature picture has to have its lead and its climax. The tough job is a finis that will satisfy and yet one which naturally could not be finis unless it were the tenth episode.

Another problem in serial making is that the scenes are not shot in sequence as is done most frequently in big feature productions.

EDWARD J. SNYDER

Although "Melting Millions" will be released in slightly over 20,000 feet of film yet Cameraman Edward J. Snyder tells us he packed 125,000 feet of exposed negative in the cans that were submitted to the cutting room. Usually 100,000 feet or more of film are "wasted" with the making of every Pathe serial. Snyder's and the industry's definition of "wasted" does not jibe with that of the fans in this respect. As a matter of fact the superfluous footage is conservatively low for a picture of the release length of feature productions made out here have "wastage" of several hundred thousand feet before their market length of ten reels is ready for the box office.

Snyder started in as a cameraman with Pathe in 1912. Including the present picture he has photographed sixteen serials for Pathe. He has been making four serials a year for the past two years.

Snyder recalls how Pathe one time made serials with thirty-five episodes or a total of seventy reels of film each. Then trick photography was a characteristic of the serial while now, he observes, it is just as commonplace in feature productions.

This chief cameraman believes that more serials with less episodes, as is now the custom of Pathe, will realize considerable more for the box office return. He, also, has observed that serials are now being based upon better stories and have more substantial backgrounds.

RICHARD GILBERT

"Richard Gilbert is here to see you," we were told upon returning to the West Coast Headquarters of Moving Picture World after one of the regular days spent in ambling from studio to studio.

"Don't call me Richard. I'm Dick to my friends and I guess I'm Dick here," we heard from another corner of the room.

"Dick you are then," we assured a great big man who plays villanous parts in Pathe serials and who had dropped into the office to tell us how he liked it.

"Dick" is the most unusual subject we have yet run in this column. He is unusual mainly because he is the first subject coming under this heading whom we have not had to chase all over Hollywood and finally find just before press time in some outlying bungalow.

Dick isn't the kind of a man who believes in being chased. In Colorado a few years ago he fought Jack Dempsey. He drifted into Hollywood three years ago and almost immediately went to work for Hal Roach. His first appearance in serials was in Pathe's "The House Without a Key."

And while Dick can slaughter away on a Pathe screen he is no villain in real life. As a matter of fact he prefers farming to anything else. He owns a little ranch in Lankershim and finds no greater diversion than barefooting after his two husky youngsters in the cabbage patch.

Dick has worked in two-reelers and in feature pictures.

Stars Who Put The Thrills On Serials

First National Startles the Coast With "The Miracle"

General Belief Was That Great Spectacle Would Be Produced by United Artists, But Rowland and Gest Reach An Agreement

FIRST NATIONAL comes through with one of the biggest surprises of the year in Hollywood film circles with the announced purchase by Richard A. Rowland, general manager, of the screen rights to "The Miracle." Rowland's announcement of First National's move proved a bombshell as it was generally believed that if the mammoth spectacle did find its way to the screen it would be under the United Artists trademark.

On his arrival in Los Angeles a few weeks ago, to arrange for the stage presentation of "The Miracle," Morris Gest, producer and manager, was quoted as expressing keen doubt as to his production being screened, temporarily at least, due to previous litigation over the rights. However, *Moving Picture World* on a check-up at the First National Studio at Burbank following the Rowland announcement, found little apprehension there as to the development of possible litigation.

According to First National officials the matter was gone into thoroughly relative to possible legal difficulties before Rowland closed the deal with Al H. Woods, New York theatrical producer, for the picture rights to "The Miracle" at a purchase price reported to be approximately $150,000.

Gest was reticent when it came to making a public statement on being apprised of the deal between Woods and Rowland other than to declare that he had "certain rights and had not negotiated with anyone." Rowland naturally must have had clear conception of the validity of Woods' claim before turning over a small fortune for privilege of transferring the stupendous stage production to the celluloid, it was obvious here.

Enthusiasm became rampant at the Burbank studio with the official announcement that the great miracle play would be produced under the First National banner. Already ambitious directors and screen stars are coming to the front seeking an opportunity to appear in the mammoth picturization of "The Miracle."

According to Rowland, it will be at least six months before the story goes into production. It will take this long to prepare it for the screen. No director has been decided upon and the selection of the nun and the Madonna will be made only after a careful consideration of available talent.

Harry Cohn, of Columbia, has made Dorothy Howell a director. She is the second on the lots of Hollywood.

Rowland declared that prior to the deal he had gone over the whole situation with a fine comb to satisfy himself that Woods' claim was valid before entering into negotiations. "We believe our attorneys will be able to straighten out any legal entanglements that may come to the surface," declared Rowland.

Woods' claim to the screen rights was based upon a purchase from Joseph Menchen of Vienna back in 1913, according to Rowland. The clear rights have been tied up in various court actions ever since, a number of others laying claim to partial screen rights.

Details of the picture will be in the hands of John McCormick, general manager of First National's West Coast studio.

"I consider it a very great honor to be allowed the privilege of making the picture," McCormick declared, "and consider it the greatest opportunity of my career. I look for "The Miracle" to take its rank as one of the greatest pictures of all time.

Berlin Concern Sues Pola Negri for Cash

Pola Negri has other production troubles these days. She has just been named defendant for a suit for $16,005.00, filed in the Superior Court by Margraf & Co. of Berlin, Germany. It is alleged by the plaintiff that the suit is brought in an effort to collect sums from the screen actress on bank drafts drawn on the Harriman National Bank of New York.

The German firm claims that the drafts were issued by Miss Negri in payment for jewelry purchased while the latter was in Berlin last year. The actress' attorney branded the suit as "without merit" and charges the jewelry firm with misrepresentation on the amount of customs duty which she would have to pay on the jewelry in question when she entered this country.

3,000 Extras Are Now Ready For "The Trail of '98"

One of the largest scenes in "The Trail of '98" will be filmed near Corona, Colorado. It was learned at the Metro-Goldwyn-Mayer lot that Clarence Brown will have under his direction at that time about three thousand people.

It was originally reported that this sequence would be shot in the Klondike but transportation facilities and other maters have resulted in the decision to use the Colorado location instead of the Klondike. It is expected, however, that a sequence not requiring such a large cast, will be shot later in the Yukon.

Sheehan Silent?

The presence of Winfield Sheehan, general-manager of the Fox Company, in Hollywood will result shortly in the announcement of many important plans relative to production. The Fox official, on his recent arrival here from New York, shut himself up in his private office to mull over the situation before making any official statements.

Marion Takes Rest

Marion Davies is now enjoying a rest of three weeks having just completed work on her latest production titled "Tillie The Toiler." At the end of her little vacation she will return to the Metro-Goldwyn-Mayer lot to bring to the screen "Quality Street."

Hollywood All Ready To Greet "Art That Arts"

Now that it has been definitely decided to move the Vitaphone to Hollywood we can look forward to an avalanche of artists from the musical world and the legitimate stage treking to the West Coast.

Present plans call for the construction of a new studio here for the manufacture of these records. With production activities of Warner Brothers centralized on the coast it was deemed advisable to transport the mechanical apparatus for the making of the records from New York to Hollywood where the pictures are produced thus assuring a more complete syncronization of effort.

Before leaving here for New York, Jack Warner declared that his trip had nothing to do with the moving of the Vitaphone here but essentially was for the purpose of purchasing new stories.

He's All Wet

George Young, conqueror of the Catalina Channel swim, will temporarily at least, postpone his debut as a screen actor. Famous-Players-Lasky had Young at the studio shortly after his channel triumph for a screen test. But judging from current reports of the tests along the boulevards we are led to believe that George's emotional ability in front of a camera registered negative. The studio officials say they may use him "next May" if he is available.

Viola Richards is a Hal Roach find who has a five year contract.

"The Miracle" Will Cost $150,000

Schrock Quits Warner Post To Join Paramount

Raymond L. Schrock, assistant producer with Jack Warner, quite suddenly this week ended his contract in that capacity at the Warner Bros. Studio. Differences of opinion pertaining to production matters is said to be one of the reasons for Schrock being no longer associated with Warners.

We learned that Schrock, who has made a brilliant record in Hollywood having previously been general manager for Universal Pictures Corp., will probably enjoy a brief vacation after which, it is said, a big berth awaits him on the Paramount lot.

The break with Warners came just before Jack Warner left for New York. In the meantime, Daryll Francis Zanuck, who was elevated to the post of assistant to Jack Warner a few weeks ago, is in full charge of things at the Warner Studio.

Roland Named

It has been reported on good authority that Gilbert Roland will again play the male lead in Norma Talmadge's next production for United Artists, "The Dove." Norma's current vehicle, "Camille" is rapidly nearing completion. Roland also has the male lead in this production.

Hazel Deane, once comedy player, now is in Duke Worne's "Fighting For Fame," co-starring with Ben Alexander.

Male Extras Exceed Women By 100,000, Says Coast Compilation

Central Casting Corporation, Maintained By Producers, Takes Care of Twice As Many Applicants As Ten Labor Bureaus

IN the yearly report just released by Fred Beetson, president of the Central Casting Corporation, the "extra" situation is greatly clarified. This important branch of the motion picture industry has grown so extensively during the past year that at the present time figures prove the casting office to be the largest placement bureau in the world.

During its first year of activity 250,259 placements were made. Through the agency, which is absolutely free with the expenses borne by the producers themselves, there were almost twice as many placements as were made by the ten labor bureaus in the State of California during the same period of time.

It is interesting to note that the number of men used during the year exceeded the number of women by more than 100,000. This was due mainly to the epidemic of war pictures produced in which the fairer sex had little if any part.

The average daily placement at the casting office is 710 with a daily wage average of $8.46. More than $2,000,000 is transfered to "extra" talent from the producers through this agency, the greater part of which goes into immediate circulation among local merchants.

Beetson again reiterates his warning to girls throughout the country enjoining them to remain away from Hollywood and a possible screen career. The Central Casting Office refuses to register newcomers because of the wealth of talent now available and forced to remain idle much of the time. The regulation regarding no further registrations will remain for an indefinite period due to the present supply of extras exceeding current demands.

Actor Brings Suit

The Cecil B. De Mille Picture Corp. has been named defendant by Eugene O'Brien, prominent screen actor, in a suit for $20,000 for alleged breach of contract.

Starts Comedy

Arvid Gillstrom has started work on his first Christie production "Cash and Carry," featuring Neil Burns. It's another side-splitting comedy with all the dressing.

Pathe To Make "Melting Millions"

(Continued from page 417)

as to take a similar position in the finest theatres of the country seems to be an ambition literally sticking out from all corners of the place where Pathe makes a good percentage of its serials in the Fine Arts Studio.

We got our first impression in this respect and a certain material substantiation of Wessling's facts and figures when we visited several of the twenty sets which were built for interior shooting on "Melting Millions."

As an illustration of how Pathe is actually executing its convictions, one set, which we visited, used in the seventh or eighth episode and representing the interior of a ship's stateroom, was so built that it's walls had been reinforced to hold 40,000 gallons of water. The scene shows Allene Ray as the heroine imprisoned and the water pouring in through an open door and a porthole. In this case a contraption had to be built over the set so that the water could course downward. On another set a prop submarine was floated in a large built-in waterway. This particular effect could have been secured from a miniature set at one fraction of the original cost but Art Director and Production Supervisor Willard Reineck insisted upon every vestige of realism.

Still another slant on actual production work represented in "The Mystery of Craghaven" and one which could have easily been "faked" in the old school of serial producing, is embodied in an episode dealing with the explosion of a lighthouse. The exterior shot showing the fragments of the lighthouse being blown into the air, was made at Point Firman, California. The villains at work on the chamber in the hillside under the lighthouse, the actual touching of the match to the fuse, and the close-up of the explosion were all comprised in an interior set in Hollywood. The explosion in the studio is one which people on the Fine Arts lot will remember for a long time. Director Spence Bennet told us that thousands of gallons of water, also making up a technical part of this particular set, were planned to have been blown through a section of the studio roof especially cut away for this occasion. It would seem that an over-charge of dynamite deviated the current of the water so that it carried with it not only the debris intended to fly through the air but a good part of the Fine Arts' roof as well. No one, fortunately, was injured with the possible exception of figures on the expense sheet.

Of course previewing a serial is practically an impossibility. From what we have seen of the sets and a part of the print while it was still in Pathe's cutting room, we would say that "Melting Millions" will be one of the best put together serials Pathe has ever released.

It took ten weeks of steady "shooting" to make "Melting Millions." The time was divided evenly between the studio and location. The longest time spent on location was in San Francisco where the story and most of its action takes place.

The principals in the cast include: Walter Miller, Allene Ray, E. J. Calvert, William Norton Bailey, Frank Lackteen, John J. Richardson, Bob Burns, Ernie Adams, John Cossar, William Van Dyke, Richard C. Travers, Ann Gladman, Eugenia Gilbert, Albert Roccardi.

Extras Get $2,000,000 At Hollywood

First National Takes Stage At Loew's Theatre

First National staged its biggest personal appearance in any theatre on the coast at Loew's State Los Angeles Theatre one night this week. Not only were there fifteen First National stars, with Milton Sills as master of ceremonies, but First National executives headed by Richard Rowland and John McCormick took their position before the foot-lights as well.

The First National personal appearance occupied an additional fifty-five minutes on the Loew program that night.

During the past week First National features have commanded the screens of four prominent local theatres.

Another "Shooting Star" Reaches Up Into Film Heaven

Gail Lloyd has been given the feminine lead in Jimmie Adams' latest Christie comedy. Miss Lloyd is another promising actress to rise from the "extra" ranks. In *The Moving Picture World* issue of November 29 it was then predicted that the young lady would soon be heard from in really important roles. Her elevation bears out the prediction.

Miss Lloyd migrated here from New York and appeared in six Christie comedies as an "extra" before ultimately realizing her ambition. From the Christie studio also comes the announcement that Ruth Perrine, winner of a recent funny face contest, staged by an eastern magazine, has been given the feminine lead in Billy Dooley's current picture.

A New Horizon

Renovation of the El Capitan Theatre on Hollywood Boulevard and the installing of a huge organ, is now under way preparatory to re-opening the house as one of the chain of Pantages vaudeville theatres. The El Capitan did not prove a success as a legitimate house but should be ideally located for vaudeville and first run pictures. It has a seating capacity of 1,400 and should be in operation within two months.

Rex Is Billed

Rex, the wonder horse, formerly owned by Hal Roach and now the property of Universal, will be starred soon by the latter studio in a screen story entitled, "Thunder Hoofs."

Charley Chase, in Hal Roach's "A One Mama Man," plays blind man's bluff.

He Made Firing Squads Laugh, So He Figures In the "Movies"

HAL ROACH keeps his pen flying these days signing up Jewish comedians. Just after getting Max Davidson on a five year contract line, Roach turned the pen over to Jess Devorska. It seems that Devorska, who was born in Riga, Russia, played comedy roles long before he appeared in Roach's "Jewish Prudence."

At the age of fourteen he was a soldier in the World War and while a captive in a German camp he was the sport of the German officers who made it a practice of bringing him before the firing squad several times a week. Devorska recalls how he fainted the first time the German rifles were pointed at him but that after the fifth and sixth time he used to make funny faces at the firing squad.

Devorska says that any success which he may achieve on the screen should be due not only to his record as a ballet dancer, but also to his faculty for remembering the grimaces which were able to make the German officers laugh.

Devorska traveled through five countries in Europe as a prisoner before he escaped to England. He came to the United States in 1915 where he was studying dancing in Manhattan under Irene Castle.

He was a teacher of ballroom dancing in Chicago before King Vidor picked him out as a "type" and persuaded him to accept a role in "The Big Parade."

Now Roach plans to make a series of Jewish comedies with Devorska, Davidson and Martha Sleeper in the stellar role.

Lynch at F. B. O.

John Lynch, we learned at the F. B. O. Studio this week, is F. B. O.'s new scenario editor. He was formerly with Famous-Players-Lasky as a member of the scenario staff. Percy Heath, is now on the Paramount staff.

Leisen To Wed

Mitchel Leisen, art director for the Cecil B. De Mille studios, will join the ranks of the benedicts early in February. His engagement to Miss Stella Seagar of Pasadena was announced a few days ago.

United Artists To Have One Of Largest Studios

With the purchase of sixty acres of improved land in Culver City where an auxiliary studio will be constructed, United Artists, Feature Productions, Inc., will have one of the largest motion picture production establishments in the world. Purchase of the new studio site was announced by John W. Considen, Jr., and Roland West, heads of the Feature Productions, Inc., largest of the Joseph M. Schenck enterprises.

According to information at hand, present plans call for the immediate construction of the Culver City studio with an initial appropriation for the building program of $1,000,000.00.

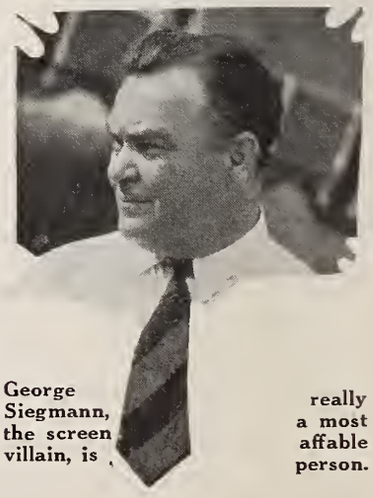
As previously announced in a recent issue of *Moving Picture World* the complete new studio on Santa Monica Blvd., is practically completed at a cost of more than $1,500,000. At this plant two new stages were built, which coupled with the big stage used for several years for Fairbanks and Pickford productions, gives plenty of room to handle several units at the same time.

The acquisition by United Artists of an outside auxiliary producing plant is in line with the expansion of other large producing companies. The increasing necessity for the construction of large permanent sets makes the matter of studio space an important one.

In telling his plans Considine reiterated what was published in the *World* several months ago.

In Danger Country

Douglas McLean and his company moved their paraphernalia to the Mexican border for exteriors on "Let It Rain," his next release for Paramount. Shirley Mason has the feminine lead in the picture.



George Siegmann, the screen villain, is really a most affable person.

United Prepares for World's Greatest Studio

Kitty Kelly, Who Is Sue O'Neill, Is Molly O'Day

While out at the First National Studio this week we learned that Kitty Kelly, the former extra girl who has been elevated to the feature feminine role opposite Richard Barthemess in "The Patent Leather Kid," has had some trouble over her "name."

As a matter of fact Kitty Kelly in her own home is known as Sue O'Neil the sister of Sally O'Neil. It seems that Sue received a letter from a Kitty Kelly in New York objecting to Sue's screen cognomen so that Sue will now be known to screen fans as Molly O'Day.

New Fox Picture

With the cast for "The Cradle Snatchers" completed, Howard Hawks started production on the story for Fox this week. Louise Fazenda has the most important role with J. Farrell MacDonald, Franklyn Pangborn, Dorothy Phillips, Joseph Stryker, Nick Stuart, Arthur Lake, Ethel Wales, Sammy Cohen and William Davidson handling the outstanding parts.

Plans for Norma

After Norma Talmadge finishes "Camille" for First National she will make "The Dove" for United Artists and after "The Dove" it is said her starring vehicle will be "The Woman Disputed." Screen rights have been secured by Joseph M. Schenck.

Wins Big Role

At the Metro-Goldwyn-Mayer studio they say that Dorothy Sebastian has been assigned the biggest role of her career in "The Grey Hat."

Teddy Wills, a Universal "find," who will appear in Carl Laemmle's Blue Streaks.

Mr. and Mrs. Pat Rooney surround Hoot Gibson at his Hollywood Home.

Wampas Frolic Promises To "Set West Coast On Its Ear"

This year's Wampas Frolic and Ball promises to prove one of the most elaborate and colorful affairs ever staged by the West Coast publicity organization. While this statement may seem trite and synonymous with the usual prediction preceding the frolic in former years the the prophesy is based on the lavish plans formulated for 1927 affair which will be at the auditorium of the Ambassador Hotel on February 17.

The entertainment committee promises an interesting program on the stage in conjunction with the presentation of the thirteen baby stars which include Mary McAllister, Rita Carewe, Sally Rand, Natalie Kingston, Sally Phipps, Adamae Vaughn, Helene Costello, Gladys McConnell, Frances Lee, Martha Sleeper, Irish Stuart, Patricia Avery and Barbara Kent.

The cinema pageant will be an outstanding feature of the evening's frolic. Well-known screen stars are responding to the invitations extended them to appear in this pageant which will consist of portrayals of their biggest parts in major productions during the past year. The famous Keystone Kops, that created such hilarity in Sennett's early comedies, will be re-united for the night. Charlie Murray, Ford Sterling and the other ex-coppers will be in the gang.

New Hollywood Club To Work For Closer Harmony

A strong effort to bring the creative branches of the motion picture industry more closely together is the foundation of the new social and educational club in the film colony as outlined in *Moving Picture World* last week.

Before leaving for New York, Louis B. Mayer held a second meeting of prominent figures in the industry at his home in Culver City. While the new organization was not officially established at this meeting, nevertheless its many features were discussed by the twenty-five representatives from the various branches of the industry that were present in the gathering.

Mayer was named chairman of the Plan and Scope committee and Fred Niblo, vice-chairman, told us at the United Artists studio that the main purpose of the new club would be to create a more tolerant understanding between all creative branches of the picture industry.

"An impression has become circulated that the new association will act as a board of arbitration," declared Niblo. "Such an ambition may eventually be realized but not for the present at least. Later when we are firmly established we hope to have such a board functioning which will endeavor to settle amicably disagreements that may now and then arise between different factions."

So "Frivolous Al" Writes This to a Pal

Why Boasberg, continuity man, scenarist and title writer is called "Frivolous Al," out in Hollywood, was a question we desired answered for the benefit of World readers who see Boasberg's full name in type so often in this department. This is Boasberg's reply:

"Say a brief prayer for Susie Dean Root;
She lay on the bed and died by the foot.

Bid a fond farewell to Alice Milard;
She went out in the alley and died by the yard.

Good-bye forever to all of the Lynches;
They swallowed tape measure and died by inches.

Place a flower upon Cyrus C. Lees;
He swallowed a thermometer and died by degrees.

Au Revoir to dear old Bill Baker;
He cut off his corn and died by the acre.

Garvey On Job

Weed Dickinson was succeeded this week as coast director of publicity of F. B. O. by Louis Garvey. Garvey is one of the best known publicity men in filmdom having been theatre manager and publicity director with the Poli's circuit for over ten years. He had other film and newspaper experience

Miss Phillips Free

Dorothy Phillips is no longer under contract to Metro-Goldwyn-Mayer it being reported that she has entered free lance. Miss Phillips has signed a contract with William Fox to appear in his "Cradle Snatchers."

ALLENE RAY

A beautiful blonde in Pathe pictures who is called "Queen of the Serial Movies."

Hollywood Anticipates Wampas Ball

Zanuck Quits Scenario Job

Because of the arduous duties which go with Darryl Francis Zanuck's new executive post at Warner Brothers, the well-known scenarist relinquished the scenario work of "A Million Bid" to Anthony Coldway.

The latter was recently signed to a long term contract by Warners, and "A Million Bid" is his first assignment. It was previously announced that he would write the script of "The Brute," Monte Blue's next vehicle, but in Coldway's taking over "A Million Bid" the other story went to Harvey Gates for adaptation.

Tom O'Brien in "Slide, Kelly, Slide," for Metro-Goldwyn-Mayer.

★ Studio Row ★

AL GREEN is getting ready to film "Is Zat So," in which George O'Brien and Edmund Lowe have already been selected for the cast. O'Brien finished shortly in "Sunrise," directed by F. W. Murnau. Janet Gaynor plays the feminine lead.

* * *

ALAN HALE, who has been directing for Cecil B. DeMille during the past few years, returns to the screen temporarily as an actor playing the heavy in Leatrice Joy's next picture for DeMille, "Vanity," which Donald Crisp will direct.

* * *

NORMA SHEARER has been given the role of Kathie in "Old Heidelberg," M-G-M production which Ernest Lubitsch is directing.

* * *

REED HOWES has moved into big time with his signing of a contract to play the male lead in Clara Bow's second starring picture for Paramount, "Rough House Rosie."

* * *

ROY DEL RUTH, Warner Bros. director, will attempt to glorify the automobile with the filming of "The First Auto." Darryl Francis Zanuck is writing the story, which is still in its infancy.

* * *

EDWIN SEDGWICK will direct Jackie Coogan in his next starring vehicle for Metro-Goldwyn-Mayer, titled "The Bugle Call." This will be made under the supervision of Hunt Stromberg.

* * *

OTIS HARLAN was signed this week to a long term contract by Universal.

* * *

"A PAIR OF SILK STOCKINGS" will be Laura LaPlante's next vehicle for Universal. This is from a farce by Cyril Harcourt.

* * *

KEN MAYNARD is preparing for his next production for First National, titled "The Country Beyond the Law." In this picture Dorothy Dwan is his leading lady.

* * *

DIRECTOR LYNN REYNOLDS will commence work within the next few days at Universal City bringing James Oliver Curwood's "Back to God's Country" to the screen. Renee Adoree and Robert Frazer have the leading roles.

* * *

CHARLES GRIFFIN, who was technical director of "What Price Glory," has the same job at United Artists' "Two Arabian Nights" which will commence production this week under the direction of Lewis Milestone.

* * *

FRED SCHEUSSLER is now casting director of United Artists. He was formerly with the casting offices of Warner Bros., Universal City and Metro-Goldwyn-Mayer.

* * *

MONTY BLUE will be starred in Warner Bros. special "Black Ivory" from original by Polan Banks.

* * *

"VENUS OF VENICE" which was completed this week at the United Artists Studio is Constance Talmadge's thirtieth big picture.

* * *

B. P. SCHULBERG, west coast executive for Famous-Players-Lasky observed this week on the Paramount lot that production is now centering upon two phases "more drama presented on a lavish scale and high comedy."

* * *

DIRECTOR VICTOR FLEMING expects he will have completed editing and cutting of "The Rough Riders" Paramount road show so that it will be given its premiere in New York early in February.

* * *

BIG BILL TILDEN of tennis fame has been signed to play an important part in King Vidor's next production for Metro-Goldwyn-Mayer, according to word received on that lot. The picture, an original by Vidor, is yet untitled.

Wilson Going to Africa to Publicize

Harry D. Wilson, who has been a film publicist for the past twelve years, is now on his way to press agent for British South Africa, Ltd., in China. Harry will probably make his headquarters in Singapore for the next two years. He accepted this job just after resigning as director of publicity for Edwin Carewe Productions.

E. A. Patterson, formerly with Hal Roach, and publicity man for John Barrymore, now heads the Carewe Publicity Department.

Pangborn Is Signed As P. D. C. Comedian

Franklin Pangborn, fresh from musical comedy and the legitimate stage, has excellent possibilities of developing into one of 1927's big box office attractions. Pangborn has a personality which is distinctly his own and which Director E. Mason Hopper personally told us the other day, places him in a unique class. That others appreciate Pangborn's potentialities as a star comedian was further witnessed this week when Producers Distributors Corp. placed him under a long term contract. His signature was not secured, however, until he had satisfied Metropolitan Studio executives of his ability in his work in two other pictures, one of which is "Getting Gertie's Garter." His first picture under the contract is "The Night Bride," featuring Marie Prevost and Harrison Ford. This is well advanced in production.

Lupino Lane, of Educational Comedies.

News and Views From Hollywood

Success Greets "Night of Love"

Distribution of Samuel Goldwyn's presentation of the George Fitzmaurice production, "The Night of Love," began with three big premieres in the East, at the Rialto Theatre in Washington, the Eastman Theatre, Rochester, and at the Mark Strand Theatre, New York City. All three engagements met tremendous success.

This romantic production featuring Ronald Colman and Vilma Banky proved to be an ideal box office attraction, according to the reports received by United Artists Corporation.

In New York and in Washington the picture was held over for a second week. At the Mark Strand "The Night of Love" made surprising gains in the latter part of the first week over its sensational opening days.

In Washington, the Rialto Theatre enjoyed business so exceptionally as to cause newspaper comments.

"Flesh and The Devil" Held For Fourth Week At Capitol

Existing Records Shattered At Biggest Theatre; 330,000 Patrons See the Picture During Three Weeks

A FOURTH WEEK at the Capitol Theatre, Manhattan, for "Flesh and the Devil" was the decision of Major Edward Bowes in response to an overwhelming public demand for this record-breaking Metro-Goldwyn-Mayer film starring John Gilbert, with Greta Garbo in the feminine lead.

This means that "Flesh and the Devil" will have played the Capitol Theatre exactly twice as long as any previous picture in the history of the big Broadway theatre.

When this vivid adaptation of Sudermann's novel, "The Undying Past," was held over for a third week all precedents were upset. But the attendance, instead of undergoing the usual gradual decline to be expected in the latter part of an engagement showed an increase in the third week, and the theatre was crowded to capacity for nearly every showing.

More than 330,000 persons had seen "Flesh and the Devil" as it entered last Saturday on its fourth week. Box office receipts for the first three weeks reached the astonishing total of $194,000. Figures of $132,000 for the first two weeks at the Capitol broke all previous records on other pictures.

In other key cities throughout the country the sensational pace of this Gilbert-Garbo smash has been duplicated.

Detroit, Milwaukee and Albany provided capacity houses for first run engagements, while Denver, Butte and other cities in the West report record receipts for this M-G-M picture.

At the New Forum, in Los Angeles, "Flesh and the Devil" is to be presented as a two-a-day special the first week in February.

Lesley Mason, whose titles for Producers Distributing Corporation releases have made him famous. Mason's humor and his knowledge of human nature are making him invaluable in this sort of work.

"Tell It To the Marines," In Seventh Week

"Tell It to the Marines," Metro-Goldwyn-Mayer epic of leatherneck adventure starring Lon Chaney, entered this week on its seventh capacity week at the Embassy Theatre, Manhattan.

Emulating its record-breaking cousin, "The Big Parade," across the way at the Astor, "Tell It to the Marines" has been a sell-out picture since its premiere last month.

"Heart Thief" Cast Is Nearly Complete

Supervisor Walter Woods and Director Nils Olaf Chrisander are fast assembling the cast to surround Joseph Schildkraut in "The Heart Thief."

Lya de Putti will have the leading feminine role opposite Schildkraut, with Robert Edeson, Charles Gerrard, Eulalie Jensen and Frank Reicher allotted important characters in the cast.

"The Heart Thief" is an adaptation by Samuel Pike of Lajos Biro's stage play, "The Highwayman," which also served Schildkraut as a stage vehicle.

Peggy Hamilton, in New York, To Show Gowns Worn by Stars

PEGGY HAMILTON, fashion arbiter of the films, will illustrate Hollywood's influence on the styles of the world in a series of two fashion pageants to be held at the Biltmore Hotel, on February 15 and February 18.

Miss Hamilton will display gowns used by such celebrities as Colleen Moore, Dolores Del Rio, Dolores Costello, Greta Garbo, Corinne Griffith, Mary Astor, Doris Kenyon, Billie Dove, Anna Q. Nilsson, Pauline Starke, May McAvoy, Norma Shearer, Alma Rubens, Claire Windsor, Carmel Myers, Bebe Daniels, Jetta Goudal, Laura La Plante, Irene Rich, Louise Dresser, Mae Murray, Vera Reynolds, Marie Prevost and Betty Compson. These gowns without exception have been worn by the stars in productions already seen on Broadway or in forthcoming productions.

An impression that the lavish apparel sported by screen stars is not as gorgeous as appears on the screen is expected to be entirely dispelled by the pageants, in which film and stage stars now in New York will act as mannequins.

More than a hundred gowns have been brought here from Hollywood by Miss Hamilton. These were selected from the immense wardrobes maintained by the major screen companies and represent the latest modes in film colony fashions.

Film companies that have provided gowns for the Hollywood Fashion Show include First National Pictures, Paramount, Metro-Goldwyn-Mayer, Warner Brothers, Fox, De Mille, Universal and Carewe Productions.

More Blue Ribbons For Rin-Tin-Tin

Rin-Tin-Tin, the world's most famous dog, and the outstanding dog star in pictures, is appearing at the annual Dog Show in San Francisco, given under the auspices of the American Kennel Club. He was accompanied by Lee Duncan, his master, and Ray Enright, his new director. Upon the return to the studio, Director Enright will start work on "Tracked By the Police," the dog's next picture.

The picture, cast during Rinty's sojourn in San Francisco, includes Jason Robards, Douglas Gerrard, Tom Santschi, Heinie Conklin and Tom McGuire.

Johnny Brown Signs

Johnny Mack Brown, one of the country's outstanding college football heroes, has signed a long-term contract with Metro-Goldwyn-Mayer and will appear in one of that company's forthcoming features.

20

Back in the old days THE WORLD gave Laemmle and the other struggling Independents the backing and support without which they could not have successfully fought the Trust. Thus THE WORLD literally freed an infant industry from the stifling grip of commercial slavery and gave it the opportunity to expand and develop into the giant it is today. See the Twentieth Anniversary Number, out March 26.

20

Gotham Film Takes Lumas Corp. Record

Despite the fact that "Heroes of the Night," the Gotham fire and police drama starring Marian Nixon and Cullen Landis, has only been released since the first of the year, it has set a record for play dates and bookings that surpasses any subject previously released by Lumas Film Corporation.

Budd Rogers, vice-president of Lumas Film Corporation, who is in active charge of the New York offices of Gotham and Lumas, reports that actual played business to date on this subject exceeds even the advance written business on any previous Gotham production.

Sedgwick Will Direct Coogan

Edward Sedgwick, director of "Tin Hats" and of "Slide, Kelly, Slide," a forthcoming William Haines release, will make "The Bugle Call," Jackie Coogan's first starring picture under his new Metro-Goldwyn-Mayer contract, according to announcement by Hunt Stromberg.

"The Bugle Call" is described as an adventurous story of the Western frontier in the early seventies, with Jackie in the role of a boy bugler attached to a cavalry post.

Kains Signed Again

Maurice Kains, who scored a hit with his military role, in "Tell It to the Marines," now packing the Embassy, New York, and is now playing the role of the Officer of the Guard in "Old Heidelberg," has been again placed under contract at the Metro-Goldwyn-Mayer studios, according to an announcement from the offices of Irving G. Thalberg.

Scenes From "The Kid Brother"

Harold Lloyd and Jobyna Ralston are featured in this Paramount super-comedy, "The Kid Brother,' now at the Rialto, New York.

William Haines Wins Starring Contract From Metro-Goldwyn

AS A RESULT of his exceptionally good work in the Metro-Goldwyn Mayer features, "Brown of Harvard," "Tell It to the Marines" and "Slide, Kelly, Slide," soon to be released, William Haines has been elevated to stardom.

This announcement was made by Louis B. Mayer- vice-president in charge of production for M-G-M, just before his departure for New York, where he will confer with Nicholas M. Schenck on production plans for the new year.

William Haines had been selling bonds when he began his picture career with the old Goldwyn Company back in 1921. At the chance suggestion of Bijou Fernandez, he underwent a camera test for the screen. It was so successful that he won a contract with the Goldwyn Company over thousands of other aspirants for a motion picture actor's position, and, of course, gave up brokerage.

Going to the West Coast, he began his career with a small part in "Three Wise Fools." His upward progress after that was constant.

Norma Shearer Co-Starred With Ramon Novarro in "Heidelberg"

THE COVETED ROLE of "Kathie" in Metro-Goldwyn-Mayer's elaborate production of "Old Heidelberg," now being made under the direction of Ernst Lubitsch, has been assigned to Norma Shearer, who will be co-starred with Ramon Novarro in what promises to be one of the most ambitious photoplays ever made by the producers of "The Big Parade."

The cast in support of Novarro and Miss Shearer includes Jean Hersholt, Chester Conklin, Edward Connelly, Phillipe DeLacy and Edgar Norton.

Norma Shearer's rise to the front rank of screen personalities has been a steady march. A Canadian girl, Miss Shearer came to New York with her mother, not so many years ago in search of a screen career. A year of small parts in independent companies and industrial films followed.

While doing this work Miss Shearer met Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer. Mr. Mayer was impressed with her unique type of beauty and put her to a camera test. Her success is a matter of history.

PICTURES MAY ENTER AD WAR

(*Continued from page 402*)

a Women's Radio Club which has the same purpose in view. It already is in operation as a combination program of advertising and current events. She made a name for herself in Boston under the nom de plume of Jean Sargent. For four years the Shepard stores used both radio and newspaper advertising. In a comparatively few days they have discarded newspaper advertising altogether in favor of the radio, as reported briefly in the daily newspapers.

Newspapers Favored

The edge in this controversy apparently lies with the newspapers. They are hardy opponents in any argument. Leaving out of consideration all political tactics, they have in their favor the argument that the average life of a newspaper in a home is from five to eight hours, while the radio merely flashes news or advertising and it is forgotten.

Certainly it is impossible to conceive any plan whereby department stores can leave the newspapers entirely in favor of the radio. Such stores have, from time to time, peevishly discontinued newspaper advertising only to renew it hurriedly when the bottom dropped out of their sales. The daily gross of Wanamaker's in New York is around $200,000 and that great store would be lost, because of its downtown location, without newspaper advertising. Therefore it is and will continue to be the largest buyer of newspaper advertising space in New York City.

Radio Lacks Development

Radio, too, is not so highly organized that it can offer its advertising clients such aids as are offered by big newspapers. Anybody who wants to pay the advertising price—a huge one—can put over a new commodity in New York City with the aid of Hearst's staff of experts. They will place his new commodity in almost every small store in the metropolitan district before a big advertising splurge is started in the Hearst papers. Radio is not equipped to lend the advertiser any such co-operation.

The advantage seems to be with the newspapers. Long established, they are powerful, though their news columns seem to be decreasing in influence each year as they follow the tabloid trend and play up sensationalism. Radio is a new industry, and because of the bitter controversy over wavelengths, and other business jealousies, it probably will not present a united front. WEAF already has broken away from the others in its attempt to retain exclusive rights to its wavelength.

So, it seems, without the militant intervention of the motion picture on the side of the radio the newspapers are sure to win. But authorities say that, if the movies want to, they can swing the balance of power to the radio.

The motion picture industry has a golden opportunity to obtain for itself a just treatment of its legitimate news in the newspapers. It can force newspapers to treat motion picture news on a par with stage news. It can force fair advertising rates.

"New York"

SCENES from the Paramount picture, "New York," with Ricardo Cortez, Lois Wilson and Estelle Taylor, who is Mrs. Jack Dempsey, whose work received particular praise from the New York critics.

Fine Actor in Great Role in U Production

Lucien Littlefield, veteran character actor of both stage and screen, has been added to the cast of "Cheating Cheaters," which Edward Laemmle will direct for Universal, it was announced at Universal City yesterday.

Littlefield will portray the role of "Ira Lazarre," second in importance only to the parts played by Betty Compson and Kenneth Harland, who will be featured in the picture.

"Cheating Cheaters" will be a screen adaptation of Max Marcin's famous stage play of the same name that enjoyed a phenomenal run on Broadway a few years ago with Marjorie Rambeau in the leading role.

Littlefield appeared in the Universal production "Uncle Tom's Cabin," in which he played the part of "Marks," the lawyer.

The Champ's Pride

Estelle Taylor, wife of Jack Dempsey, now in "New York," for Paramount.

"Beyond the Wall", An Artclass Release, Goes Into "Playhouse"

"BEYOND THE WALL," a feature bearing the Artclass trade mark, went into the Fifth Avenue Playhouse, New York, for an extended engagement beginning Saturday, January 29th.

The picture, in six reels, imported by Weiss Brothers from Berlin, presents Lil Dagover, recently signed by Famous, in her first American screen appearance and was directed by Fritz Lang.

"Beyond the Wall" is said to deal with a subject rarely touched upon by film makers, life in the world beyond. Besides Miss Dagover, the large cast includes Bernard Goetzke, Rudolph Klein-Rogge and Walter Janssen, who have scored in previous films from the other side.

Two Warner Bros. Releases Listed in February Program

TWO PRODUCTIONS are scheduled for release by Warner Bros. during February.

"Hills of Kentucky," starring Rin-Tin-Tin, will be ready for exhibitors next month. This film is said to be the biggest yet made by the famous dog star, and embraces many thrilling sequences of new tricks which Rinty has recently learned.

The picture is based on "The Untamed Heart," by Dorothy Yost. Howard Bretherton is directing from the scenario by Edward Clark. Frank Kesson is cranking the cameras.

In support of Rinty are Jason Robards, Dorothy Dwan, Tom Santschi, Billy Kent Schaeler, Rin-Tin-Tin, Jr., and Nanette.

The other February release is "The Gay Old Bird," Louise Fazenda's second starring vehicle, in which the famous comedienne portrays her inimitable role of a slavey.

In support of Miss Fazenda appear John T. Murray, Ed Kennedy, John Steppling, Francis Raymond, Jane Winton and William Demarest.

Herman Raymaker directed from the story by Virginia Dale and continuity by Edward Clark.

Virgil Miller is responsible for the camera work.

Two Dollars a Week For Nothing— A Lot of Money in Bygone Years

That's the way a lot of exhibitors felt about the Motion Picture Patents Company, but if Carl Laemmle had not happened along—but read about it in the Twentieth Anniversary Issue of Moving Picture World. Out March 26. It will contain a thousand facts of interest and importance to everyone interested in pictures.

Jeanne Morgan Under Contract As F. B. O. Star

F. B. O. recently placed under contract the winner of a contest conducted by the Boston Post in 1925 for a young lady in New England best qualified to enter upon a screen career. That young lady is Miss Jeanne Morgan. She was the only one selected from more than 40,000 entrants and was awarded the prize of a free course in motion picture acting. F. B. O. officials feel that Miss Morgan has the makings of a very fine star.

Jeanne Morgan was born in Trinidad, West Indies, in 1908. Her parentage consisted of a French-German father and an English-Irish mother. After a thorough Continental education, Miss Morgan in 1921 came to the United States and made her home in Springfield, Mass. As a resident of Springfield she entered the Boston Post contest and through that came to the notice of the Film Booking Offices.

A Pensive Pose

Julia Faye is one of the P. D. C. stars who shine for De Mille.

RIPPLES FROM "UPSTREAM"

THIS is the new Fox production "Upstream," directed by John Ford, who made "The Iron Horse." The featured players are Nancy Nash, Raymond Hitchcock, Earle Foxe and Ted McNamara.

Third Vitaphone Program For Broadway, At the Selwyn, Feb. 3

A NEW VITAPHONE program will be offered at the Selwyn Theatre, New York, on February 3. This will be the third of the Vitaphone programs to be presented on Broadway, and makes three simultaneous programs of Vitaphone on the Big Street.

The stars appearing in this program are: Mary Lewis, Beniamino Gigli, Guiseppe De Luca, Marion Talley, stars in the Metropolitan Opera casts; Waring's Pennsylvanians; Van and Schenck; and Jeanne Gordon, also a Metropolitan star.

Gigli, De Luca, Talley and Gordon will offer the quartette from "Rigoletto."

Mary Lewis will be heard singing Bland's "Dixie Land" and "Carry Me Back to Old Virginia." She will also sing "Swing Along Su."

Van and Schenck will entertain with "She Knows Her Onions," "Because I Love You," "Hard to Get Gertie" and "Me Too."

Waring's Pennsylvanians, a jazz orchestra, will give their conception of several popular numbers.

Henry Hadley, conductor of the New York Philharmonic will offer an original score for the Warner Brothers production, "When a Man Loves," in which John Barrymore is starred.

Warners Sign Leila Hyams

Looking toward next season's line-up, Warner Bros. are casting about for new talent for what they propose to make the biggest year in their history.

With this idea in view, Jack L. Warner has signed Leila Hyams, daughter of John and Leila Hyams, famous vaudeville and musical comedy team, known as Hyams and McIntyre.

The young lady will play the female lead in support of Monte Blue in his next Warner Bros. starring vehicle "The Brute."

Warners also have an option on a long term contract with Miss Hyams following this production. She entered pictures only a short time ago, but has advanced rapidly.

Background of Light Used by Chaney in 'Wu'

"Intentional halation" is the latest startling effect of the screen.

Usually, in filming any scene, extreme care is taken to avoid any bright object reflecting directly into the lens, to cause light spots or "halations."

But in "Mr. Wu," Lon Chaney's new starring vehicle at the Metro-Goldwyn-Mayer studios, one of the most effective scenes is that in which an entire wall is a gigantic reflector, every inch of it sending reflected light directly into the camera, and Chaney in his gorgeous Oriental robes, walking across a literal background of light.

The strange effect was obtained by the use of a great gilded curtain, covered with gold leaf, which acted as a huge gold mirror, reflecting the lights from the studio arcs directly toward the camera.

Holmes Herbert, Robert Agnew, Are With Fox

Holmes Hernert and Robert Agnew have been cast in "The Heart of Salome," a Victor Schertzinger production which will be launched at Fox Films West Coast Studio in the immediate future. Alma Rubens plays the featured feminine role.

Chadwick Corp. To Start Work On 'Shamrock'

"Shamrock and the Rose," seventh of Chadwick Pictures Corporation's First Division Pictures of the current season, will go into production at Los Angeles shortly.

"Shamrock and the Rose," one of the most successful plays of Owen Davis, author of "The Nervous Wreck," has been adapted for the screen by Josephine Quirk, who also wrote the scenario of the Denman Thompson play, "Sunshine of Paradise Alley," for the same company.

"Shamrock and the Rose" is scheduled for late Spring release.

Colman-Banky Lead

Samuel Goldwyn's next production will get under way shortly with Ronald Colman and Vilma Banky acting in the stellar roles. "King Harlequin" by Rudolph Lather will be their vehicle. Henry King is to direct.

Clarence Brown has been assigned to direct "The Trail of '98," a lavish picturization for Metro - Goldwyn - Mayer of the Robert W. Service epic poem of Alaska.

George Walsh Assigned Star Role in "Broadway Drifter"

With "His Rise to Fame" cheduled for national release within a fortnight, George Walsh starts on his fifth starring production for Excellent Pictures Corporation this week. "The Broadway Drifter" is the title.

The story is brilliant. The star is given the character implied by the title; he starts out in the guise of a rich young man specializing in the spending of his father's bank-roll. That's his hardest work and girls are his avocation. The opening scene will visualize a big party, the last before the Drifter breaks with his father.

From there on the story takes the star through the vicissitudes of life which George Walsh can portray as few can.

When George Walsh signed with Excellent Pictures Corporation last year the contractual arrangements were for six pictures. "The Broadway Drifter" will be the fifth.

Produced At the Stupendous Cost of $1,000

Would you buy a picture that cost only that much? But David Griffith shocked the film world with his first $1,000 picture. Read about it in the Twentieth Anniversary Issue of Moving Picture World. Out March 26.

"The Grey Hat" Cast Completed With Vaverka

Anton Vaverka, well known stage and screen character, famous for his role of the late Emperor Franz Joseph in "Merry-Go-Round," has been cast in the role of Ribot, the cafe-owner, in "The Grey Hat," now being directed by Harry Millarde for Metro-Goldwyn-Mayer.

With the choice of Vaverka for this role, the cast of the original French farce, written by F. Hugh Herbert and Florence Ryerson, is completed.

Lew Cody and Renne Adoree have the featured romantic lead, while Dorothy Sebastian and Roy D'Arcy have the "heavy" roles, which are almost as important in telling of the story.

Goldburg Signs Barbara Bedford

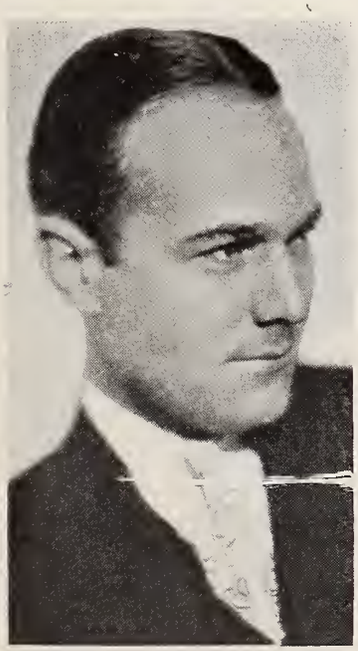
Jesse J. Goldburg, supervising director of Chadwick productions, has signed Barbara Bedford for the leading role in "Life of an Actress," which will go into production next week.

Miss Bedford was recently featured by Chadwick in "Sunshine of Paradise Alley."

Tiffany Film

"The Princess From Hoboken" is now in the course of filming by Tiffany Productions, Inc. According to word received from the Coast by M. H. Hoffman, vice-president, this picture will be an unusual film.

He Knows Success



William Haines, of M.-G.-M., who made good in "Tell It to the Marines."

Dolores Costello and John Barrymore in Warner Bros.' "When a Man Loves."

Asher Seeks Fresh Material For His Production Schedule

E. M. ASHER, who is in New York City, primarily in the interests of the First National special, "McFadden's Flats," produced by Asher, Small and Rogers, is also in search of suitable screen material for his production schedule.

Small is now preparing the Avery Hopwood farce, "Ladies Night in a Turkish Bath," for production. This will be followed by a screen version of "The Gorilla," both stage plays having enjoyed long and prosperous runs in New York and on tour.

"McFadden's Flats," which opens at the Mark Strand, New York, next week, for a run, serves to introduce Charlie Murray and Chester Conklin as a team of fun makers. The two will be presented in other film features sponsored by Asher and small, whose intention it is to concentrate all their efforts in producing novelty pictures and outstanding comedies.

"McFadden's Flats" is straight comedy, with a bit of heart interest. There is not a villain or a bit of villany in it, nor any "menace." The supporting cast includes Edna Murphy, Cissy Fitzgerald, Aggie Herring, De Witt Jennings, Dorothy Dwan and Larry Kent.

Ingram's Cameraman Arrives in France

Lee Garmes, chief photographer for Rex Ingram's "The Garden of Allah," for Metro-Goldwyn, has arrived at Nice, France, where Ingram's studios are located, with his assistant.

Shooting on the picture began two weeks ago, and in February the company will go to Africa to film exteriors in the Sahara Desert.

Heading the cast are Alice Terry and Ivan Petrovich, Ingram's latest discovery, recently seen in "The Magician."

Loew-Lawrence Conference Ends

Arthur Loew, foreign manager for the Metro-Goldwyn-Mayer organization, together with Ludwig Lawrence, manager of the French offices of the concern with headquarters in Paris, have completed their visit at the Metro-Goldwyn-Mayer studios, going over the production plans of the coming year, especially such production as "Old Heidelberg" and other features.

Having gathered data for their foreign sales forces, they returned to New York.

Robert Edeson To Remain With Metropolitan

Robert Edeson, De Mille-Metropolitan featured player, now appearing with Marie Prevost in the latter's current starring vehicle, "The Night Bride," will not leave the studio for his next picture. He has been assigned a featured role in Joseph Schildkraut's forthcoming starring Metropolitan production, "The Heart Thief," which Nils Olaf Chrisander will direct.

Opposite Schildkraut will appear Lya de Putti, eminent Hungarian screen player, who created screen history with her performance in "Variety."

Frank Reicher, famous in theatricals for many successful productions he has presented, is also in the cast. Henry Cronjager will film the production.

"Beloved Rogue" Ready To Show

Cutting and titling on John Barrymore's first United Artists Picture, "The Beloved Rogue," has been completed at the United Artists Studio, Hollywood.

In the film, which took six months to complete, Barrymore plays the role of Francois Villon, French beggar-poet. The cast of "The Beloved Rogue" includes Conrad Veidt in the role of King Louis XI, Mr. Veidt's first appearance in an American made production; Marceline Day plays Charlotte de Vauxcelles; and the Duke of Burgundy is played by Lawson Butt. Nigel de Brulier is the astrologer, and Lucy Beaumont is Villon's mother. Alan Crosland directed.

Scully Aids Sloan

William Scully has been appointed assistant director of "Turkish Delight," the Irvin S. Cobb story which Paul Sloane is directing at the De Mille studio.

Won't Roadshow J. Barrymore's Great Pictures

NEITHER John Barrymore's "The Beloved Rogue," nor Inspiration-Carewe's "Resurrection" will be road-showed, it was announced yesterday by United Artists, who are releasing both films.

"The Beloved Rogue's" New York premiere will take place at the Mark Strand Theatre in March.

The announcement stated that the sales directors of United Artists Corporation, after an open discussion of the advisability of road-showing United Artists Pictures, concurred unanimously in Joseph M. Schenck's statement:

"Our new volume distribution plan provides that exhibitors be given United Artists Pictures promptly. A year ago I promised we would do that and now we are making good. Every film that United Artists releases is big and important enough to be road-showed, for each one is a costly large-scale production with a great star name heading the cast.

"However, United Artists will concentrate on pre-release and first run houses for premieres, and so give the following runs our pictures while they are fresh in the public mind."

"Resurrection," an Inspiration Picture-Edwin Carewe production, is based on Leo Tolstoy's classic novel, read in eleven languages throughout the world. Rod LaRocque is Prince Dmitri and Dolores del Rio is Katusha Maslova.

Renee Adoree playing in "Mr. Wu," for M-G-M, with her pets.

Air Drama

Al Wilson, dare-devil airman, is featured in Universal's "Sky High Saunders," first of a series of four air pictures which Carl Laemmle has planned.

"Mac" a Toreador

Victor McLaglen, the "Captain Flagg" of Fox's "What Price Glory," is a toreador in Fox's "Carmen," which Raoul Walsh is now making.

Owner of Big Canadian Chain Praises "Sweet Rosie O'Grady"

COLUMBIA S "Sweet Rosie O'Grady," featuring Shirley Mason and Cullen Landis, is earning high praise from exhibitors who have booked it both in the States and in Canada.

Following the showing of this picturization of the popular old melody at his Opera House in St. John, N. B., F. G. Spencer, owner of a circuit of theatres in Canada, wrote the following letter to Mitchell Bernstein, manager of Maritime Film Company, one of the four exchanges distributing Columbia product in Canada:

"I am strongly of the opinion that 'Sweet Rosie O'Grady,' which I have had the pleasure of seeing at the Opera House last evening, is deserving of every commendation, and I wish to congratulate you on having obtained so fine a piece of film property.

"It is positively one of those rare finds, a one hundred percent picture, and I wish to thank you for the opportunity provided us to play it in the Opera House.

"Sincerely trust that your financial success with 'Sweet Rosie O'Grady' will be commensurate with its merits."

Tiffany Pictures Go Over Big On "Loop"

Two Tiffany productions were feature attractions in the Loop district, Chicago, the week commencing Sunday, January 9th.

They were, "One Hour of Love," featuring Jacqueline Logan and Robert Frazer, at the State-Lake, and "Sin Cargo," featuring Shirley Mason and Robert Frazer, at the Randolph, this picture being held over a second week.

A great deal of comment was caused by an independent national producing and distributing organization having two of their productions playing leading Loop theatres the same week.

When Fame Began

What motion picture star was first named? Who it was and how it happened is told in the gigantic Twentieth Anniversary Issue of March 26.

His Twenty-first

"Whispering Sage," Scott Dunlap's twenty-first production for Fox Films starring Buck Jones, has been completed. A strong supporting cast is headed by Natalie Joyce. It includes Emile Chautard, Carl Miller, Richard Lancaster and Albert Miller.

Comedy Completed

"Ankles Preferred," comedy-drama featuring Madge Bellamy and Lawrence Gray, has been completed, with J. G. Blystone at the megaphone.

Getting Ready

Zelda Sears is preparing the script for "The Night Bride," which stars Marie Prevost, for Metropolitan-P. D. C.

Marion Davies in her Cosmopolitan P. D. C. picture, "The Red Mill."

"Mountains of Manhattan" Next Feature From Gotham Pictures

SAM SAX announces that immediately upon completion of "Quarantined Rivals," production will start on "Mountains of Manhattan," a photo-dramatization of the sky-line of New York based on suggestions and title by Lon Young.

This involves a slight realignment in the Gotham release schedule as it moves forward the position of "Mountains of Manhattan" by one release and sets back "Sinews of Steel," scheduled in this position.

"Mountains of Manhattan" in the screen story will typify an allegory of not only the physical aspect of New York's mighty structures of concrete and steel but also as a symbol of man's ambition to strive to reach the top of the ladder of success.

A new scenario technique which also involves unusual production effects will be used for the first time in this production. The leading character will be linked throughout the story with a giant skyscraper.

Every phase of building construction starting with the blasting of the rock foundation and continuing until the glittering golf leaf is placed on the towering spire will be shown to compare with a phase of man's struggle for social and financial supremacy.

Petite Kathryn Perry in "The Old Flame" for Fox.

20 20

Don't miss the Twentieth Anniversary Issue of MOVING PICTURE WORLD out March 26. And don't miss being represented in it either. It will be the most remarkable document the industry ever saw.

20 20

Chaplin, in "Shoulder Arms," Pathe "War Story" Reissue

Distributor Swings Into Line, Granting Exhibitor Requests For Comedies Touching the Great War

PATHE is meeting the great demand on the part of the public and exhibitors for comedy dramas with military plots and settings by bringing back to the screen "Shoulder Arms," the Charlie Chaplin classic said by many to be the greatest war comedy ever made.

This Pathe war comedy is divided into laughter zones, bringing a heavy onslaught upon old man Gloom, resulting in a complete victory of good natured fun.

From a raw recruit, in the hands of a drill sergeant, Charlie rushes, post haste, to his bunk, when the awkward squad, of which he is a member, is dismissed and when safely tucked therein he dreams that he is "over there." Life in the trenches begins forthwith, and the discomforts of war are changed into locations for joyous laughter. In this, Chaplin has developed a routine of stunts entirely different from those in any of his other comedies and linked them into sequences of utterly ridiculous comicalities.

Edna Purviance Plays

Edna Purviance is cast as a French girl and serves as an admirable foil for the comedian's antics.

Sydney Chaplin, Charlie's brother, who has attained great prominence due to his characterization in "The Better 'Ole" now current on Broadway, and other pictures, is Charlie's aide-de-camp in marshalling the fun forces in this latest Pathe feature comic release.

Three Stars In "Hot Lightning" An Educational

Three comedians, all featured players in their own right, will be seen in the new Educational-Mermaid Comedy, "Hot Lightning," which recently was completed at the Educational Studios in Hollywood.

Stephen Roberts, who has been responsible for many of the Mermaid Successes, directed the comedy.

Well Known Players

George Davis, of New York Hippodrome fame, Phil Dunham and Clem Beauchamp will have the principal funmaking roles while Lucille Hutton and Eva Thatcher are members of the feminine contingent who join in the merriment.

Dunham has been featured in Cameo Comedies this season and has played main supporting roles in Mermaid Comedies, while Clem Beauchamp holds a similar record.

New Series Of Smith Comedies From Sennett

Mack Sennett's series of domestic farces which the Pathe producer introduced last year has proved such a hit that the producer has arranged for a separate production unit to continue this series.

Alf Goulding, one of the foremost directors in both the feature length and two-reel comedy fields, has been engaged on a long term contract to direct the McKee-Hiatt unit. Lonnie Dorsa is production manager of the new unit.

A happy selection of types for the comedy family was made a year ago by Sennett, when he placed Raymond McKee, Ruth Hiatt and little Mary Ann Jackson under contract for the series.

Frances Lee, a Wampas star, and leading lady in Educational Bobby Vernon Comedies.

Lige Conley Is Directing For Mack Sennett

Lige Conley, one of the leading stars in short-feature comedies under various auspices for the last five years, has temporarily discarded his screen make-up to write and direct Mack Sennett comedies for Pathe.

Sennett realized the value of the wide experience that Conley has gained in his long association with comedy production,

Roosevelt Film For February Pathe Release

Pathe has scheduled for release on February 13th, another of its outdoor feature pruductions titled "Between Dangers," starring the popular Western hero Buddy Roosevelt.

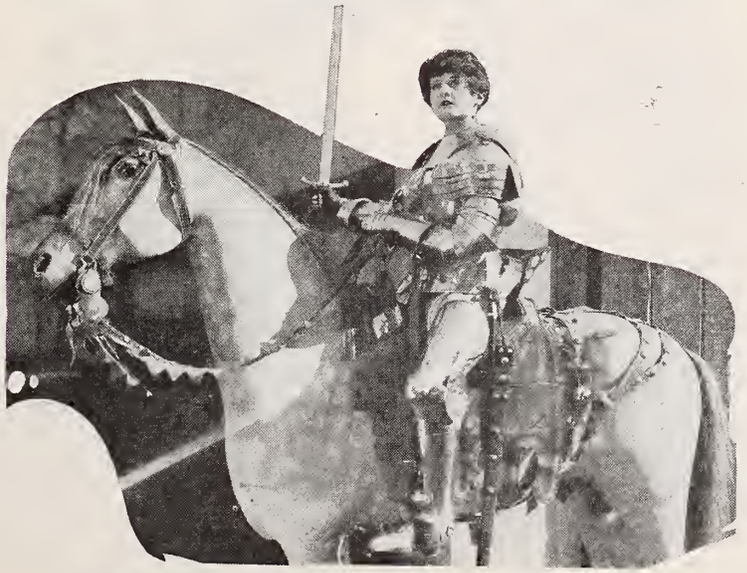
"Between Dangers" is a Lester F. Scott, Jr., presentation, and is an adaptation by Richard Thorpe from the Walter J. Coburn story, "Ride 'Em Cowboy," published in Action Stories Magazine. In addition to writing the continuity for the picture, Richard Thorpe also directed.

Sennett To Revive The "Keystone Kops" In Pathe Comedies

Mack Sennett has announced that the old Keystone Komedy Kops are to be revived in Pathe comedies. Every good movie fan remembers the old comedies in which Ford Sterling, Charlie Murray, Chester Conklin, Mack Swain and Fatty Arbuckle cavorted about in misfit uniforms and false whiskers.

New "Sportlight"

"Weatherproof," a timely single reel Grantland Rice Sportlight, centered around present popular indoor sport activities, is announced for release by Pathe on February 20th. These sport features are exceptionally popular with the public, owing to the fame of Grantland Rice as an expert.



Vera Steadman, leading lady in Christie Comedies, in a Helen of Troy pose.

Exploitation

Who was the subject of the first exploitation stunt?

It was Charlie Chaplin. What the stunt was you'll have to read about in the historically accurate Twentieth Anniversary Issue, due March 26.

You will find many other unusual facts and features in this remarkable issue.

Contrast

Roxy Theatre—6,000 seats.

Las Plumas Theatre —75 seats.

Both will be talked of in the fascinating Twentieth Anniversary Issue, out March 26.

"WHAT'LL YOU HAVE?"

HERE'S another one of those Excuse Maker series by Stern Brothers, called "What'll You Have?" Charles King is starred, with Constance Darling in the leading feminine role.

Universal Maintains Rapid Pace on Comedy Productions

COMEDY'S the thing, and Universal is ready to meet the demand for lighter pictures, according to plans of Carl Laemmle, just announced.

Three feature units are now either at work or preparing stories for farce comedy productions, and a stay of comedy scenarists and gagmen is being assembled to devise laugh-provoking situations.

Melville Brown is now directing Reginald Denny in an untitled farce comedy, and as soon as he finishes, will film "Let's Go Home."

William Seiter is preparing to direct Denny in "Fast and Furious," as soon as the star finishes his present picture.

Wesley Ruggles, who won a long-term contract with Universal as a result of his work on the first "Collegian" series, written by Carl Laemmle, Jr., will direct Laura La Plante in "Beware of Widows," from the Owen Davis stage farce of the same name.

Comedy writers at work on Universal pictures include Rob Wagner, Raymond Cannon, James Gruen, Charles Condon, Marcel Perez, Rex Taylor, Harvey Thew and others.

Joseph Franklin Poland is acting with Edward Montague, scenario editor as supervisor of all farce comedy adaptations and continuities.

Anita Garvin Off "Vamp" Characters

Anita Garvin, who is cast as leading lady in the new Educational-Tuxedo Comedy, "Wedding Yells," featuring Johnny Arthur, casts aside her guise as a vamp long enough in this production to trip about as a girl in short dresses still wearing ribbons in her hair. She appears in a flash-back "take-off" on the old time melodramas.

Miss Clair Busy

Ethlyne Clair, the "Mrs. Newlywed" in the Stern Bros.-Universal comedies, is playing in one of the "Mike and Ike" comedies.

Jack Lloyd Plays In Straight Make-Up

Jack Lloyd, character man who has played many unique roles in Educational-Mermaid Comedies, appears in virtually straight make-up in "Busy Lizzie," which co-features Edna Marion and George Davis. He is seen as the proprietor of a gown shop, and aside from a mustache, Lloyd affects no makeup.

Arthur Returns

Johnny Arthur is back at work again at the Educational Studios under the direction of Norman Taurog. The featured comic of Tuxedo Comedies is making a college football story with Kathryn McGuire as his leading lady.

Allene Ray, of Pathe serial fame, learned to handle an outrigger canoe on location in Hawaii.

Gus Meins To Continue On Stern Series

Gus Meins, who has achieved success as the director of the first two Buster Brown series and the first "Newlywed" comedies, is now engaged at the Stern plant in the making of the third Buster Brown series for Universal release. The same players are being used for Buster, Mary Jane and Tige, namely, Arthur Trimble, Doreen Turner and Pete, the dog comedian.

Another principal has been added to the cast in Albert Schaefer, one of the screen's best known fat boys. He is ten years old and weighs 138 pounds. He will be seen as Buster's rival.

Stern Series Of Comedies Will Resume

The Stern Brothers, releasing through Universal, announce that "The Newlyweds and Their Baby" comedies will be put into production again shortly, with Sid Saylor, Ethlyne Clair and Sunny McKeen, the baby, in the roles of Mr. and Mrs. Newlywed and Snookums, as formerly.

This series has been one of the best of the past year and the new series is expected to outdo the first in box-office value and entertainment.

The Sterns also announce that the new "Keeping Up With the Joneses," to be made from Pop Momand's popular newspaper cartoon strip, will go into production within a few days.

Comedy Unit Will Start Production

Production will start on February 15 on a series of twelve two-reel comedies, to be produced in Elmira, N. Y., by Silver Eagle Productions, of which Harry Marsh is president.

Charles Haydon will direct, with Dick Coy and Betty Jordan as the featured players. Coy is a former Mack Sennett player. Miss Jordan recently completed a role in the last George Walsh picture which Burton King directed.

Marsh was formerly a cameraman with Fox and was general manager for Ricordo Films.

Miss Daniels Cast

Thelma Daniels, recently signed by Stern Brothers, will appear in the "Mike and Ike" series of comedies for Universal release.

"Are Brunettes Safe?"

LAUGHS in answer to the title question, "Are Brunettes Safe?" from Hal Roach comedy.

"Poodles" Hanneford Signed To Do Educational Comedies

"POODLES" HANNEFORD, premier comedy bareback rider and circus funster with an international reputation, has been signed by Jack White to make two Educational-Mermaid Comedies.

The circus star will start work in about two weeks at the Educational Studios. Hanneford, accompanied by his wife and daughter, Grace, only recently arrived in Hollywood from New York City.

"Poodles'" first picture will be a circus comedy in which the bareback clown will be shown in several of the remarkable feats he made famous in the Sells-Floto circus.

This will be his second appearance in motion pictures. About two years ago, he made four Tuxedo Comedies for Educational Film Exchanges, Inc., which scored outstanding successes with audiences and exhibitors.

Hanneford comes from a long line of performers and for a number of years was starred at the New York Hippodrome and in numerous circuses.

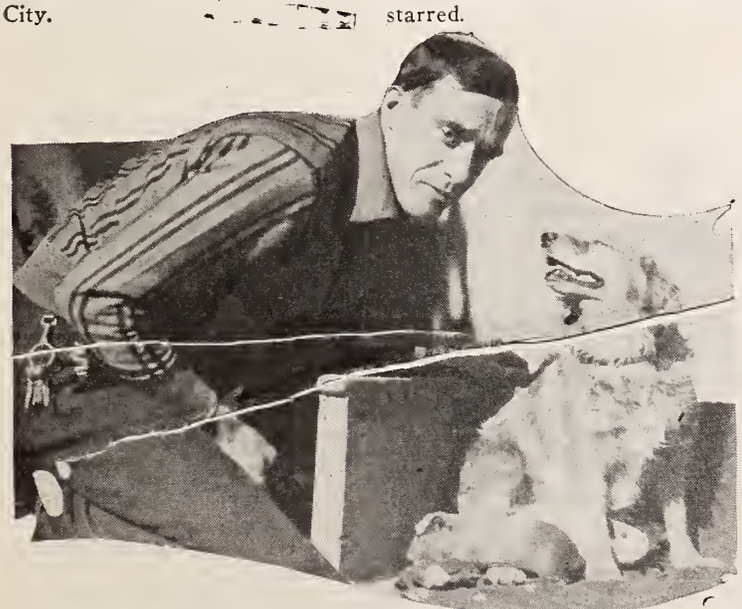
At the expiration of his contract with Educational, he expects to return to New York to start rehearsals for "The Circus Princess" production.

"Felix" Booked

"Felix the Cat Dines and Pines," Educational's latest Felix the Cat animated cartoon comedy, opened a week's engagement January 22, at the new Paramount Theatre, New York City.

Comedy Completed

The seventh in the series of H. C. Witwer's "Wisecrackers" series of two-reelers for F. B. O., has been completed, with Lorraine Eason and Thelma Hill starred.



Jack Hallett and his Christie comedy dog seem to understand each other.

"Beany" Walker Is "Daddy" of Title Writers

Just recently the title writer has come into his own, and is now admittedly, in slang parlance, "sitting on top of the world." This makes all the more interesting the fact that H. M. Walker, Hal Roach's production manager, more familiarly known as "Beany," is the daddy of them all.

Ten Years On Job

Walker has been the one and only official title writer for Hal Roach's Pathe comedies for approximately ten years. During each year he writes the subtitles for some fiftytwo-reel comedies. These comedies average fifty titles each.

Thus, by a simple process of multiplication, this wizard of wise-cracks has written, conservatively, 25,000 titles—and all comedy captions, the most difficult of execution.

"Mike and Ike" Comedy Near End of Work

Stern Brothers, through Universal, announce that the Rube Goldberg's cartoon, "Mike and Ike," is nearing completion. The first three have been completed and sent to New York, where they were previewed this week by Universal department heads and hailed as exceptional.

This means that almost half of next year's supply of these comedies will be ready for exhibitor inspection within a few weeks, an unprecedented record in the comedy production field. These cartoon comedies have reached millions and there is no doubt but what their homely humor has hit home in a majority of cases.

SHORT TALKS ON SHORT FEATURES

A Matter of Importance

The Short Feature is just as important to the motion picture program as the shirt, collar and necktie to the well-dressed man.

There is no need for argument on this point. This importance is acknowledged by showmen in all branches of our industry, producer, distributor, exhibitor.

The increasing importance of the Short Feature to you exhibitors and your increasing interest in it are reflected everywhere in the industry's plans for next season. The most casual reading of the trade press shows this will be the Short Feature's biggest year.

As usual *Educational* will set the pace for the field. For seven years we have been in a unique position, specializing at all times in Short Features alone—seven years of unbroken progress that have established *Educational* in a position of dominant leadership.

Educational's big plans may be taken as a barometer for the year. They are therefore a matter of importance to you. And so I propose to tell you about the details of these plans in a series of short talks.

E. W. Hammons

President

EDUCATIONAL FILM EXCHANGES, Inc.

Educational Pictures

"THE SPICE OF THE PROGRAM"

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"George Runs Wild"

(Universal—Two Reels)

Although built up along familiar lines this number of Stern Brothers "Let George Do It" series is one of the best of the recent issues. Sid Saylor, who is featured, is shown as a flirty husband who is continually getting in bad. Finally after invading a dancing school in which he does some thoroughly amusing clowning in abbrevated costume, he vamps a strange woman. Here there is a new angle, for this woman is his own wife wearing a mask. She follows him home and alternately appears as the wife and stranger, and even pretends to shoot the other woman. A policeman appears and she explains she is just breaking him of his flirting habit. A fast-moving comedy with a lot of laughs. Ethlyne Clair, pictured here, appears as the wife.

"Busy Lizzie"

(Educational—Two Reels)

George Davis and Edna Marion are the featured players in this Mermaid Comedy made under Jack White's supervision. As usual, this comedy is shock full of gags and amusing slapstick. Edna, after an adventure in an auto with George, a fresh salesman, gets out and takes a wild ride on a cake of ice bowling over a policeman. This starts a furious chase which leads to the gown shop where Edna works, and before you know it, there is an invasion of crooks and a general mix-up with several cleverly worked out gags involving the proprietor played by Jack Lloyd pictured here, the porter, and Edna. This should thoroughly amuse the slapstick fans.

"Bray Magazine 5"

(Bray-One Reel)

THREE SUBJECTS are included in this Bray Magazine. Of especial interest is the complete details of the process of sculpturing from life including the manner in which the clay model is built up. Another section deals with the game of polo, pointing out that ponies are especially bred for this purpose. The final section shows the manner in which apple tree buds are grafted.

"Sink or Swim"

(Pathe—One Reel)

PRACTICALLY EVERY animal in Paul Terry's cartoon menagerie figures in this Aesop Fable, although Milton Mouse and his sweetheart have the leading roles. This pair join the others in swimming, using water-wings, which a swordfish punctures. Milt goes for help, where they have more exciting experiences with the swordfish. An amusing number but not as ingenious or hilarious as some of the others.

"A Hollywood Hero"

(Pathe—Two Reels)

Mack Sennett's newest comedy starring Ben Turpin shows him in the role of a romantic screen idol who is a devil with the ladies. On board a train he is recognized by a fan, played by Alma Bennett, pictured here, who begins to rave over him, but her matter-of-fact hubby objects seriously. Finally when wifey invites the star to her home and hubby unexpectedly comes in, there is a full quota of excitement and amusing action with the star endeavoring to escape by posing as a waiter. There are some good gags and the situations are amusing. Bud Jamieson does good work in the role of the irate husband, and Harry Edwards has capably directed this production.

"Should Men Walk Home?"

(Pathe—Two Reels)

Creighton Hale, pictured here, a popular feature player, appears opposite Mabel Normand, who is starred in this Hal Roach comedy. The pair appear as crooks who try to gyp each other and fail. Then they team up and invade a swell ball and almost cop the jewels, but in the end decide to go straight. The cast also includes Oliver Hardy and Eugene Pallette. There are a number of amusing twists to the action and considerable comedy suspense and rough and tumble in the manner in which the crooks juggle and hide the jewels and dart about in and out of doors in their efforts to elude the house detective.

"Highlights"

(Educational—One Reel)

CHARACTERISTIC of Walter Futter's series of Curiosities, this one embraces a wide and interesting assortment of subjects, the strangest of which probably is a glacier in Montana in which there are multitudes of grasshoppers perfectly preserved which have lain there for centuries. Other subjects include a rocking chair church, an engineless auto, the moray, a fish that resists capture by poisoning itself, owl babies, a monkey island, etc.

"An Old Flame"

(Fox—Two Reels)

Attempts of a sporty young chap and his ultra-flirty flapper sister to vamp Helen and Warren respectively furnish the plot of this issue of the "Married Life of Helen and Warren" series. Although neither husband or wife fall for either of the youngsters there is a lot of misunderstandings threatening to result in a divorce, but they meet at the judge's office and decide that the best thing to do is to cut short their visits and get away from the young vamps. There are several amusing situations and considerable slapstick. Kathryn Perry, pictured here, and Allan Forest have the leading roles. Lydie Yeamans Titus, that grand old lady, displays surprising pep. James Marcus, Leslie Fenton and Marjorie Beebe complete the cast.

"Oh, What a Kick"

(Universal—One Reel)

Slim Summerville and Fanny, a mule, are featured in this burlesque war comedy in which Slim is shown meeting up with his old friend of war days. He tells how the mule got him in bad by drinking up the hard-boiled sergeant's wine and then how he, Slim, captured a flock of Germans by making them chase him and having Fanny kick them as they came through a hole in the trench. There are a number of amusing rough and tumble situations in this reel, especially in the antics of the mule. The kiddies especially will like this animal.

"Tenderfoot Courage"

(Universal—Two Reels)

Of average interest and following along familiar lines is this Mustang Western featuring Fred Gilman and Alma Rayford. Fred appears as a stranger who is instrumental in putting a posse on the track of a gang of rustlers. He incurs the enmity of the crooked foreman who tries to cover their trail and finally succeeds in capturing the gang, rescuing the girl owner, getting the cattle back and winning the girl. There is a good leavening of typical action such as fights, chases, etc.

"Peaceful Oscar"

(Educational—Two Reels)

Lloyd Hamilton plays the role of an easy-going husband who is made the goat by a hefty, domineering wife uncomplainingly until he is forced to act as maid at a reception where a number of freak celebrities perform. He rebels and goes to the beach and gets in bad when his wife follows and finds him talking to the maid she has fired. Finally his kiddies are carried away by a lot of toy balloons but rescued after considerable excitement. Several of the situations are familiar and there are not as many new gags as usual in a Hamilton Comedy. Lloyd, however, is amusing as usual and Blanche Payson adds to the merriment as the wife. The cast also includes Toy Gallagher and Henry Murdock.

"The Sky Sentinel"

(Fox—784 Feet)

A TRIP to the summit of Mt. Robson in the Canadian Rockies made by a lone cowpuncher who describes in his own way the points of interest along the trail, is pictured in this Fox Variety which abounds in beautiful scenery of mountains, woods and waterfalls. The most interesting sight is Tumbling Glacier, a frozen river of ice sliding down the mountain side, and there is a thrill in seeing the cowboy rowing along under the overhanging glacier, even though it is a foolhardy stunt as a piece weighing several tons is liable to break off and swamp him at any minute.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

New York

Moving Picture World Bureau, Albany, N. Y., Feb. 4.

THERE is no question, apparently, as to the ability of James Ruane, one time connected with the Famous Players Exchange in Albany, as a house manager. When Mr. Ruane went to the Empire in North Adams, Mass., nearly four years ago, he was given a two weeks' trial, with the understanding that if he failed to measure up, out he would go. Instead of serving for two weeks, Mr. Ruane has served over 200 weeks and is still going strong.

Harry Hellman, one of the pioneer exhibitors in Albany who has made a good sized fortune in the operation of the Royal Theatre, will build a new house this coming spring near the corner of Clinton avenue and Northern boulevard, a semi-business section. Mr. Hellman purchased a site last week. The house will have a seating capacity of about 1,000 persons, and according to Mr. Hellman it will be a model of its kind. Mr. Hellman has a son who is learning the business and after the new house is opened, he will probably be given the management of the Royal.

C. H. Buckley, owner of the Leland in Albany, presented a stand of colors to the local Marine Post, one night last week, Mayor John Boyd Thacher making the presentation speech on the stage of the theatre. A color guard was on hand for the occasion. Members of the Marine post acted as ushers.

H. C. Bissell, who recently resigned as manager of the local Universal exchange, left town during the week to become special representative for Tiffany, visiting key points only throughout the entire United States. The appointment of Mr. Bissell followed a visit to Albany by E. J. Smith, general manager, and S. F. Juergens, treasurer of Tiffany.

While Mr. and Mrs. Edward Hochstim will be obliged to supply the food, the knives, forks and spoons constituting a chest of silver came to them last week upon their return from their honeymoon, in the shape of a present from the employees of the First National exchange. The newlyweds are now snugly esconced in an Albany apartment.

Two well-known exhibitors are recuperating in hospitals these days. Al Barton, who is the partner of Lew Fischer, at the Playhouse in Ticonderoga, was operated on last week at a hospital in that village, and is on his way to recovery. Mrs. Henry Sequin of Rouses Point is still at a hospital in Plattsburg, and several of the film boys out of Albany have dropped in during the past week for a brief chat and a word of cheer.

Gloversville

Gloversville may lose the headquarters of the Schine Enterprises and with the change will go thirty employees to Syracuse. Since the Schine brothers have been acquiring theatres in central and western New York, including one in Syracuse, it has been figured that a more central location than Gloversville, would be desirable. The two brothers now have seventy-seven theatres in New York State, or at least they had that number a few days ago.

Utica

Nate Robbins, of Utica, who recently sold his chain of houses to the Schine Brothers, heads a new corporation that has purchased the Colonial Theatre in Utica. It is said that the Colonial's purchase price is around $330,000. Among Mr. Robbins' associates in the new company are Barney Lumberg and Homer P. Snyder, the latter being the well-known Congressman.

Watertown

Sol Manheimer, of Watertown, announces not only a reduction of admission price in one of the theatres which he manages, but also a change in policy at the Avon. During the first four days of each week, there will be a straight picture program and for the last half of the week, vaudeville will hold the boards. Mr. Manheimer is a great believer in newspaper advertising.

Schenectady

Bill Shirley, sporting a ten-quart derby, arrived back in Schenectady last week, after a rather prolonged stay in New York City. Since selling his theatres in Schenectady, Mr. Shirley has been taking life easy.

Glens Falls

In Glens Falls, Fred Mausert is busily engaged in the erection of a business block in front of his theatre which stands a considerable distance back from the street. A handsome marble arcade will provide an entrance to the theatre while the business block itself will bring an additional revenue running into thousands of dollars each year.

Sunday Shut-Up Depends On Part of Town He's In

Schenectady, N. Y., Feb. 4.—If you want to run your theatre on Sunday in Schenectady you had better build it in the down-town section. All of the down-town theatres there run on Sunday; but in the residential section it depends on the break you get. Morris Silverman, owner of three theatres is up against this situation and may have to close his new theatre on Sunday. Ministers oppose its operation on Sunday in their residential section. One of the zealots threatens to denounce Mr. Silverman from the pulpit if he persists in a decision to run on Sunday. Mr. Silverman has three choices—he can shut up the house and shut off the denunciation, he can keep open and wear an asbestos suit, or he can move the theatre into the section of the same city in which it is O. K. to have it going without incurring pulpit pannings.

Indiana

Moving Picture World Bureau, Indianapolis, Ind., Feb. 4.

PAGES of the Indiana Legislature were the guests of Ace Berry, manager of the Circle Theatre, one afternoon this week at the showing of "The Overland Stage."

Athletics have invaded the realm of the moving picture houses. The Garrick Theatre and the Uptown Theatre, neighborhood houses, each have a basketball team which is willing to take on the best of net-tossers any other theatre can get together.

Hadley Hull, eight-year-old son of Herman H. Hull was drowned in Fall Creek a short time ago when his sled broke through the ice. Mr. Hull is manager of the Film Booking Offices of America, Inc.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., Jan. 26.

THE employees at the Pittsburgh First National exchange get a real breathing spell each day. Promptly at 3 p. m., every window in the office is opened for what is known as a "five-minute ventilation period." These cold days, when furnace heat is necessary, the air in the office naturally gets heavy, and the few minutes airing enables the workers to return to their tasks with renewed energy.

Recent visitors were: Paul N. Lazarus, general sales manager for United Artists, as well as Charles F. Schwerin, special sales representative for the same company. W. H. Jones, traveling auditor for Pathe, is also in town.

Exhibitor visitors on Film Row recently included Walter Silverberg, Greenville; Carl Becker, Butler; George Panagatocas, Johnstown; Mr. Miller, Waynesburg; C. H. Macgowan, Blairsville; Edward Beadle, Canonsburg; C. C. McKnight, Lock Haven, and Messrs. Bacharach and Bolmer, Franklin.

Lock Haven

C. C. McKnight's lease on the State Theatre, Lock Haven, has expired, and the house is again being conducted by its former owner, George Huff, who is also owner of the theatre building. Mr. Huff is giving the house back its original name—the Dreamland. Mr. McKnight is undecided as to his future plans, but doubtlessly will take over some other theatre proposition in the local territory before long.

Kitanning

Anthony Jim has leased the auditorium in the Moose Hall in Kitanning, in which town he also conducts the Columbia Theatre. It is rumored that Jim will also take over the Lyceum Theatre there in the near future, when the lease of the present owner, "Andy" Condoleon, expires.

Local film and theatre folk are congratulating "Bert" M. Moran, who is just entering his sixth year as manager of the local Pathe branch. "Bert's" regime here has been a long and very successful one.

Theo. Davis is now manager of the Cameo Theatre, in downtown Pittsburgh, succeeding William O'Brien, who will serve as assistant to Mr. Davis. Mr. Davis has been with the Universal chain (owners of the Cameo) for the past year and a half in the Kansas City territory, prior to which he owned theatres in the state of Kansas, as well as at El Paso, Texas. Mr. O'Brien, during the past few weeks, has become quite popular with Cameo audiences as a tenor soloist, and he will continue to entertain in this manner indefinitely.

Arthur J. Simon, a veteran in the picture theatre business, though absent from the game the past year, is back again with his old employers, and is now managing the Strand Theatre in the Oakland district, succeeding Edward F. Wick who resigned a week ago. Mr. Simon joined the R. & C. forces more than ten years ago as operator at their Oakland theatre. Through untiring service he soon displayed managerial ability, and was made manager of the Schenley theatre (then owned by R. & C.) and later assumed a similar post at the Strand to which he is now returning. "Si," as he is best known to countless friends here, first entered the business as assistant manager of the Olympic Theatre in downtown Pittsburgh in 1905.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Feb. 3.

PROPERTY owners in the vicinity of Taraval street and Twenty-ninth avenue, San Francisco, realizing the value of having a high-class moving picture theatre in their midst, have raised a fund of $20,000 toward the construction of a theatre by the Samuel H. Levin Theatres, which is to cost $200,000, exclusive of the land. The amount raised will be held in trust and will be payable on the erection of the steel framework. Plans for the theatre have been prepared by Reid Bros., architects. The theatre will be the eighth to operate under the banner of the Samuel H. Levin Theatres.

The DeLuxe Empress Theatre, San Francisco, is to be reopened under the direction of Mrs. Viola Langer, who conducts the Point Theatre at Point Richmond, Cal.

George Roy, of Reno, Nev., was a visitor at San Francisco recently and made a stay of several days arranging bookings. He reported a very open winter in the Sagebrush State, with the amusement business in good shape.

Sam Kahl and B. B. Kahane, of Chicago, and Max Gordon and F. W. Vincent, of New York, all of the Orpheum Circuit, were recent visitors at San Francisco.

L. E. Kennedy, manager of the San Francisco branch of Pathe, made a trip recently through the San Joaquin Valley to meet exhibitors in their own bailiwick. Ample rains have greatly improved the business outlook in that section.

Howard J. Sheehan, district manager for William Fox, has returned to his San Francisco headquarters from a month's stay in the Pacific Northwest. L. A. Heinrich, for the past five years traveling auditor for William Fox, has joined the auditing department of the San Francisco exchange, succeeding M. J. Noonan. Charles Munro, general sales manager for William Fox in Australia and New Zealand, arrived at San Francisco the third week in January, accompanied by Mrs. Munro, and has since left for New York by way of the Royal Gorge and Niagara. The return trip will be made by way of the Grand Canyon and Hollywood. Mr. Munro stated that ninety-five per cent of the films exhibited in Australia are American made and that a marked preference is shown for pictures which depict the advance of civilization in Western America.

Colma

The New Colma Theatre, at Colma, has been returned to the ownership of Dr. C. H. Lindner and is being operated under the management of Jack Rodney.

Oakland

William K. Mitchell, formerly with the Dimond Theatre, is now with the Senator Theatre, a West Coast house.

Santa Rosa

Walter Sachs has resigned as manager of the California Theatre and is now with the road show attraction, "What Price Glory?"

Berkeley

Manager H. W. Sherburne, of the U. C. Theatre, recently offered patrons of this house an unusual treat by securing for three days the use of the Auditorium Orthophonic Victrola used at the Sesqui-centennial Exposition at Philadelphia.

San Jose

Victor Benson has announced his intention of erecting a 1,000-seat house on The Alameda at a cost of $75,000.

Newcastle

Whittemore & Wrenn have arranged to open a moving picture theatre.

Montana

Moving Picture World Bureau, Butte, Mont., Jan. 26.

COLUMBIA'S exchange in Butte has been changed to a shipping station since the first of the year. Merrill Denton, booker, has been transferred to the salesman's desk and E. C. Shaffer, exchange manager, will now make headquarters at Spokane though he still retains the management of the Butte office and will occasionally visit Butte. The office is in charge of Miss Boyle.

G. H. Warren, salesman for Pathe in the local Butte branch exchange, has been promoted to feature sales manager, taking the place of Joe Soloman, who was promoted to the same position in the Pathe San Francisco exchange.

Tom Walsh, salesman for Pathe out of the Butte office, spent the holidays with his parents in Butte.

The New Judith Theatre at Lewistown, conducted by Rolla Duncan, former U. S. marshal for Montana, and more recently half owner in the Babcock, Regent and Lyric Theatres of Billings, where he was poastmaster until he resigned and moved with his family to Lewistown, is now in full swing of popularity. Mr. Duncan has a ten years lease on the New Judith.

John Gavan, manager of the Liberty Theatre of Butte, has a change of program every day and lately has been receiving many compliments on the character of his programs.

Dillon

W. B. Hartwig, manager of the Hartwig Theatre at Dillon, Mont., will co-operate with Beaverhead County High School this year in the effort to raise funds to send all the boys of the senior class to the vocational congress to be held in Bozeman beginning January 31. Tickets for a show will be handed over to the senior boys and they will be awarded a percentage of the proceeds.

Kentucky

Moving Picture World Bureau, Louisville, Ky., Feb. 4.

A FIRE broke out in the projection room of the Cherokee Theatre, Bardstown Road and Bonnycastle avenue, recently, and resulted in destruction of several reels of film, slight burns to the projectionist, and orderly emptying of the several hundred people in the theatre at the time that the film took fire.

The past month has been one of the meanest that the exhibitors of Louisville haye experienced in a long time, due to abnormally bad weather conditions. Starting on January 17, there was a solid week of rains, in which a precipitation of about six inches was experienced, this closely following two inches of snow, and two days of zero weather. Merchants have been complaining bitterly over the fact that the bad weather has kept people at home, and the same conditions have applied in the theatres, where both matinee and night business has been below normal.

There is a bitter fight being waged against the City and the Sewer Commission by merchants and exhibitors, regarding plans of the city for tearing up Fourth street, for the better part of nine months in this year, while constructing a new sewer, the business interests fighting for underground work, done in such a way as not to interfere with traffic and business.

Film Building Open

The new fireproof building, housing Griffith Amusement Co., Educational, National Equipment Co. and Anderson Theatre Supply Co., was opened at Oklahoma City, January 1, with a dance, banquet and musical entertainment. It is a busy spot.

New England

Moving Picture World Bureau, Springfield, Mass., Feb. 3.

SPRINGFIELD is the scene of extensive new theatre projects that will give, in addition to houses already located in the city, representation to owners of the larger circuits. A house is being built for Marcus Loew; S. Z. Poli will build his second theatre in the city; Famous-Players is seeking a site while William Fox already has a playhouse there.

While fire raged in an adjoining building, several hundred persons were imprisoned in the Victoria Theatre at Lawrence, Mass. They were unable to leave during the hour or more while firemen were fighting the flames. Manager George Woods succeeded in averting a panic in the Victoria after an excited passerby had dashed into the place and yelled "fire." Manager Woods ordered the audience to file out orderly and the people started to do so. When they reached the exits, however, they were ordered back to their seats and remained there until the fire was extinguished. The heat in the theatre, from the fire, was intense, but as there was virtually no smoke the patrons suffered slight discomfort, although they were worried.

The company headed by Arthur Friend, former Paramount executive, that has built theatres in New Haven, New London and Derby, Conn., which are being operated by Marcus Loew, has purchased a Main Street location in Springfield and will spend $550,000 in construction of a playhouse, also to be operated by Mr. Loew. It will be named the Massasoit Theatre, being on the site of a building of that name. The company paid $1,500,000 for the property. The Massasoit will seat approximately 4,000 persons. Arland W. Johnson of New York City is the architect.

Mr. Friend also proposes to build theatres in Portland, Me., and Manchester, Vt., indicating that Marcus Loew in the near future will be firmly entrenched in New England, a section of the country in which he has been represented only by his three theatres in Boston.

Famous-Players had made a deal with the Goldstein Brothers of Springfield for the construction of a theatre on the site obtained by Mr. Poli, but as the latter was the first to meet the price demanded by the city, $137,000, the present status of the Famous-Players-Goldstein agreement is not known. However, the Goldsteins have begun to dismantle a church which they purchased and on the site of which they propose to build a theatre. Famous-Players likewise is understood to have an option on a Main Street site, but no announcement has been made of this company's plans in connection with the reported realty deal.

William Fox, another circuit owner, presents a motion picture policy in Fox's Theatre, which has for a number of years been under the able management of Irving MacDonald.

Nebraska

Moving Picture World Bureau, Omaha, Neb., Jan. 26.

WILLIAM WHITE has bought the Cozy Theatre at Page, Neb., from J. P. Shanner. Frank Delire sold the Community Theatre at Platte, S. D., to W. A. Twamlyn. A. O. Lambert has sold the Opera House at Monticello, Ia, to E. J. Maloney.

Thomas & Tomandl have bought the Opera House at Morna, Neb., from S. E. Rodman. H. D. Fiene has bought the Opera House at Delmont, S. D., from Axel Berg. C. C. Twisel has bought the Empress Theatre at Chelsea, Ia., from Kupka, Hrabak & McNall.

Kansas City Out to Lick Amusement Taxes

Moving Picture World Bureau, Kansas City, Kan., Feb. 3.

AN organized attack against the proposed Missouri amusement tax, four mass meetings and the formation of an organization has been accomplished in Kansas City in the last week. Many of the most prominent men in the state have been sent to Jefferson City, the state capitol, to speak against the bill. R. R. Biechele, president of the M. P. T. O. Kansas-Missouri, returned to Kansas City Wednesday from Jefferson City, where he and many Kansas citizens had been bitterly opposing the bill sponsored by Governor Baker to obtain school funds.

At a meeting at the Newman Theatre, Kansas City, called by Mr. Biechele, Louis Shouse, manager of Convention Hall, Kansas City, was named as chairman of the executive committee which will lead the fight against the bill. George Bond, secretary-treasurer of the Kansas City Motor Car Dealers, assured the forty exhibitors at the meeting that his organization would lend its support in opposing the bill. As a result, hundreds of telegrams have been sent by prominent business men in the last few days to state representatives and legislators, asking their support in opposing the bill. Arrangements for finance and publicity in fighting the bill virtually have been completed.

Sixty managers of Publix Theatres in Missouri, Iowa, Nebraska, Kansas, Colorado, Illinois and Michigan, as well as ten Publix executives, attended a regional conference in Kansas City last week. Products for the next six months, problems in showmanship, management and the nationalizing of the name, Publix, were discussed. The coupon book, known as Publix Chex, purchased by patrons for $4.50 and bearing $5 worth of tickets, good at any Publix theatre, was given serious consideration. The executives attending the meeting were: Sam Katz, president; Sam DeBow, Jr., buyer; Milton Feld, home office representative; David Chatkin, short subject manager; Harry Marx, theatre management director; F. L. Metzler, comptroller; L. E. Schneider, director of personnel; L. G. Mullens, director of maintenance; A. M. Botsford, director of advertising, and Lem Stewart, advertising manager.

Arthur S. Kane, former manager of Capitol Enterprises Theatre in Chanute, Kans., has been named as manager of the Gladstone Theatre, suburban house of Kansas City controlled by Capitol Enterprises. W. P. Cuff, who formerly operated the Strand Theatre, Chillicothe, Mo., will replace Mr. Kane at Chanute. John W. Creamer, who formerly had charge of the advertising and publicity of the Buford Theatres of Kansas City, Kans., has been named as manager of the Bowersock Theatre of Lawrence, Kans.

W. P. Bernfield expects to open his Tiffany exchange in Kansas City in the next few days. Miss Josephine Gross has succeeded Miss Dora Durham as stenogpraher at Midwest Film Distributors, Inc. Miss Eleanor Watson has succeeded Miss Lucile Mayhew as biller at the Fox branch, the latter having been made bookkeeper. Ed Alperson, Warner Bros., branch manager, returned from Chicago, where he attended a managers' meeting. The Ad-Vance Trailer Service now is in its new headquarters at Eighteenth and Wyandotte streets. Harvey Day, sales manager for Kinograms, was a Kansas City visitor. Joe Manfre, Paramount representative, became the father of a 7-pound daughter the other day, who was named Alvah Marie. Joe Schlaifer, head of the Universal chain theatres, was a Kansas City visitor. After several days, J. A. Masters, F. B. O. office manager, has his motor car running again. The ol' "boat" was wrecked in a collision the other day. The M-G-M Club, composed of Metro-Goldwyn-Mayer branch employees, postponed its first party from last Saturday until a later date.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Feb. 3.

RECENT visitors at Minneapolis film exchanges included J. S. Schrieber of the Grand Theatre at Breckenridge, Minn.; Harvey Day, home office representative of Educational Pictures, and S. R. Wood of the Bijou Theatre at Tioga, N. D.

Leeds, Ia.

Mrs. R. O. Brownell, recent purchaser of the Leeds Theatre, Leeds, Iowa, has taken over the management of the house.

Waterloo, Ia.

Plans are being made to rebuild the Crystal Theatre, Waterloo, Iowa., which was recently partially destroyed by fire.

Ashton, S. D.

The Nujoy Theatre, Ashton, S. D., has been closed by the manager, W. E. Cole, on account of lack of patronage.

Lake Norden, S. D.

The motion picture theatre at Lake Norden, S. D., has ben purchased by J. A. Salo and O. C. Vik from Henry Horten.

Shenandoah, Ia.

The Empress Theatre at Shenandoah, Iowa, has been purchased by B. B. Holdridge from C. P. Latta, who was widely advertised last year as the nation's most honest advertiser. A picture which was showing at this house was advertised by Latta as a poor one and his patrons told that they would be dissatisfied. The picture did capacity business and Latta increased his patronage on account of the warning.

Lakota, N. D.

J. B. McCormick, manager of the Lyric Theatre at Lakota, N. D., has left the city for a vacation and has been succeeded by E. T. Sloan, who managed the theatre several years ago.

Winfred, S. D.

Pictures are to be shown Wednesdays and Saturdays at the Winfred Theatre, Winfred, S. D., by Dwight Goodnow who has just taken over the house.

Brookings, S. D.

The Pleasant Hour Theatre at Brookings, S. D., which was recently purchased by Frank J. McCarthy, has been renamed the Grand and also has had many improvements made in the interior of the building.

Murdock

J. B. Abrahamson, owner of the Rialto Theatre, Murdock, Minn., for the last two years, has sold the house to John DeMarce, who operates the Viking at Benson, Minn.

Carson, Ia.

The Dreamland Theatre, which is operated by Frank Smith at Carson, Iowa, was partially destroyed by fire recently.

Albany

A theatre which will seat 400 when completed is being built at Albany, Minn., by Jerry Wertin, who now operates the Winter Theatre in that town. Wertin expects to have the house completed by June 1.

Hamilton Tivoli Robbed

Robbers smashed their way into the Tivoli Theatre, Hamilton, Ontario, January 12, breaking in a rear door of the house, and stole $928 in cash which was in a strong box in the office of Morris Stein, manager. This box was broken open with a sledge hammer, it was found. The crooks overlooked another large amount of currency in the manager's office. The robbers escaped without trace.

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., Feb. 4.

IT took a jury in the St. Louis Circuit Court forty-five minutes January 20 to decide that William R. Rickart, 29 years old, should serve five years in the Missouri Penitentiary for alleged participation in the $3,500 robbery of the Liberty Theatre on December 21, 1925. Marlin O. G. Whetsel, a former patrolman, turned state's evidence and testified that himself Rickart and four other men were involved in the robbery.

Joseph H. Blowitz, manager of the Virginia Theatre, 5117 Virginia avenue, St. Louis, on the morning of January 17 frustrated two robbers who sought to obtain the receipts from Saturday and Sunday. The men pretended to have a telegram for Blowitz, but when he saw a revolver in the hand of one of the pair he slammed a door in their faces and called help. The pair fled in a Ford.

The projection room and equipment of the Family Theatre, 5118 Shaw avenue, St. Louis, Mo., were damaged $500 by fire the night of January 16. The audience left the house in order when the fire started.

Construction of William Fox's $3,500,000 5,000-seat theatre and 17-story office building on Grand and Washington boulevards, St. Louis, Mo., will start within the next few weeks. The general contract has been awarded to Aronberg & Fried, Inc., 21 East 40th street, New York City.

El Dorado

The Arkansas Amusement Enterprises is said to plan new theatres for El Dorado and North Little Rock. Details are not yet available.

Rochelle, Ill.

An $80,000 theatre for Rochelle, Ill., has been planned by the Rochelle Theatre Corporation.

The West Park Theatre Company, St. Louis, has been incorporated with $9,000 capital. The incorporators are J. B. Castle and W. Lyris 44 shares each and S. P. Skouras and Harry Koplar one share each.

Maplewood

The audience of the Sutton Theatre in Maplewood, Mo., witnessed the marriage of Lucille Schafer, a chorus girl of the theatre, and William Dennis on the stage of the theatre the night of January 21. A justice of peace performed the ceremony.

Mexico, Mo.

The Josephson Amusement Company has sold the Grand Theatre, Mexico, Mo., to the Sears Amusement Company, which represents the Universal chain in this section.

McKittrick

The Blanton Theatre, McKittrick, Mo., will be opened by E. W. Blanton.

Lester J. Bona is now assistant manager for First National here. Harry Weiss is the manager. Bona formerly was city salesman for St. Louis.

United Artists has announced changes in its sales staff. Marvin Weisman is traveling Eastern Missouri and H. E. Staler in Arkansas.

Out-of-town exhibitors seen along Picture Row during the week were: S. E. Brady, Cape Girardeau, Mo.; Harry Turner, Pana, Ill.; S. E Pertle, Jerseyville, Ill.; H. Spaulding, Litchfield, Ill., and "Doc" Tetley, Flat River and Farmington, Mo.

Read Newsy Bits about your live-wire friends in these pages.

Canada

Moving Picture World Bureau, Ottawa, Canada, Feb. 4.

AN order has gone out to the theatres in Ontario and Quebec, to keep the roofs of the theatre buildings clear of heavy snow. This instruction has been sent out each winter since the collapse of the Knickerbocker Theatre in Washington, D. C. This season, however, there has been comparatively little snow in the cities of the Dominion.

Port Arthur, Ont.

Manager L. C. Straw of the Colonial Theatre, Port Arthur, Ontario, drew a big crowd through the sponsoring of the local dog team race, arrangements having been made to have the race finish in front of the Colonial. Manager Straw had a Scottish piper and drummer to welcome the dog drivers after their long run.

Regina, Sask.

Pete Egan has been the manager of the Capitol Theatre, Regina, Sask., for only a few months and he was taken completely by surprise when the employes of the Capitol presented him and Mrs. Egan with a handsome silver tea service. The party repaired to the Capitol Tea Rooms after the ceremony for a celebration.

Alberta

G. P. Barber, Edmonton, chief inspector of theatres for the Province of Alberta, has given a brief outline of the laws governing projection machine operators in Alberta theatres. The projectionists are required to pass their apprenticeship and also three government examinations in electricity, mechanics, care of appliances and public safety. No boys are allowed to work in projection rooms and no apprentice can be under the age of 18 years. Projectionists work in five-hour shifts. A projectionist's license can be cancelled for failure to produce his license on demand; permitting an unlicensed person in the projection room while an audience is in the theatre; operating a machine while under the influence of liquor; smoking or permitting smoking in the projection room; reading while operating a machine; maintaining a dirty projection room; projecting more than 90 feet of film per minute; failure to report any film fire or defective machine; keeping or storing material of a combustible nature in the room and other reasons.

Montreal

B. M. Garfield, manager of the Rialto Theatre, Park avenue, Montreal, and his wife, were the victims of a spectacular hold-up on the evening of January 27 when robbers entered his office and forced him to hand over a cash box containing $469. Sam Stapleton, giving a Montreal address, was arrested a short time later by local detectives and implicated three others in the crime, a second arrest following the next day. The accused were arraigned on the charge of robbery and were remanded pending further possible captures. Mr. Garfield is a veteran exhibitor of Eastern Canada. The Rialto is a unit in the chain of 12 houses operated in Montreal by United Amusements, Limited.

Victoria, B. C.

Ralph Calladine of Victoria, B. C., has reopened the Variety Theatre at Victoria as an exclusive moving picture house.

Toronto

An offer of purchase has been made for the Grand Theatre, a long-established downtown theatre of Toronto owned by Mrs. Ambrose Small, wife of the theatre circuit magnate who disappeared mysteriously six years ago. Negotiations have been made for the taking over the property, the price being $450,000, it is announced.

London, Ont.

Ed. Warren has become manager of the Patricia Theatre, London, Ontario, in succession to W. L. Stewart, former lessee and manager of the house for many years who retired recently to reside in the Southern States.

George Rotsky, manager of the Palace Theatre, Montreal, Quebec, and vice-president of the Montreal Theatre Managers' Association, was an invited guest at the reception in Montreal for Their Excellencies, Viscount Willingdon, Governor-General of Canada, and Viscountess Willingdon, being the only theatre man present.

New Brunswick

The amount received by the Province of New Brunswick from the amusement tax during 1926 was $55,356.28, an increase of over $9,000 over the previous year, according to the financial report of the Provincial Treasurer which was announced on February 28.

Quebec

At a meeting of the Finance Committee of the City of Quebec, held January 28, announcement was made that, starting May 1, the theatres of Quebec City would be called upon to pay a special tax for the local board of censors, which has jurisdiction over posters, special presentations and other matters.

Trenton, Ont.

Famous Players Canadian Corp., Toronto, took over the Trent Theatre, leading moving picture house in Trenton, Ontario, on January 31, for a period of five years, according to announcement by John C. McCarthy, head of the company which owns both the Trent Theatre in Trenton and the Belleville Theatre in Belleville.

London, Ont.

After many years, W. L. Stewart has ceased to be proprietor and manager of the Patricia Theatre, London, Ontario, having disposed of the business to go South for a rest.

Huntsville, Ont.

A. A. Cooper, proprietor of the Lyceum Theatre, Huntsville, Ont., for the past 18 years, has leased the well-known house to D. Strano and the latter has appointed Hugh Richardson as house manager. Mr. Cooper, one of the most widely known exhibitors in Canada, has gone into the mining industry in Northern Ontario.

Leamington, Ont.

A. Broadley of Tilbury, Ontario, has bought the Patricia Theatre at Leamington, Ontario. Mr. Broadley is the projectionist of the Star Theatre at Tilbury and will continue in that capacity even though he is the owner of the theatre in a nearby town.

Vancouver, B. C.

Manager Harper of the Lonsdale Theatre, Vancouver, B. C., reported that, for the second time recently, thieves had broken into the house and carried out the office safe, leaving it unopened on the sidewalk.

Exhibitor Five Times Mayor

Vancouver, Wash., Feb. 3.—Mr. John P. Kiggins, who is building a new theatre to seat 1,600 persons and to cost around $150,000, has recently been re-elected to the office of Mayor for the fifth time, indicating strongly the standing of an exhibitor who, as Mr Kiggins does, constantly serves his community both personally and in his theatres.

Big Theatre Deal

W. H. Bruen and Frank Edwards recently returned from New York where a deal was completed involving the chain of suburban and downtown theatres in Seattle previously known as the Pacific Theatres, Inc. Mr. Bruen will remain with the new organization to be know as the Northwestern Theatrical Enterprises, Inc., acting as general manager of the suburban interests. Frank Edwards will retain his position as manager of the Winter Garden Theatre. The theatres affected in this deal are: Ridgemont, Arabian, Woodland, Winter Garden, Cheerio, Madrona Garden, Gray Goose, Granada, Portola and Mission.

Chicago

Moving Picture World Bureau, Chicago, Ill., Feb. 4.

TWO fine new deluxe movie houses are slated for early opening in the southeastern part of the city, the Picadilly Theatre of the Schoenstadt circuit and the Avalon Theatre of the National Playhouses, Inc.

Jerseyville

George Mourning has sold the Colonial Theatre at Jerseyville, Ills., to Thomas Smith who will operate the house as an exclusive moving picture theatre.

Galena

A. J. Huber has opened the Dreamland Theatre at Galena, Ills., which is owned by Mrs. William Weber of that city.

Decatur

Irvin Rooks has purchased a part of the McRoberts land at Franklin and North streets in Decatur, Ills., for the site of a large theatre which is to be built at an early date on that location.

Earl J. Johnson, Edward Rosecan and Harriet M. Johnson have organized the Illinois and Indiana Theatres, Inc., with offices at 845 South Wabash avenue. Mr. Johnson is the head of the Johnson circuit of theatres in the west side suburbs.

A record ground value has been established by the Tivoli Theatre of the Balaban and Katz circuit when a ninety-nine year lease was taken on the property at 5412 and 5414 Cottage Grove avenue. The lease totals more than two million dollars.

H. G. Rosenberg of the Terminal Theatre of the Ascher circuit has been appointed manager of the Calo Theatre, succeeding Nat Wayne who resigned to take up other lines of work.

Vitaphone was installed in the Orpheum Theatre on State street last Saturday and will open at the North Center Theatre of the Karzas circuit on February 6th and the Capital Theatre of the Cooney circuit before the end of the month.

Evanston

Another attempt will be made to give Evanston Sunday movies and Peter N. Jans, alderman of that city and president of the Boosters Club of Evanston, has started petitions for submitting the question of Sunday movies at the election next April. As yet no organized opposition has been started against the move for Sunday shows. In the last election, Sunday movies lost by 3,000 votes.

L. M. Fine, David Lipsey and E. F. Lipsey have organized the Logan Square Theatre Company with offices at 2542 Milwaukee avenue, Chicago, to operate a theatre at that location.

Chicago

The Mitchell Brothers, who formerly operated the Rose Theatre on Milwaukee avenue, are rushing work on their new Patio Theatre that is going up at 60th street and Irving Park boulevard and it is expected to be ready for opening this month.

The Halsted Theatre at 6108 South Halsted street has been sold by the Mitchell Murtaugh Company to Philip Tague, who will make some improvements in the house.

The opening of the new Piccadilly Theatre on the South Side was a civic event in that part of the city last week, Mayor Dever spoke before a packed house about the beautiful theatre erected by Herman Schoenstadt and his two sons. Mr. Schoenstadt started twenty years ago and is one of the pioneer exhibitors of the city.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Gets Cooperative Page and Scatters With Tire Hook-Up For Ticket Prizes

THERE was a time, not so very long ago, when the cooperative page or double truck was almost a disease. Managers felt they had lost a week that did not show at least one page, and down in Wilmington, N. C., D. W. Bain used two double trucks every week.

But like the auto paster and other stunts, the idea was worked to excess. Merchants became tired. The pages lost their appeal, and today a co-operative page is almost a curiosity to the local readers.

But that the idea can still be worked, and profitably, is once more demonstrated, this time by the Strand Theatre, Waco, Texas, which used the stunt to put over Ladies at Play with automobile tires, though there is small connection between ladies at play and tires.

The idea not only yielded a full page, but also provided eight scatters, each a two sevens or eights, and each using a cut from the plan book.

Free
LADIES AT PLAY
How Well Do You Know the Names of the Tires And the Name of the Dealers Who Sell Them
SEASON TICKET TO THE STRAND THEATRE
FEDERAL
FISK TIRES

THE FULL PAGE

The idea was put over in conjunction with the Times-Herald, the advertising staff of the newspaper helping to sell the idea to the automobile men.

As the cut shows, the basis of the idea was an identification. In the central space were shown the cuts used in various dealer ads. Three of them carry identification in the shape of name plates, but the others merely picture the various tires advertised.

In the margin were twelve dealer displays, each carrying one of the two styles of one column cuts supplied in mat form.

All the reader had to do was to cut out the picture, paste it on a paper alongside the dealer's display to show that he knew who sold what.

To help along, eight of the dealers took larger spaces elsewhere in the same issue, displaying the same one column cuts and the same tire cuts as were used in the trick space. The others had to be identified, if necessary, by a trip to the store.

A season pass was offered for the neatest and most original response, and twenty-five double passes were issued to the ones qualifying on the same basis.

That was to make it possible to give a fair decision. There was no "first" to the decision. It was "neatest and best" which not only keeps clear of the lottery laws but gives a fairer standard."

The results to the theatre were decidedly good. The co-operating merchants feel that they got their money back in advertising, though it is not easy to trace results.

Give the merchants a real return and they still will come in on co-op. pages, but you must be able to show them a real proposition. Do not try to work too many, and you will have an ace in the hole for a picture that will benefit by a little extra attention.

Beery and Hatton Bathed in Denver

For We're in the Navy Now, Walter League of the Victory Theatre, Denver, used a platform truck with two men in sailor dress sitting on a bathtub. One played a clarinet and the other a saxophone. Stationary discs on the wheels carried advertising in addition to that painted on the tub. The truck was towed by a Ford roadster, which also was decorated with advertising.

Lacking life preservers in the Rockies, Mr. League had them cut from compoboard and airbrushed to suggest roundness. The wrapped auto tires would have been better, perhaps, but he wanted lightness.

Much of the advertising was contributed by a Marion Talley film which brought co-operation from forty Victor dealers, who made displays of stills.

Novelty Heralds Win Attention of Reader

E. R. Rogers worked a novelty idea for The Popular Sin at the Tivoli Theatre, Chattanooga. They require a special die for cutting, but Mr. Rogers seems to have located a printer with a lot of cutter dies. This sample is one of his best.

The lower third of a card about five inches long is cut to a blunt point and the upper third is folded over. The top has a small tab which fits a slot on the lower end, and when tucked in only "Are you guilty of The Popular Sin" shows. The title is in red and the rest in green, since that is on the back and forms a special printing.

Inside the text runs from the "Are you guilty of" to denying yourself and your dependents the high class enjoyment of this picture, plus the special appearance of two Victor artists. Because it has to be unfolded, attention is centered upon the message.

The phonograph singers brought extra advertising from the Victor dealers, which gave a window display and newspaper space, which helped to put the picture over nicely.

Cutout dies are generally too expensive to be specially made, but for a rush job you can use steel cutout rule, bent to the proper shape and set into a bed of linotype metal. A piece of spongy rubber is set slightly higher than the top of the rule to clear the card, and the cutting is done on any small press.

Suspended

James Cartledge used suspenders to hold up business on So's Your Old Man at the Alhambra Theatre, Charlotte, N. C. This in allusion to Fields' suspenders in the play.

Newsboys were given suspenders to wear while selling their papers on the street, a card dangling from the back to carry the title, house and "Now." Suspenders were also used to decorate the one and three sheets in the lobby. They got attention for the paper merely because a suspender on a lithograph was something new.

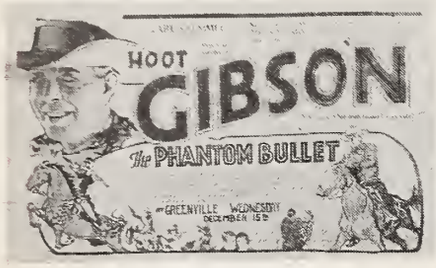
A HAND PAINTED REPRODUCTION OF A POSTER IDEA

W. Earl Sturgiss, of the Majestic Theatre, Ponca City, Okla., made this for The Midnight Sun, adapting it from the Universal poster. Hand work gave brighter coloring and made it easier to get into a desirable store window.

Burns Made A Cleanup With Michael Strogoff

Photographic Cards Are A Small Town Stunt

Actual photographic postcards are regarded as a luxury by most managers, but to Harry West, of the Greenville Theatre, Greenville, California, they are an economy.



MR. WEST'S CARD

He runs only one night a week and he finds that it is cheaper to fix up some press book advertisement and photograph than to go to the expense of printed cards. Apparently he is his own photographer, so that the only cost is for the cards, and these can be had reasonably cheap in quantity. What do you think of the scheme?

This card is taken from the seven column ad in the press book on The Phantom Bullet.

Rode on the Train

Since a local story already had a toy train display in its window, James Cartledge, of the Alhambra Theatre, Charlotte, N. C., had only to add a few stills of The Great K. & A. Train Roberry to make the window his own, and that cost only a few passes.

Favored by the holiday season, he broke all house records for a three-day run.

Didn't Match, But—

There is nothing about track or trackless trains in Love 'Em and Leave 'Em, but Ernest Morrison used an automobile locomotive to advertise the picture at the Howard, Atlanta, and drew an unusual crowd.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Six incidents made up the show which had Ben Lyon and Pauline Starke on the flicker sheet in "The Perfect Sap." This First National production ran 1 hour and 1 minute, and the two additional film subjects, one being the Mark Strand Topical Review (10 minutes) and the other the Hy Mayer cartoon, "Tripping the Rhine," (8 minutes) brought the film portion up to 1 hour and 19 minutes. Thirty minutes were given over to the 3 presentations, which brought the whole show up to 1 hour and 49 minutes altogether.

Opening each deluxe performance the orchestra played selections from Leoncavallo's opera, "Pagliacci." This was lighted as follows: amber floods from dome and bridge 1 on orchestra. Amber spot on the director as he enters, goes to flood as he picks up baton. Bridge lights red draw curtains sides; blue borders; blue side strips; blue foots production stage, steel blue stars in cove ceiling.

Harry Breuer, xylophone virtuoso of the orchestra, contributed the second incident in the form of a medley of popular tunes of today including "Birdseye View of My Old Kentucky Home," "It Made You Happy," "Sunday" and "I Still Believe in You." The lights for this were as follows: steel blue spot on soloist from dome; bridges purple floods covering gold draw curtains closed over small production stage.

After the Topical Review Gus Van and Joe Schenck appeared on the apron of the orchestra stage for their routine of exclusive songs. For their purpose a piano was moved to center stage of the orchestra pit. Van and Schenck were light as follows: As they entered from right side spots covered them from dome and bridge 1; as they enter to center stage bridge 2 adds spot. For their second and third numbers steel blue floods from bridge and dome; for fourth and fifth amber and steel blue from the same place. Steel blue remained for all encores.

Next came the feature picture and the Hy Mayer cartoon as named above closed the performance.

Burns Made Strogoff A Big Money Winner

Hard and intelligent work made real money for the Beacham Theatre, Orlando, Florida. Frank H. Burns, the publicity man worked a number of stunts, starting with a mailed appeal that was dressed up to make it look like something important. The enclosure was a dark red card and the envelope carried a vivid red band diagonally across the face. The attention value was worth the cost of the extra printing.

He made an extra large book to be sent around town on a truck and manned this with three men in Russian costume, who handed out throwaways from the truck and worked the streets afoot at odd times. He also had a one man book perambulator going at the same time.

Just before the opening he added 17 boys each carrying one letter of the title on an improvised poncho. The last boy was a "now showing."

His lobby display was a free hand drawing of a mounted courier in the old heraldic style, strongly drawn and vividly colored. It does not come through well in the photograph, so we cannot reproduce, but enough shows to demonstrate that it was an attention getter.

For a final kick he revived a mathematical puzzle he used some four years ago, but which most persons had forgotten. It had the whole town talking.

The net result was an important three-day run.

TWO OF THE CLEANUP STUNTS USED BY FRANK BURNS ON MICHAEL STROGOFF

He got three big days at the Beacham Theatre, Orlando, Fla., and everyone liked the picture. He also used a one-man book, vividly colored, that had them halted in their tracks. They simply had to stop and look. The poncho boys paraded ten feet apart, single file, with the letters in their proper order, making a real parade.

Here's a Display With a Truly Musical Border

Boston Achieves a Nice All Type Ad

Something has been happening over in Boston. The Loew Theatres have started to use all type displays, and they have done so well with them that other houses are copying the style, though not with the same success.

LOEW'S STATE
Mass. Avenue At Norway St.
Doors Open at 12:45
Continuous from 1:00
STARTING MONDAY, JAN. 10
AN ARMY OF LAUGHS—
A REGIMENT OF THRILLS IN
"TIN HATS"
A METRO-GOLDWYN MAYER PICTURE WITH
CONRAD NAGEL AND CLAIRE WINDSOR
IT'S "A LITTLE BIG PARADE"
AND ON THE STAGE:
Return Engagement by Demand
JOE REA'S
CALIFORNIA NIGHTHAWKS
"The Busiest Band of Bands"
AUGMENTED WITH EXTRAORDINARY COMPANY OF SINGERS—DANCERS—COMEDIANS—AND A CARLOAD OF SCENERY
LOUIS WEIR
RADIO FAVORITE and ORGANIST of Boston Chamber of Commerce at our
WURLITZER
MATS. 30c—EVES. 40c 50c
Excepting Saturday Night—Sundays—Holidays
SPECIAL SUNDAY PROGRAM
ENOCH LIGHT'S BLUE JAY BAND
VAUDEVILLE
JOE TERMINI
ANTONIO MORENO—RENEE ADOREE IN "FLAMING FOREST"
MABEL NORMAND COMEDY, "ANYTHING ONCE"

A BOSTON MIRACLE

To appreciate this space you must understand that Boston papers carry rather more than a full page of display ads on Sunday. Until lately all of them have been heavy hand lettered spaces, spoiled still further by rapid press runs, which gives poor press work. The pages have been positively repellant.

If you can visualize a nice space such as this set into such a mess, you will realize that there are just two parts to the page; the Loew spaces and all the others. The others act as a sort of reverse blanket to throw the Loew advertisements into even greater prominence.

The Loew Theatres got away with it for two or three weeks before the other agents woke up, and even then the others could not bring themselves all at once to the light display. They went to all type instead of hand work, but such black smears that Loew still maintains the lead. Now if the Loew agent can only persuade the compositors to use upper and lower case for the six and eight point lines instead of the current all capitals, they will profit even more. As it is, they are buying ten times the display value for the same old price, and they will keep on getting that until the other theatres wake up and swing into line.

Years ago we predicted that some day a live agent would copper the usual Boston bet and hog the page. It has taken fifteen years to see that prediction properly fulfilled. At any rate we have lived to see a decent theatrical display ad in a Boston paper after we had given up all hope. The world does progress—if slowly.

Makes Musical Drive on Syncopating Sue

Here is a novelty from Kenneth M. Long, of the Brockton Theatre, Brockton, Mass., on Syncopating Sue. It drives on the syncopation idea even to the border. This suggests that the artist has worked in the musical design for effect, but if you will start in the upper left hand corner and play around the three sides of the space you will find that it is the melody of "If You Knew Susie." It is effective merely as a border for a musical title, but if you are musical, it is even more striking.

The music idea is further carried out in the two notes which offer the picture and the star vaudeville act. Mr. Long aims at novelty, but we do not recall any other example from him that gets so thoroughly out of the beaten path as this. It takes a five sixes, which is rather a large space, but the novelty of the idea makes it worth while, and we think that the space sold extra tickets.

Mr. Long sends in two other examples, one of which depends largely upon the patterned background, similar to one we recently ran. It is striking and a good seller, but a little too black, unless he is fighting other spaces.

A NICE PROPORTIONING

His third is another five sixes for Paradise in which the vaudeville is neatly paneled between two drawings. On the left is a hand lettered title with the famous fight, apparently taken from the press book illustration. On the right is another plan book cut giving a detail from the fight; merely the faces of Sills, Beery and Miss Bronson. The drawing is notably good, and where a wide space is available this layout is interesting.

This is about as neatly done as we can recall. It gives a nice balance, and when good drawings can be had, it will pay to use the extra space. It does not pay to buy space for a clutch or other tame pose, but if you can sell the idea of a vigorous story in an extra twelve inches, and space does not cost too much, it is well worth while. We believe that there is distinct sales value to this right hand drawing.

Frames a Nice Two From Single Column

M. W. Larmour, of the National Theatre, Graham, Texas, is a star example of a manager who does not slavishly follow the theory that a two-column cut must be run in a two column space. Mr. Larmour sees no reason why the width of the space should determine the cut used, and if he thinks that a little type will help, he'll cut down, as he did with this example on Tramp, Tramp, Tramp, in which he made good use of the single column mat and took the rest of the space for type talk, instead of using a two column cut and then buying extra space below to tell about it.

Monday–Tuesday October 25–26
NATIONAL
HARRY LANGDON
His first Feature Length Comedy
It is 7 long reels of LANGDON laughs and has 3,000 smiles of joy.
Harry enters a walking race —of course he wins;—with the aid of a cyclone—a landslide—a freight train —and a chain gang, while you rock with glee.
IN TRAMP TRAMP TRAMP
Fri.,Sat., Oct. 29-30
Richard Barthelmess
— and —
Dorothy Mackaill
Wed.-Thurs., Oct. 27-28

A ONE IN A TWO

Mr. Larmour is limited to a weekly paper, and had to advertise three attractions at once, so this is only the top portion of his space. He uses plenty of talk, because he

BROCKTON
ON THE SCREEN
CORINNE GRIFFITH in "SYNCOPATING SUE"
STRIKES THE HIGHEST NOTE IN HER CAREER!
She had music at her fingertips—jazz in her toes—a trap-drummer in her heart— and Broadway in her soul.
LOOK, EVERYBODY!
Beginning Next Thurs., Fri., Sat.
"The House Without a Key"
A Thrilling Serial In 10 episodes!
SUN. - MON.
TUES. - WED.
Coming Thurs., Fri., Sat.
THE FAMOUS WAINWRIGHT SISTERS
ON THE STAGE
EDDIE WEBER & MARION RIDNOR
"JUST A COUPLE OF NIFTIES"
SINGING & DANCING PAR EXCELLENT!
Other Acts On the Stage
NEOPOLITAN DUO
"Singers Supreme"
LEROY & LYTTON
"Over the Fence"
PAT WHITE
"Famous Burlesque Comedian"
LA DOUX & LOUISE
"Feats by Wire"
BIG SUNDAY CONCERT
Doors Open 2:30
3 Complete Shows at 3:00, 5:45, & 8:15

A NICE DISPLAY WITH A PLAYABLE MUSICAL BORDER

Which Space Catches Your Eye First on This Page?

knows that in a small town the reader has more time and less paper, and will read ads and all, so he tells about his three changes, uses one cut for the attraction, generally on the Monday-Tuesday attraction, and sells just as many tickets as he could with a three or four column splash.

The bottom of the cut will suggest how he lays the rest of the space. The Wednesday-Thursday announcement runs in single column on the left with the last two days on the right, all type. Mr. Larmour gets unusually good type displayers, wherein he is fortunate, but the copy is what counts, and that is all Mr. Larmour's.

Single Space Has Cut to Help Gain Display

This advertisement from Chicago on Bertha the Sewing Machine Girl is largely cut, though it has a couple of good selling lines in the small space. It takes about 52 lines, or not quite four inches.

IN THE ORIGINAL SIZE

Really some of these Chicago singles are better than the two and three column displays, since Chicago is going largely to hand lettering and promises to become as bad as Boston. It is getting worse all the time. With small spaces, due to the heavy line rate, there is a necessity for some hand work, but it is being very crudely done, and as usual the artists are trying to be artistic instead of legible.

Makes a Big Drive on Summer Bachelors

In addition to three snappy cuts the New Theatre, Baltimore, uses a lot of talk on Summer Bachelors, and the talk rather than the cuts put over the sales, though the cuts contribute to the emphasis. We think the best sales line is: "Do you know there's a powerful reason for the short skirts of today. Will they make them any shorter?" We thought there were a couple of well known reasons, but most men will be interested in this appeal.

The excess of talk does not make for overselling as sometimes it does. It is not that sort of talk. It all belongs to the general line that here is a story you really need to see, and there is no repetition. Each item offered is on a different angle, and it all helps to create the impression that there is so much to be told that space is far too short.

Did She Make LOVE?
NEW
Whitehurst Theatre
YOU NEVER HAVE AND NEVER WILL See Anything Like It!
"SUMMER BACHELORS"
With Beautiful
MADGE BELLAMY
Allen Forest—Matt Moore—Hale Hamilton
—Charles Winninger—Walter Catlett—
Olive Tell
An Allan Dwan Product on
A Wm. Fox Picture!
WARNER FABIAN Author of "FLAMING YOUTH"
—They Fall For Them All—
Blonds — Red Heads — Brunettes
Do You Know!
There's a powerful reason for the short skirts of today? Will they make them any shorter?
Are you missing any of the spice and thrills of this Exciting Age? Have you been dozing while others had been Wildly Playing? Come and See!
One Thrill After Another!
How You Will Gasp—and Laugh!
STAGE ATTRACTION
Earl Lindsay's BIG REVUE
YOUTH —PEP—
BEAUTY —JAZZ—
NEW THEATRE ORCHESTRA, V. NESSUL, CONDUCTING

CITS AND CHATTER

It is an unusually good example of selling through talk, and the talk is all upper and lower case to make it easy for you to read. There are five lines where two point leads in between would have helped, but apart from this the typography is much above the average.

The lower cut is for the added attraction and not for the picture but it all helps to appeal to the class of parons who will most enjoy the picture. It's a nice use of a three nines.

Drake Is a Marvel of Selling Compactness

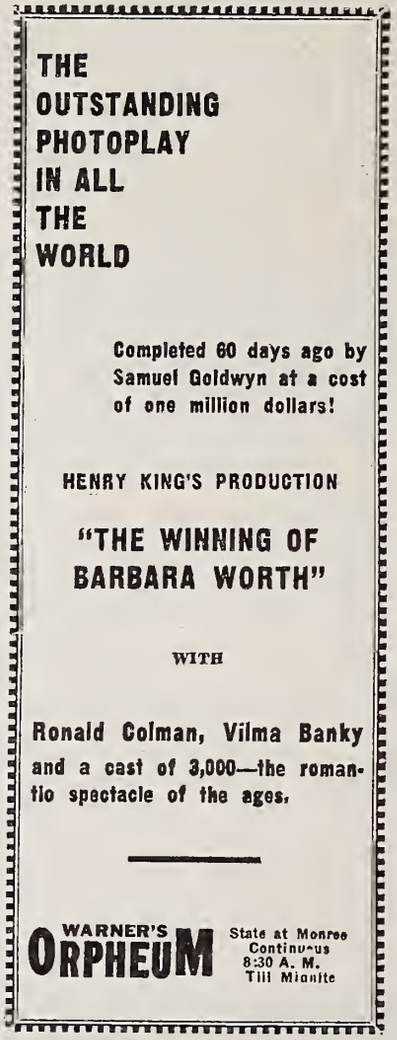
Most theatres taking small spaces are content to put over the title of the feature and let it go at that, but the Drake Theatre, Chicago, takes only the twenty line single shown here in original size to put over Syncopating Sue and five vaudeville items.

HIGHLY CONDENSED

The display is arrived at through the use of the reverse signature. The title is a twelve point display and the star is in eight point. The vaudeville items run in six point, and bold face, at that. This is one of the best examples we have had of condensation. It is purely directory, but it serves its useful purpose.

This All Type Is a Chicago Splasher

Warner's Orpheum Theatre, Chicago, took 75 lines to put over The Winning of Barbara Worth, and by avoiding the use of cuts and large type faces, it made this display push holes in everything around.


THE OUTSTANDING PHOTOPLAY IN ALL THE WORLD
Completed 60 days ago by Samuel Goldwyn at a cost of one million dollars!
HENRY KING'S PRODUCTION
"THE WINNING OF BARBARA WORTH"
WITH
Ronald Colman, Vilma Banky and a cast of 3,000—the romantic spectacle of the ages.
WARNER'S ORPHEUM
State at Monroe
Continuous
8:30 A. M.
Till Midnite

ONLY SEVENTY-FIVE LINES

This was set into a page of fairly small spaces, many of them no larger than this, but every space was jammed full of type and cut or, worse yet, hand lettered. It was all as tidy as the ash heap. And on such a page this well set space, with plenty of white, with modest but confident argument, stood out the one thing on the sheet that was different from all the rest.

It was the first thing to attract attention when the page was looked at. It was about the only space to suggest a really class show. It must have done a lot of selling for its size. The text would have been a little better had the second and the bottom banks been set in light italic instead of this rather thick fullface, but that's a detail. It was at least better typography than its competing spaces.

Double this space could have sold attention no better; perhaps not as well.

Try Johnson's Plan For Gaining Local Goodwill

MAKING A CLEANUP FOR THE MAGICIAN IN LOS ANGELES

A local dry cleaning concern bannered its wagons to announce that they could do a little magical stunt on stains. It helped to sink in the M-G-M title at the Avalon, and it was very inexpensive, so worth while.

Football Extra Was a Splendid Exploit

Because the local newspapers do not issue sporting extras, Marsline K. Moore, of the Palace Theatre, came to the front with a tabloid special that gave the game in detail and was on the street only a short time after the game had been decided.

They were given free because Moore planned to break even through the use of merchant advertising in the space not used to put over the fact that The Quarterback was playing at the Palace. He got out an edition of 10,000, which gave a splendid circulation to the cooperating merchants.

He also put out 6,000 rotos at no cost to the house, the back space being sold off to a local merchant.

Another good seller was the autographed football presented the Texas University and put into the game after due announcement had been megaphoned. The announcer added the information that Dix was then playing at the Palace.

With 10,000 score cards given in advance at the high school games, the picture was put over to the limit.

Gave An Auto

To hold up the receipts the week before Christmas, Warren Irvin of the Imperial Theatre, Charlotte, N. C., bought a touring automobile and put is on display in the lobby, announcing that it would be given to the child turning in the largest number of coupons.

A coupon was given with each ticket and these were collected by the children, and the youngsters made repeaters of their families and friends. It held the business up the worst weeks in the year, and it brought in much more money than could have been coaxed in with the usual "lucky number" lottery.

Saw a Chance

Out in Pueblo, Colo., the Y. M. C. A. planned an amateur show. The scene was laid in a theatrical agency, and C. T Perrin gave them a couple of one sheets for We're In the Navy Now to hang on the painted wall and give a professional look to the set.

The "Y" was glad to get the posters and Perrin was even more glad to have his coming attraction advertised, so both were happy.

Christmas All Year For These Kiddies

Fred E. Johnson, of Cambridge, Ohio, reports a Christmas special for the poor children when they were entertained with a special program of shorts and presented with apples, candy and toys donated by local firms.

That's the usual thing, and a fine good will builder, but he adds: "The children of the Cambridge Home were on hand. I make it a rule to have these poor kiddies attend the Colonial every Saturday afternoon during the Winter. During the Summer they are my guests twice a week, and they can't enjoy it any more than I do. They are also a great audience."

It's a wonderful thing for the dependent children and we do not believe that Mr. Johnson considered the goodwill feature when he started the scheme, but it certainly does not hurt a house any to show a kindness to these friendless little ones.

There was also an interchange of presents between the staff that helped to further the Christmas spirit.

Crashed Parade

Tailing a circus parade is old stuff, but C. T. Perrin crashed a parade designed to advertise a coming football game in Pueblo, Col. He paved the way by inviting the team, the coach and the principal of the high school to visit the current attraction at the Rialto and on the parade he had two men in football dress riding a Ford car and carrying a banner which read on both sides "We are going to see Red Grange in One Minute to Play at the Rialto Saturday, Sunday, Monday, Tuesday." It was the only banner in the parade.

Arrived at the field, the banner was parked in the infield while heralds were showered on the stands.

AN EFFECTIVE TWINKLETOES LOBBY FROM ALTOONA, PA.

Planned by C. Alvin Hostler for the Strand Theatre. She is standing on a miniature of Limehouse raised two steps above the floor and masked in by leg drops. Chinese lanterns accent the local color.

Wrote a Special Invitation for Each Patron

Novel Treasure Hunt For The Black Pirate

Pat McGee, of the Criterion Theatre, Oklahoma City, worked a new style Treasure Hunt for The Black Pirate, which gives plenty of returns to the cooperating newspaper and merchants.

Twenty-three merchants came into the stunt, supplying the prizes and doing their share of the advertising, using their regular spaces and not a special cooperative page.

The paper printed 23 boxes and somewhere in the advertisement of each merchant was a number to correspond with one of these boxes. The hunter had to fill in each box with the name of a merchant. There was also a phrase to be filled in, and the cue to the missing words was to be found in the windows of the various merchants, necessitating a visit to the front of each store.

Properly filled in, these words gave the location of the treasure chest. This was an actual chest on which was seated the Black Pirate in person. If the slips were completely and properly filled in, he issued a key which was good for a prize at one of the cooperating stores. Prizes were given to the holders of all correct slips.

In another stunt a prize of $10 was given to the person who brought in the largest list of names of those who had been told of The Black Pirate. It is the old "ten names" stunt on a larger scale. More than 11,000 names were turned in, which went to fatten the mailing list when duplications had been eliminated.

For Flaming Frontier

Willis Grist, of the Galax Theatre, Birmingham, Ala., worked hard on The Flaming Frontier. He gave a special showing to which the invitations were personally written letters, each framed to make especial appeal to its recipient.

As a result the picture received many times the usual amount of advertising in the schools, civic clubs and other opinion-forming organizations.

It was not an easy job, but it was highly profitable.

A SEATTLE PARADE OF COLLEGE FORDS FOR THE COLLEGIANS

To introduce these two reel Universal comedies, Robert Bender, of the Columbia Theatre, offered prizes for the best cars—meaning the worst—and he got a parade that included the cream of the collegiate wrecks.

Wins Ad Contracts With Two Letters

Around Christmas Louis C. Shimon, of the Uptown Theatre, Sheboygan, Wis., put out two letters marking the holiday. One was sent to advertisers already in the house program, the other to those he desired to get in.

He writes that he got results from both. The advertisers were appreciative of his thoughtfulness and the prospects sat up and took notice, a couple of contracts coming in that were not otherwise solicited. It's just a friendly gesture, but it paid a big return. Most persons appreciate the little courtesies that go to make life pleasant.

Mr. Shimon also sends in some small easel signs, lithographed on tin. A glove manufacturer gave him about 80 of these. Shimon pasted paper over the glove advertisement and finds it easy to place about 75 in store windows with a permanent announcement of the Uptown. You will often find it possible to get good backing material from old tin signs, but be careful in pasting down your paper. The paper goes down wet and when it shrinks in drying, it is apt to pull the enamel off the tin. A good coat of shellac would be the best adhesive to use for first coat. After that paper can be used to overpaste changes in the announcement.

Came Easy

Publicity on The Quarterback came easily to Eddie Collins of the Queen Theatre, Galveston. He put up a two weeks' pass for the first player to score in the High School game the opening day of the picture and the newspapers did the rest.

A special showing, a week in advance, to school teachers and officials got a window card in every classroom in the public school system, and the local team were guests the last night of the run.

A WINDOW AND A WAGON FOR UPSTAGE AT THE TEMPLE THEATRE, BIRMINGHAM, ALA.

The window was in a fashionable store and the panel was nicely displayed by a pair of ornamental flippers, getting the stills into a location where the usual window card would have been refused. The perambulator is merely the billing car with a cutout from the lithograph to get attention. Both ideas helped the run.

Curing the Judge

(Continued from page 410)

the schoolmaster. On Saturdays there was just the feature and the vaudeville, and it was not long before the sidecards announced "Bell and Brooks. Musical Novelty."

The Judge squirmed in his seat as the act took the stage, for he recognized in the woman his seatmate of the night before. Apparently she recognized him, too, for she favored him with a bright smile that drew only a scowl from the puzzled Judge.

For the finish of the act two chairs were set close to the footlights and Bell and Brooks, the woman dressed in the same clothes she had worn the night before, took their seats.

With an easy gesture the man slapped his knee, sounding a musical note. The woman slapped her thigh and presently it dawned upon the audience that they were playing "Home Sweet Home" on bulb horns sewed into their garments.

Long before they reached "no place like home" the audience was convulsed, for now they realized what really had happened the night before.

The final touch was given when at the conclusion of the number the team rose to acknowledge the vociferous applause and the woman, smiling broadly remarked "You could play a tune yourself with a little more practice, Judge."

That's why Bill Spriggins smiled over an eight dollar loss on "Hungry for Love" and was glad to break even on "The Night Freight," both booked in by Henry Huff. Also it is why the Judge still regards the honking of an auto horn as a personal affront.

But he slaps his own knee when he enjoys the show at the Idle Hour, and an engrossed testimonial hangs on the wall of Bill Spriggins office. Huff laughs every time he sees it.

The Roxy Theatre

(Continued from page 406)

the plumpest.

Two main features in the theatre's unusual construction most impressed me, viewing it, as I did, in its then unfinished condition. One was that from every seat in the house, as well as mezzanine and balcony, the audience will seem to look down upon the stage. The other that struck me was that the patrons in the orchestra chairs will have no sense of an overhanging balcony, the impression being as if all the seats were banked back from the stage upon a single floor.

This effect is attained, I was told, by the unusual arrangement of the mezzanine floor, where the de luxe divan deserved seats will be situated, the novel location of the battery of projection booths in the center of the mezzanine, and by the unique design of the balcony itself, which has been made possible by the ingenious plans of the architect in taking full advantage of the irregular shaped plot upon which the Roxy is built.

The ground covered by the Roxy, by way of explanation, fronts 290 feet on the north side of West 50th street and 190 feet on the south side of West 51st street, with an irregular depth of approximately 200 feet.

This dimensional peculiarity of the Roxy's

S. L. Rothafel

ground plan, while it must have given the architect many sleepless nights, yet is doubtless responsible both for the above described effective arrangement of the Roxy's auditorium and for the entirely different fashion in which the Roxy's stage has been constructed.

The latter, in form, is a huge wedge-shaped megaphone or triangle, with the proscenium arch as its base, the apex of which points away from the audience. There we find instead of the customary square cornered walls, which usually are to be found backstage, a single sharp-angled corner, like the small end of a cornucopia.

One result of this odd formation is that the acoustics of the Roxy will be found to be remarkable. Every sound in front of the stage is accentuated and increased in volume for the audience by this peculiar construction.

Illustrating this, Mr. Rothafel, who was standing beside a pile of lumber at the edge of the pit, where the 110-piece orchestra later will be electrically raised and lowered in front of the stage, and speaking in a tone but little louder than ordinary conversation, gave directions to one of the workmen in the topmost part of the bacony. The workman had to raise his voice somewhat to carry back and down to us, but he understood Roxy's directions without difficulty, although they were given in an ordinary tone of voice.

Backstage is a six-story building, where the private projection rooms, dressing rooms, club rooms, kitchen, tailor shop, etc., are located, a "city within itself," as Roxy enpressed it. Here also has been installed one of the finest musical libraries in the city, with complete orchestrations of a wide variety of classical and modern music, filed where it is accessible at a moment's notice. Its cost alone is stated to be in excess of $40,000.

There will also be a miniature hospital, fully equipped, and with a doctor and nurses constantly available for the use of the Roxy employees, as well as the artists and the theatre's patrons.

The Kimball organ designed for the theatre will be installed in special soundproof chambers under the stage, the sound to come directly from the orchestra pit. This instrument, it is said, will have the properties of a symphony orchestra. Three separate consoles to be played by three organists at the same time will be placed in the center of the orchestra pit on elevators.

The main console has five manuals and pedal with two separate three-manual consoles controlling special divisions of the organ, allowing a range of musical production, it is claimed, never before attempted on any organ. A three-manual Kimball soloist will also be placed in the grand foyer.

The radio broadcasting studio will contain the last word in modern equipment and will be, of course, an important feature of the theatre.

For Roxy's gang in the broadcasting room there will be a special broadcasting organ and in addition there will be a Kimball concert grand piano playable from the organ console, this equipment being used at all times in the special broadcasting programs from the studio.

The Roxy is built of Bedford stone, terracotta and pressed brick, and covers an area of 52,250 square feet. Two high-speed elevators in the foyer, with a combined capacity of eighty people, will carry patrons to the balcony and a marquee along the length of the building will shelter patrons in inclement weather.

The contemplated scale of prices at the Roxy is: Evenings, $1 orchestras, 60c balcony, and $2 divans. Matinee prices: 60c for orchestra, 40c for balcony, and $1 for divans. It is predicted by Roxy that the weekly box office receipts will be in excess of $100,000 gross, exclusive of war tax. Attractions will be run for from three to five weeks or longer, if necessary, thus requiring for the Roxy for a year a supply of super-features not to exceed twelve or thirteen.

The opening attraction, it is currently reported, will be "My Country," the George K. Spoor three-dimensional feature, which J. Stuart Blackton is now directing on the Coast, provided it can be made ready in time for the Roxy's premier. In any event it will unquestionably be given its first public viewing at the Roxy, which, in addition to its other modern projection facilities, will be fully equipped to handle the three-dimensional films as well as a number of other screen innovations planned by Roxy, on his own account.

As prefaced in this article, unless all signs fail, March is going to be a most important month in motion picture history as well as in that of Roxy himself.

Gleanings

(Continued from page 411)

ing picture scene, was the new headliner at Hammerstein's Paradise Roof Garden over the Victoria and Belasco Theatres, New York City, last week (June 21)."

Here's one that's new to us:

"When I was editing the 'Virginia City Enterprise', "says Mark Twain," writing copy one day and mining the next, a superstitious subscriber once wrote and said he had found a spider in his paper. Was this good or bad luck? I replied to him in our 'Answer to Correspondents' column as follows:

"Old Subscriber—The finding of a spider in your copy of the 'Enterprise' was neither good luck nor bad. The spider was merely looking over our pages to find out what merchant was not advertising, so that it could spin its web across his door, and lead a free and undisturbed existence forever after."

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"New York"

Several Paramount Favorites Are Featured in A Colorful Melodrama of Real New York Life

Adolph Zukor and Jesse Lasky present
"New York"
Directed by Luther Reed
A Paramount Picture

CAST:

Michael Cassidy.....Ricardo Cortez
Marjorie Church.....Lois Wilson
Angie Miller.....Estelle Taylor
Trent Regan.....William Powell
Randolph Church.....Norman Trevor
Buck .....Richard Gallagher

Length—6,877 Feet

Bowery musician becomes engaged to society heiress and is visited by old sweetheart whose jealous husband kills her. Musician is tried and found guilty of murder but eventually the truth comes out and he marries the heiress. Colorful melodrama of New York.

PATENTLY FOUNDED on a recent news sensation, "New York" is rather a loosely constructed melodrama making its chief appeal through the locale of the major part of the story and saved from tiresomeness largely through good acting and even better direction. The suspense is arrived at through the simple process of disregarding of logical conditions and accepting only that which serves the author's purpose, but there is suspense and interest in spite of that.

Much of the action takes place in a dive on the lower East Side and later in the apartments of the successful song writer in the same locality. The man who knows his New York will wonder what the players are doing under the Queensboro bridge, four or five miles from the location of the other scenes but there are some authentic street shots in the section represented, and the general color is excellent. Outside of New York the bridge will be accepted without question, and this play will appeal particularly to the small town audiences.

William Powell fares best in the matter of opportunity. He dominates the play and yet he never rants around, making his impression through sinister reserve rather than through threat and gesticulation. Ricardo Cortez is excellent as the trap drummer whose sense of rhythm brings him fortune as a song writer and the idea of letting him compose on the snare drum rather than the piano is not as far-fetched as might appear. He is natural and convincing in a none too colorful role. He is given able support by Richard Gallagher, who plays his collaborator and arranger, whose quick wit solves the supposed murder problem. Lois Wilson is very charming in the role of a rather forward society girl, but is blanketed by Estelle Taylor as the girl of the slums. This is the best drawn character in the play and a welcome relief from the "tough girl" who has been standard since the day of Ada Lewis. Miss Taylor is real. She does not chew gum audibly and visibly, she does not slouch or strut. She apes, as far as she is able, the airs and dress of society, never quite achieving the effect, but never a burlesque. It is a finely considered character, and in her big scene she rises to every demand without overaction.

There are a number of clever directorial touches, notably the shortening of the court room scene through the rapid imposition of one witness upon another, and in the scene where Angie and Trent are waiting the return of Mike to his apartment. Here the passage of time is cleverly suggested through slight changes in the poses of the two players, gaining tensity through the absence of time sub-titles.

"New York" is not a notable production, but it probably will fare better than much more able drama, since it possesses the elements of popular success.

"The Auctioneer"

George Sidney Gives Fine Performance in Title Role of Another Belasco-Warfield Stage Success

OF THE SERIES OF PLAYS produced by David Belasco in which David Warfield scored phenomenal successes, and which are now being offered in screen form by William Fox, "The Auctioneer" is of especial interest as it was Warfield's first under Belasco's management.

Unlike "The Return of Peter Grimm" and "The Music Master" which have already reached the screen with David Francis in the title roles, "The Auctioneer" is being offered with George Sidney in the stellar role. Alfred E. Green made the screen version and Sidney has been surrounded by a well-selected and thoroughly competent cast including Marion Nixon, Gareth Hughes and Doris Lloyd, also Sammy Cohen who scored a hit in "What Price Glory."

As a play "The Auctioneer" preceded by a score of years the Hebrew-Gentile human interest comedy dramas of which there have been so many recently and it depended for its success to a great extent on the magnificent work of Warfield with its strong emotional appeal into which was injected excellent touches of natural comedy, for the story itself is slight. The same holds good for the screen production. So far as the plot interest is concerned it is considerably drawn out and moves forward rather slowly. More emphasis has been placed on the comedy but it is principally on the characterization of George Sidney that the audience appeal depends, and he certainly gives an excellent performance, although of a different type from Warfield, in this role.

This simple little story is rich in human interest and emotional appeal and George Sidney gives a performance that alternately plays upon the emotions and keeps the spectator in smiles. It is thoroughly human and appealing and holds the interest. The scenes in the pawnbroker shop, the schemes of the auctioneer to make sales by using all sorts of tricks follow the lines of familiar Hebrew Comedy and are very effective as is also the showing of the other side of his character in his kindness and gentleness. The introduction of a battling kangaroo, brought in by a sailor to pawn, introduces hilarious comedy and this animal is again used for an effective comedy finish.

Marion Nixon is excellent as the Gentile ward and Gareth Hughes capably handles the role of her sweetheart. Sammy Cohen, as the auctioneer's rather dumb clerk is genuinely amusing and proves an excellent foil for Sidney in these scenes.

Due to the excellent characterization of Sidney and the supporting cast and the strong human interest angle together with the good comedy, "The Auctioneer" holds the interest and provides pleasing entertainment.

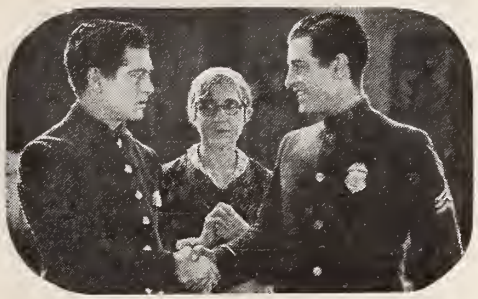
William Fox presents
"The Auctioneer"
With George Sidney
Based on play by Charles Klein and Lee Arthur
Directed by Alfred E. Green

CAST:

Simon Levi.....George Sidney
Ruth Levi.....Marion Nixon
Richard Eagan.....Gareth Hughes
Esther Levi.....Doris Lloyd
Paul Groode.....Ward Crane
Mo .....Sammy Cohen

Length—5,500 Feet

Simon, successful autioneer, puts money in investment company to help his gentile ward's sweetheart and loses everything. Starting again as peddler, he catches the crooked broker, gets back his money and all ends happily. Amusing heart-interest drama.



"Heroes of the Night"

Unusually Exciting Thrill-Action Melodrama of the Adventures of Firemen and Policemen

HEROISM AND ADVENTURE of members of the police force has served as the basis for a lot of good melodramas and so has the life of the fire laddies. In the Gotham Production "Heroes of the Night" there is the combined drawing power of the two for the story deals with two brothers, one a policeman and the other a fireman and between the various adventures that befalls the two in their routine of duty, plus their rivalry over the love of a girl, there is something doing every minute, and the result is a melodrama that ranks well above the average.

Of course there are a couple of fires, with thrilling rescues, scaling ladders, life nets, etc. and these scenes are mighty well handled with real thrills. They also have the additional advantage of being worked legitimately into the story, and the same is true to an encounter with a burglar and a raid, that falls to the lot of the policeman. The fight with the burglar who seeks refuge in the cop's home and intimidates his mother, is corking good stuff, genuinely dramatic with hair-trigger suspense.

It hardly seems probable that these two lads would not have known they were loving the same girl, however, this serves as a good basis for enough action and adventure, romance and heroism to more than make up for any plot weakness.

Cullen Landis as the fireman and Rex Lease as the cop, both do good work, and as is seldom the case with screen brothers, bear a striking likeliness to each other. Marion Nixon is attractive and appealing as the girl.

Audiences that like thrill-action melodrama should find "Heroes of the Night" thoroughly satisfying.

Sam Sax presents
"Heroes of the Night"
Directed by Frank O'Connor
A Gotham Production

CAST:

Joe Riley	**Cullen Landis**
Mary Allen	**Marion Nixon**
Tom Riley	**Rex Lease**
Jack Nicholas	**Wheeler Oakman**
Mrs. Riley	**Sarah Padden**
Marty Allen	**J. P. Lockney**

Length—6,500 Feet

Two brothers, Joe a fireman and Tom, a policeman, unknown to each other, love the same girl; both prove heroes in spectacular complications but Tom wins out. A corking melodrama.

"Perch of the Devil"

King Baggot Makes Interesting Adaptation of Gertrude Atherton Novel, With Thrill Climax

Carl Laemmle presents
"The Perch of the Devil"
With Mae Busch and Pat O'Malley
Based on novel by Gertrude Atherton
Directed by King Baggott
A Universal-Jewel Production

CAST:

Ida Hook	**Mae Busch**
Gregory	**Pat O'Malley**
Ora Blake	**Jane Winton**
Lord Mobray	**Theodore Von Eltz**
Marchese	**Mario Carillo**
Freddy	**Lincoln Steadman**
Charley Lee	**George Kuwa**

Length—6,807 Feet

Ida, a mining camp girl, marries Gregory when he is poor and when he strikes it rich, Ora, who has fallen in love with him, causes an estrangement. Ida learns the truth and attacks Ora but saves her life when both are caught in a flood in the mine shaft. Stirring melodrama.

ADAPTED FROM A NOVEL by the well-known writer, Gertrude Atherton, the Universal-Jewel production, "Perch of the Devil," is an interesting melodrama of a vamp's attempts to win a man away from his wife, which works up to a fine thrill climax.

The title refers to a mining town situated on a hillside and the story concerns a very ordinary but ambitious dance hall girl who marries a man above her in the social scale. A scheming society woman sees in the wife's dissatisfaction a chance to win the husband and she adopts the novel means of taking the wife to Europe, seeking to have her fall in love with someone else and when the husband strikes it rich, making it appear that the wife is cold and mercenary. It all comes out satisfactorily and there is a corking good climax where the

two women fight in a mine shaft which is gradually filling up with water, and finally the wife drags the other woman to safety.

The work of the principals is good and adds much to the entertainment value. Mae Busch is cast as the wife, Jane Winton as the vamp and most of the action and interest lies between these two, as Pat O'Malley's role as the husband is subordinate. None of the characters get your entire sympathy, nor is the story entirely convincing, there is good characterization and the interest is held. It should prove a popular attraction with the average patronage.

"The Last Trial"

Fast-Moving and Exciting Entertainment Offered in Tom Mix Western Based on a Zane Grey Novel

A NOVEL BY ZANE GREY furnishes Tom Mix with an excellent vehicle in "The Last Trail" his newest western for William Fox."

Characteristic of Zane Grey's works, there is plenty of action and interest. The story opens with two pals engaged in fighting Indians and later they get together, fighting stage coach bandits. The pal is killed, Tom adopts his young son, and eventually ferrets out the bandits and brings them to justice, and of course wins the right girl.

The Indian fight makes a good opening scene and there is fine punch in the running fight with the bandits who attack the stage coach, with Tom coming to the rescue. He cleverly outwits them at every turn, including an attempt to burn his home, but he escapes through a tunnel with the little boy. He captures one of the gang, learns the identity of the leader and then wins a stage coach race so that the girl's father keeps the contract for the run.

The race between several stage coaches is well handled with some real thrills when they turn over, even Tom's vehicle not being immune. There is an exciting stunt where he climbs down on the wagon tongue and in danger of being hit by the horses, grabs the reins.

Tom Mix fans, and all who like westerns and action-adventure films of the great open spaces will like "The Last Trail."

William Fox presents
Tom Mix in
"The Last Trail"
Based on novel by Zane Grey
A Lew Seiler Production

CAST:

Tom Dane	**Tom Mix**
Nita Carrol	**Carmelita Geraghty**
Morley	**William Davidson**
Ben Ligget	**Frank S. Hagney**
Joe Pascal	**Lee Shumway**
Pete	**Robert Brower**
Tom	**Jerry the Giant**
Carrol	**Oliver Eckhardt**

Length—5,190 Feet

Tom, a sheriff, is in love with Nita, whose father runs the stage line, and despite crooked work he succeeds in winning a stage race on which the contract depends, then he rides after and arrests Morley, the head bandit and rescues Nita. Stirring action western.

"Between Dangers"

Magazine Story Provides Buddy Roosevelt With Exceptionally Fast Vehicle—One of His Best

Lester F. Scott, Jr., presents
"Between Dangers"
Starring Buddy Roosevelt
Based on magazine story "Ride 'Im Cowboy"
by Walter J. Coburn
Directed by Richard Thorpe
A Pathe picture
CAST:

Tom Rawlins.....Buddy Roosevelt
Sue Conway.....Alma Rayford
Santine .....Rennie Young
Charlie .....Al Taylor
Sheriff .....C. E. Thurston

Length 4,533 Feet

Tom, inheriting a ranch is double-crossed by his lawyer who gets a thug to pose in Tom's place and frames Tom for murder, but the sheriff believes Tom's story and after a series of exciting situations Tom establishes his identity and wins the sheriff's daughter. Fast-action western.

WESTERN FANS WILL find in "Between Dangers," a Pathe picture starring Buddy Roosevelt, an exceptionally snappy and entertaining program western without a single dull moment for the action and adventure fan.

Adapted from a story "Ride 'Im Cowboy" that appeared in Action Stories Magazine, the plot concerns a lad who falls heir to a ranch, is double crossed by a crooked lawyer who steals his papers and has a thug pose in his place. The hero goes west to establish his right, is framed as a murderer, has to fight the crooked ranch foreman and the lawyer's gang, but wins out because the sheriff recognizes the family likeness and is already suspicious of the false heir.

While there is nothing radically new or novel in the theme or the individual situation they are all dovetailed into each other with more than the usual plausibility and keep the story moving at a fast pace that holds the interest and results in well sustained suspense. The majority of western fans should find this entirely satisfactory.

While he has a good story to work from, Richard Thorpe deserves credit for the zippy manner in which he has directed this production, it is one of the best things he has ever made.

Buddy gives a good performance in the leading role and Alma Rayford is capable as the girl, and there are a number of pleasing scenes between this pair as their romance is consistently developed. The remaining roles in a rather large cast are all satisfactorily handled, and there are pleasing touches of comedy relief.

"The Lunatic at Large"

Leon Errol Scores in Amusing Farce Based on Adventures of Sane Chap in a Lunatic Asylum

UNDER A TITLE THAT gives a good idea of the nature of the comedy, First National is offering Leon Errol, the popular stage comedian, in his second starring vehicle for the screen, "The Lunatic at Large."

The story follows along unhackneyed lines with Errol in the role of a tramp who is persuaded to change places with a millionaire and finds himself in a private insane asylum.

"The Lunatic at Large" is straight farce and highly improbable, it was built solely for laughs and will keep an audience in smiles and chuckles all the way through. The comedy depends largely on the fact that in the first part Errol does not know that the others are insane and in the latter part that the keepers who are chasing him all are sure that he crazy and humor him. There are a number of excellent gags too numerous to mention in detail, some staged in the asylum, others in a ballroom and an amusing thrill climax on a dirigible where Errol keeps falling into the controls and making the ship dive up and down.

Errol's comedy is excellent and he gets a lot of laughs through his fine facial expressions and thoroughly amusing work, particularly the clever manner in which he handles his legs and keeps wabbling and falling. This alone will keep the spectators in an uproar. Dorothy Mackaill does good work but has very little to do. Errol is almost the entire picture, but he is entirely capable of carrying it along.

First National Pictures, Inc., present
Leon Errol in
"The Lunatic at Large"
With Dorothy Mackaill
Directed by Fred Newmayer
CAST:

Sam Smith.....Leon Errol
Beatrix .....Dorothy Mackaill
Bill and Henry.....Kenneth MacKenna
Mandell .....Jack Raymond
Dr. Wilkins.....Warren Cook
Maxwell .....Tom Blanke

Length—5,521 Feet

Tramp gets railroaded into sanitarium and soon is involved in aiding a chap to outwit his twin brother. Escaping, he succeeds in keeping the girl from marrying the wrong twin after exciting adventures in a dirigible. Hilarious farce comedy.

"Don't Tell the Wife"

Sardou Stage Play Filmed With Irene Rich as the Star Is Light But Amusing Entertainment

Warner Bros. present
"Don't Tell the Wife"
Starring Irene Rich
Based on play "Cyprienne" by Sardou
Directed by Paul Stein
CAST:

Mrs. Cartier.....Irene Rich
Jacques Cartier.....Huntly Gordon
Suzanna .....Lilyan Tashman
Magistrate .....Otis Harlan
Ray .....William Demarest

Length—6,972 Feet

Married for seven years, Jacques flirts with Suzanne and his wife in revenge starts an affair with Ray. Their friend the magistrate pretends to divorce and remarry them as they wish and tells them the truth when they decide to let the old loves stand. Amusing light comedy.

WITH IRENE RICH in the stellar role, Warner Brothers is offering under the title "Don't Tell the Wife" an adaptation of the stage play "Cyprienne" by Victorien Sardou, which is a light and rather sophisticated story of how a married couple came very near divorcing each other, but were saved in time through the ruse of a friendly magistrate who made them believe they were divorced and legally married to their new loves.

Huntley Gordon and Irene Rich portray this couple with Lillian Tashman as a flirty French miss who wins Gordon. In retaliation Miss Rich starts an affair with Demarest who is in love with Lillian. The growth of the misunderstandings is expertly worked out and the direction of Paul Stern is smooth. The continuity is good and each of this quartet of players does excellent work with the laurels going to Miss Rich although Demarest is exceptionally realistic as the youth with small town ideas who hardly knows what it is al about when he gets mixed up in his friend's divorce affairs. Otis Harlan gives a good performance as the magistrate. The action takes place in Paris and a chateau nearby.

The comedy never becomes hilarious but it is amusing, while the story holds the interest. It is sophisticated and although threatening at time to become risque, just avoids it. In a word it is clever light comedy drama with some situations that are pure farce. The average audience should find it entertaining.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

ADORABLE DECEIVER. Star, Alberta Vaughn. Very poor picture from F. B. O. If they can't do better than this they had better put Alberta back into two-reelers or her name will lose its value at the box office. This costume stuff would kill any star. Let's have Alberta in some peppy, fast action stuff. Tone of this O.K., little appeal. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BEYOND ALL ODDS. Fair western, but pleased fair crowd. Tone good, appeal 90 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

BRED IN OLD KENTUCKY. (6 reels). Star, Viola Dana. A nice, clean race horse story with Miss Dana a hundred per cent. better than she was in Kosher Kitty Kelly. Good paper and new print. Tone good, appeal 70 per cent. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BREED OF THE SEA. (5,408 feet). Star, Ralph Ince. Played this Saturday and receipts were a few dollars lower than usual. Picture is good, but sea stories don't draw here. Special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HEADS UP. (6 reels). Star, Lefty Flynn. Lots of comedy and pep in this one. Above Flynn average. Picture pleased. A. E. Shearer, Globe Theatre, Savannah, Missouri.

LET'S GO, GALLAGHER. Star, Tom Tyler. Very good. Fine for Saturday night. Tone good, appeal 65 per cent. Special no. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

MERRY CAVALIER. Star, Richard Talmadge. Went over good. Talmadge always does. Did a very good business on an off night. Draw working class. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

ONE MINUTE TO PLAY. Star, Red Grange. Not a bad program, but that is all it is. Not worth advance in price. Of course sold too high, but F. B. O. is such a clean bunch we can afford a little slip on one picture. They stand by their trade just like you want them to. Tone O.K. Appeal 75 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

First National

CLOTHES MAKE THE PIRATE. (8,000 feet). Star cast. Opinions divided on this picture, some thinking it good, others that it is rather strained and lacking in interest. Al C. Werner, Franklin Theatre (800 seats), Allentown, Pennsylvania.

GREAT DECEPTION. Good. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

GREAT DECEPTION. Star, Aileen Pringle. Fairly good war story, only just a little too hard to follow. Tone good, appeal fair, Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Velvidere, New Jersey.

IF I MARRY AGAIN. (7,461 feet). Star, Hobart Bosworth. An old First National which failed to do any business worth mentioning: while the picture is good it is too old now to be of any benefit. Tone fair, appeal 50 per cent. Special, Sunday no. Draw all classes, town 2,900. Admission 10-25. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

"It is my utmost desire to serve my fellow man." That is our slogan, we exhibitors who send unbiased reports on pictures we have played.

Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.

OUR GANG

INFATUATION. Star, Corinne Griffith. This is a very poor picture and didn't please more than fifty per cent. of those who saw it. Miss Griffith is very well liked here and First National will have to give her something better than this. Tone fair. Special, no. Draw general class, town 600. Admission 10-25, 15-30. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

IRENE. (8,400 feet). Star, Colleen Moore. A very good picture: good combination of entertainment, thrills and comedy; and it's gorgeous in the fashion display. It's a showman's picture and not the least of the attractiveness of this picture should be its musical setting. Anyone in the game who knows what this business is all about can take this special and do capacity. I did (egotism? fact!). Weather good. Patronage health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LADY. (7,337 feet). Star, Norma Talmadge. This picture flopped badly at the box office. While the star is very popular with my patrons and the acting was great, as usual, I think it went over their heads. This star requires a stage success or book to get her across to big business. Tone fine, appeal 60 per cent. Sunday yes, special no. Draw all classes, town 2,900. Admission 10-25, specials 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

LADY WHO LIED. Very good picture. Good story and acting. Tone, appeal good. Sunday yes, special no. Draw farm, merchant class, town 1,650 (widely scattered), Placerville, California.

LIVE WIRE. Star, Johnny Hines. Judging by the laughter the audience must have gotten what it paid for. Did very nicely. City 98,000. Admission 10-20. Al C. Werner, Franklin Theatre (800 seats), Allentown, Pennsylvania.

OLD LOVES FOR NEW. Star, Lewis Stone. Another piece of film that is strictly program: nothing to get excited over and should be played at a price that will allow for a very small attendance. It was that here. Dave Seymour, managing director, Pontiac Theatre, Saranac Lake, New York.

PARADISE. Star, Milton Sills. Up to Sills' standard, which means another good little picture. All of his pictures seem to please my audience and they don't cost me a fortune, either. Tone O. K. Good appeal. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (550 seats), Jewett City, Connecticut.

PARADISE. Star, Milton Sills. This picture will please majority owing to star; but think that they could give Milton Sills better features than this one, as he is able to do them. Tone, appeal good, Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House, Belvidere, New Jersey.

PARADISE. Star, Milton Sills. A very good picture with plenty of action that seemed to please all. Has about the best fight scene that has come along in a great time. The title is misleading. South Sea story. Draw working class, admission 15. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

PUPPETS. Star, Milton Sills. Just ordinary, was the verdict here and I had to agree with them. Attendance like the picture—ordinary Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

OVERLAND STAGE. (6,292 feet). Star, Ken Maynard. A high class pioneer western with the new star making good all promises. Can be bought right and shown any day in the week. Murray S. Dolliver, Strand Theatre, Laurel, Montana.

SWEET DADDIES. Star, Charlie Murray. Pretty good of its type but don't be misled or allowed to be told it's another Cohens and the Kellys, all of which it is not. Buy it right and it will prove fairly successful. It's a pretty good program offering and that's about as strong as you can make it. Attendance fairly good. Draw health seekers and tourists. Dave Seymour, retiring managing director, Pontiac Theatre, Saranac Lake, New York.

Fox

DESERT VALLEY. Star, Buck Jones. In this one Buck finds it as easy to get out of jail as most folks find it to get in, and whatever happens he just smiles and smiles and smiles. Action speeds up towards the climax and stunts that are stunts come thick and fast. Plenty of action for everybody. Good western. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

FIRST YEAR. (6,028 feet). Subject not much. Failed to get business, but got by. Tone fair, appeal 75 per cent. Sunday, special, no. Draw general class, city 22,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

FLYING HORSEMAN. (4,971 feet). Star, Buck Jones. Played Thomson in A Regular Scout, then played this, finding they are very much alike; but even so, they will do the business. Appeal good. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GENTLE CYCLONE. Star, Buck Jones. This is just a fair Buck Jones subject, so you exhibitors who play him know exactly what that is. Don't promise them the best Jones ever made in this one! L. O. Davis, Virginia Theatre, Hazard, Kentucky.

THE LILY. (5,268 feet). Star, Belle Bennett. Poor here. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

MORE PAY—LESS WORK. (5,964 feet). Star, Mary Brian. A good, peppy comedy drama with a title that appeals to this generation. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

NO MAN'S GOLD. Star, Tom Mix. Voted one of the best Tom Mix pictures we ever played: such being the case the business was fine. Personally I agreed with the audience verdict. Dave Seymour, retired director, Pontiac Theatre, Saranac Lake, New York .

OVER THE HILL. (11 reels). Star, Mary Carr. Old—but a story like this one will never die. Mary Carr and entire cast excellent. Strong moral for Sunday or any day. Tone, appeal good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

RETURN OF PETER GRIM. (6,950 feet). Star, Alec Francis. A really fine picture that deserved every bit of the praise we heard from the few who braved the chilly weather to see it. Picture did not draw, but this cannot be blamed against the production, as it is splendid. An interesting feature. Tone O.K. Strong appeal, Sunday, yes, special almost. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RETURN OF PETER GRIM. (6,950 feet). Star, Alec Francis. Good drama that was well liked by majority of patrons. It pays to run pictures like this once in a while. Tone good, appeal 80 per cent. Sunday no, special yes. Goodrich Brothers, Strand Theatre, Callao, Missouri.

RETURN OF PETER GRIM. (6,950 feet). Star, Alec Francis. Try to get out the older people for this one, for the young dancing crowd won't care for it, but it will go strong with everyone else. Had repeaters on it they liked it so well. If you have spiritualists in your town be sure to get them, for they will eat it up. Alec Francis and Janet Gaynor very fine in this and whole cast good. Follows play closely. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

SUMMER BACHELORS. (6,752 feet). Star, Madge Bellamy. Drew capacity business. One of the best Fox pictures this year. A little spicy, but just what people want. Hits every home. Tone O.K. Appeal great. Sunday, special yes. Draw from masses, town 4,500. Admission 10-50. Johnny Jones, Orpheum, Washington Theatres (1,000 seats), Quincy, Illinois.

THREE BAD MEN. Star cast. Absolutely the best western epic we have ever shown, and we've played nearly all of them. It surpassed all expectations. Tied up with schools. Picture made a big hit. Tone good, appeal 80 per cent. Special, yes. Admission 10-35. Goodrich Brothers, Strand Theatre, Callalo, Missouri.

Gotham

PHAMTOM OF THE FOREST. (7,080 feet.) Star, Thunder (dog). Here's a dog picture that meant something to us. Packed them in and then proceeded to please them. What more do you want? Draw working class, admission 15. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

Metro-Goldwyn

BATTLING BUTLER. (7 reels). Star, Buster Keaton. If it had not been for the last two reels having some comedy in them I claim that this picture would have been a perfect flop. We didn't get much on this one. A. E. Sharer, Globe Theatre, Savannah, Missouri.

BLARNEY. Stars, Ralph Graves, Renee Adoree. I don't know what to say about this one: some liked it and I heard no kicks, but it was the roughest, toughest picture that I ever showed. Even the titleing was rough, more so than necessary, it seemed to me. But the picture was well acted and all parts looked natural and true to life forty or fifty years ago when John L. Sullivan was on top. Tone not so good. Appeal not more than fifty-fifty. Sunday, special no. Draw town, farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FLESH AND THE DEVIL. (8,750 feet). Star, John Gilbert, with Greta Garbo. Extra good. Draw general class, city 12,500. Admission 115-35. H. V. Smoots, Vine Theatre, Mont Vernon, Ohio.

GAY DECEIVER. It was good, too. Well, you say, Clower is easy pleased as he reports all good. I can—when they are good. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

HIS SECRETARY. (6,425 feet). Star, Norma Shearer. Our first Shearer picture, played this Friday and Saturday nights. Business very light first night, Saturday night good. This is a good little comedy drama which pleased all who saw it. A. E. Sharer, Globe Theatre, Savannah, Missouri.

ROAD TO MANDALAY. (6,551 feet). Star, Lon Chaney. An average Chaney picture with a good name. Lon has a certain following that always comes to see him—just so many and no more. Tone O.K. Appeal 75 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr.., Castle Theatre (400 seats), Havana, Illinois.

VALENCIA. (5,689 feet). Star, Mae Murray. Valencia very good picture; it would be a better picture if Miss Murray were out of it. They thought she looked bad and acted like a dying duck and that she killed picture. Sunday yes, special no. Draw family class, town 4,500. Admission 10 to 50. Johnny Jones, Washington, Orpheum Theatres, Quincy, Illinois.

VALENCIA. (5,680 feet). Star, Mae Murray. Very poor. Draw general class, city 12,500. Admission 15-35. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

WANING SEX. (6,025 feet). Star, Norma Shearer. Audience liked it very much. A good picture with punch; hits the misses most. Tone, appeal good. Sunday, special yes. Draw from masses, town 4,500. Admission 10-50. Johnny Jones, Orpheum, Washington Theatres (1,000 seats), Quincy, Illinois.

WANING SEX. (6,025 feet). Star, Norma Shearer. One of the best of comedy dramas. Norma is getting better all the time. If Metro-Goldwyn's picture were all like this one it would be a big parade of hits, but here too many piccolo players in the band. Tone O.K. Appeal 85 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

Paramount

BLONDE OR BRUNETTE. (6 reels). Star, Adolphe Menjou, with Greta Nissen. Who said Miss Nissen can't act? She's there—and over—in this one; and Menjou, no question about him—great as ever. This is "some" picture! Spicy in spots but not offending. The picture didn't do very well but no fault of picture, this is a bad time of the year, here, to put over any kind of a picture. But boys—if your town likes Menjou and snappy drama, step on this one. New print and good service, from Paramount. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GRAND DUCHESS AND THE WAITER. (6,324 feet). Star, Adolph Menjou. A dandy comedy directed by Mal St. Clair. Florence Vidor certainly was easy on the eyes in this one. Tone, appeal good. Not special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

LONDON. Star, Dorothy Gish. We were doubtful of this picture but it went over better than Nell Gwyn. Quite a number of our patrons expressed themselves as pleased with it. Good only for a short run. L. V. Hepinger, manager, Orpheum Theatre, Clarion, Pennsylvania.

A picture that pulled a packed house on a rainy night!

A comedy that saved the show when the feature turned out flat.

A picture that drew against a carnival.

Where can you learn about those assets to your program?

From the tips that generous exhibitors contribute to Straight from the Shoulder. Such tips have already appeared.

Do your part to help others. Send tips early and often!

LONDON. Star, Dorothy Gish. Good program picture. Rental was too much for this small town: only a slight margin of profit—not enough. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LORD JIM. (6,700 feet). Star, Percy Marmont. An excellent picture and story, but the sad ending spoiled it for the majority of our audience here in a small town. Tone, appeal good. Not special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

LOVE 'EM AND LEAVE 'EM. (6,075 feet). Stars, Brent, Brooks and Grey. The title of this picture did much in putting it over for us. You could hear them say (outside in lobby), "Must see that one. That title sounds good." And they came, too. The players are all youthful, which adds much charm to the picture. Louise Brooks, in her flapper role, is excellent. Don't overlook boosting this one. L. V. Hepinger, manager, Orpheum Theatre, Clarion, Pennsylvania.

LOVE 'EM AND LEAVE 'EM. Stars, Brent, Brooks, Grey. Good program picture. Only trouble, rental too high: that is the trouble with all these pictures, rental is too much for this small town. Tone good, no appeal here. Sunday yes, special no. Draw farm, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LUCKY LADY. (7 reels). Star, Greta Nissen. A fair program show. Not enough action in this one for our house. Greta Nissen made the picture. Tone good, appeal fair. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

MAN OF THE FOREST. Star, Jack Holt. An excellent feature. Sure to please an audience, anywhere. Beautiful scenery, fine acting: everything that is necessary. Rental too high for this small town; forced to raise admission to get only a slight profit. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MAN OF THE FOREST. Star, Jack Holt. This is just another Zane Grey but nevertheless they all seem to go over with me and to please my people. Zane Grey is just good, plain food for the box office and never fails to do a good business here. I sometimes wonder if Jack Holt is working for Zane Grey or Paramount—anyway, people like him in these Grey westerns, and let's hope he does them all before he quits. Appeal 95 per cent. Special yes. Draw from industrial town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

SO'S YOUR OLD MAN. (6,347). Star, W. C. Fields. Comedy which pleased majority, but parts of it were too simple. Would not call it a bang-up feature. Tone good, appeal fair. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

STRANDED IN PARIS. (6,106 feet). Star, Bebe Daniels. Extra good. Draw general class, city 12,500. Admission 15-35. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

UNTAMED LADY. (6,132 feet). Star, Gloria Swanson. Very good. Gloria always does better than the average business for me. Did not hear any comments, but had a better than average second night business and that is what counts. Tone, appeal good. Sunday yes, special no. Draw town, farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

VARIETY. (5,452 feet). Star, Emil Jannings. I believe this is the greatest work Jannings has ever done. Everyone complimented him very highly. The picture as a whole received about a fifty-fifty break. Half thought it extra good and the others did not like it because it was sad and depressing and because it was a foreign picture. Personally I thought it was wonderful entertainment. The aerial artists are wonderful. The picture as a whole keeps you on your toes with excitement. Jannings alone is worth the price of admission. But like most foreign pictures it would never do to show to a Sunday school class. They just did get the camera stopped in time—several times. I'll bet the long version is a whopper! Business was only average. Tone ????

Appeal bad here. Sunday, not here. Special yes. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

WE'RE IN THE NAVY NOW. (5,519 feet). Stars, Beery-Hatton. This is an excellent comedy drama that will please most any audience, but failed to draw for me. It seems as though these comedy dramas are all very pleasing but won't pull in the small towns as they do in the big cities. This is equally as good as Behind the Front and did about as much business for me. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WILD HORSE MESA. (7,154 feet). About an average Zane Grey—maybe a little better. Tone good, appeal 70 per cent. Special no. Draw town, farming classes, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

YOU'D BE SURPRISED. (5,909 feet). Star, Raymond Griffith. This picture was a comedy but majority of fans did not like it. There was nothing to the picture and it was very hard to follow it. Tone, appeal fair. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

Producers Dist. Corp.

NERVOUS WRECK. (6,750 feet). Pleased everyone. Business great. Advanced admission. Gorman & Lucie, Princess Theatre. Mount Dora, Florida.

PRODUCERS DIST. CORP. PICTURES. Producers are delivering a good program this year. Wm. A. Clark, Sr., Castle Theatre, Havana, Illinois.

P. D. C. These boys are making the pictures and should be strongly supported by every small town exhibitor. We need just such a bunch in this game. Wm. A. Clark, Sr., Castle Theatre, Havana, Illinois.

RISKY BUSINESS. A good feature. Some comedy; plenty of pathos. Business good. Paul Wurzel, Strand Theatre, Newburyport, Mass.

SEA WOLF. (6,763 feet). Star, Ralph ince. Not the class of picture that appeals at our house; very well done, however, of its kind. Really too rough to make a good show for the general public. Tone O.K. Appeal 65 per cent. Sunday, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

SUNNY SIDE UP. Star, Very Reynolds. Just another nice little program from Producers. Tone O.K. Appeal 75 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

VOLGA BOATMAN. (11 reels). Star cast. Great! Wonderful! Best picture ever shown here. Reliance Theatre, Clermont, Florida.

United Artists

SON OF THE SHEIK. Star, (late) Rudolph Valentino. If you have not yet run this picture, do so, as it will get the money now as well as ever if your people have not seen it. As a production it compares favorably with anything Valentino has ever done and, at the highest admission I have charged in months, it pleased my audience a hundred per cent. Go after this superbox-office magnet. Tone O. K. Special yes. Draw in industrial town of 6,000. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

SON OF THE SHEIK. Star (late), Rudolph Valentino. Held up good for two nights, due, I believe, to the ladies who certainly do like those hot love scenes. Personally, thought scenery beautiful and photography fine. Tone good, appeal 75 per cent. Sunday yes, (timely special) yes. Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (275 seats), Port Allegant, Pennsylvania.

SPARROWS. Star, Mary Pickford. If you can buy this for one day at a fair price, do it. But one day is enough as I discovered after a two-day run. The trouble with the picture is that there is not enough comedy, and too many depressing and creepy scenes. Tone O. K. Fair appeal. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (550 seats), Jewett City, Connecticut.

SPARROWS. (7,763 feet). Star, Mary Pickford. This is an excellent picture but the price was high and Mary is no longer popular here. People positively refuse to come out to see her. Lost big money on it. Tone O. K. Appeal bad here. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

A tip in praise or a tip in warning on each picture you play, is a proof of your right to belong to the finest fraternity on earth—the exhibitors who are real exhibitors.

You can depend on the sincerity of these free-will contributions sent by real showmen. Use these tips to guide your bookings and send tips to help the other good scouts.

Universal

BORDER SHERIFF. Star, Jack Hoxie. Good western, and pleased fair business. Tone fair, appeal 75 per cent. Sunday, special no. Draw general class, city 22,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

CARL LAEMMLE'S COMPLETE SERVICE. To be frank, if it wasn't for the Complete Service I would have had to close long before this as the radio is raising Ned with the show business here. George Fleischman, Paramount Theatre, La Jara, Colorado.

CALGARY STAMPEDE. (5,924 feet). Star, Hoot Gibson. It was fine and drew good. Everyone well pleased. Hoot's the stuff, here, when it comes to getting the crowd Tone good, appeal 100 per cent. Sunday, special no. Draw oil field class. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

CHIP OF FLYING U. (5,596 feet). Star, Hoot Gibson. One of Hoot's best—which is saying a lot, as far as my house is concerned. Tone excellent, appeal 80 per cent. Not special. Draw town, farm class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natona, Kansas.

DARING DAYS. Star, Josie Sedgwick. Just an ordinary western. The star does too much posing and depends on that and that big hat and her personal looks instead of her acting to get by. Tone good, appeal fair. Sunday yes, special no. Draw town, country class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

GOOSE WOMAN. Good. Seven reels of fine entertainment. Poor draw because of title, but those who came said 'fine." Tone good, appeal 100 per cent. Sunday, special no. Draw oil field class. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahome.

ROLLING HOME. (6,811 feet). Star, Reginald Denny. This is just a rollicking Denny entertainment picture. Far better than some of his late pictures. The boy who played with him is almost as good as Denny. Tone, appeal O.K. Sunday, special O.K. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

ROLLING HOME. (6,831 feet). Star, Reginald Denny. Very good, pleased them all, and no question of its merit. Should be bought right. There is a vast difference in what they thought this was worth and what it should be bought at—think that over. Here, he's just a little better than average star—not in the "Chaplin" class by many kilowats. Good attendance. Dave Seymour (when director general Saranac Lake's Pontiac Theatre, Saranac Lake, New York).

SIX SHOOTING' ROMANCE. (5 reels). Star, Jack Hoxie. An average Hoxie. Pleased our Thursday night crowd. A. E. Sharer, Globe Theatre, Savannah, Missouri.

Warner Bros.

HERO OF THE BIG SNOWS. Star, Rin-Tin-Tin (dog). An excellent picture with wonderful scenery. Tone, appeal good. Sunday, special yes. Draw farm, merchant class, widely scattered population 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HOGAN'S ALLEY. A good comedy drama with plenty of laughs and action. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LIMITED MAIL. (7,144 feet). Star, Monte Blue. A good story with plenty of action. Tone, appeal good. Sunday yes, special no. Draw farm, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Miscellaneous

MISTAKEN ORDERS. The picture is not so bad, however, it failed to get any business, and while they did not ask a fortune for it, it did not prove to be worth much to me. Tone fair, appeal 40 per cent. Sunday, special no. Draw all classes, town 2,900. Admission 10-25. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

Short Subjects

ALICE CHARMS THE FISH. (Bray-Alice cartoon). Very good half reel and contains comedy that was a winner. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

BUSTER'S MIXUP. (Universal - Buster Brown). A good comedy that appeals to the movie goer. You're always sure of laughs in a Buster Brown comedy. Tige—you should send one of your best photos, as we are strong for you. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CHASE YOURSELF. (Educational-Jimmie Adams). A good laughmaker from Educational, with good tone and appeal. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

FELIX THE CAT. (Educational-cartoon). Good film in all ways for us. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

KINOGRAMS. (Educational). A very fine news reel that pleases all who view it in our house. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

RAISIN' CAIN. (Educational-Big-Boy). Funny for the kids and even the adults had a good laugh out of this. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

THERE GOES THE BRIDE. (Pathe-Lucien Littlefield). Here is a comedian whom Hal Roach features often. He is very good in our estimation. This is a good slapstick burlesque comedy. Many laughs. Mitchell Conery, Columbia Theatre, Rensalaer, New York.

TIN GHOSTS. (Educational-Conley). An excellent comedy. The tin man was a novelty and different for a change. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

TONIGHT'S THE NIGHT. (Educational-Cliff Bowes). A good one reel comedy with plenty of feminine—er—limbs in it for a change, from Educational. A little snap don't hurt, once in a while. Tone, appeal good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

On the Farm	McDougall Alley	Oct. 23..	2 rls
For the Love O' Pete	Lantz cartoon	Oct. 23..	1 rl
Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl
Fighting Fool (L. Sargeut)	Fistical Culture	Nov. 6..	2 rls
Transportation	Screen magazine	Nov. 27..	1 rl
Nize Monkey	Sunkist comedy	Nov. 29..	2 rls.
At the Beach	McDougall Alley	Nov. 29..	2 rls.
Trail of the Monk	Lantz' cartoon	Nov. 29..	1 rl.
Monkey Huka	Sunkist comedy	Dec. 4..	2 rls.
Luke Warm Daze	McDougall Alley	Dec. 4..	2 rl.s
Blue Black	Fistical Culture series	Dec. 11..	2 rls
Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		

A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

	Kind of Picture	Review	Feet
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordou)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,546
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426

Waldorf

Price of Success (Lake-Glass)	Drama		5,562
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	

EDUCATIONAL FILM CORP.

		1926	
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injuu (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamiltou)	Hamiltou comedy	Sept. 11..	2,000
Sons of the Surf	Brnce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elepnants (Al St. John)	Mermaid comedy	Oct. 2..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy	Nov. 6..	1 rl.
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivau cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo Comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashions	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,570
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	5,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24 .	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536

Short Subjects		1926	
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Wild West	Bray cartoon	May 22..	1,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls

FIRST NATIONAL

	Kind of Picture	Review	Feet
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,855
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,068
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29 .	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,845
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,336
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620

FOX FILM CORP.

Features		1925	
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,613
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,97.
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,51.
Wages tor Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,608
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,89.
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709

Short Subjects			
Iron Trail Around the World	Variety	Dec. 26..	1,000

Features		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5 467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20..	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7.677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
Short Subjects		1926	
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.

GOTHAM PRODUCTIONS

Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Peter, the Great)	Dog picture		6.000
Golden Web (Rich-Gerdon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900

METRO-GOLDWYN-MAYER

Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6.849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5.915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5.690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5.564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12.000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6.395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5.680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088

PARAMOUNT

		1925	
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,03.
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5.883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5.555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6.133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	6,80
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,443
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	5,283
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6.956
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5.519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6.139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7.296
Old Ironsides (special cast)	Super-special	Dec. 11..	10.689
Canadian (Meighan)	Northwest drama	Dec. 11..	7.773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6.106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6.075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6.244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5.872
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6.680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Car-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunuey)	Serial	Sept. 4..	.....
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Onr Gang comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	2 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4..	2 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4..	2 rls.
Through Thick and Thin	Terry cartoon	Dec. 4..	1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4..	2 rls.
Hitting the Rails	Terry cartoon	Dec. 4..	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11..	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11..	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18..	2 rls
School Days	Terry cartoon	Dec. 18..	1 rl
Top Notchers	Sportlight	Dec. 18..	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25..	2 rls
		1927	
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1..	3 rls
Telling Whoppers	Our Gang	Jan. 1..	2 rls
Musical Parrot	Terry cartoon	Jan. 1..	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8..	2 rls
With the Wind	Sportlight	Jan. 8..	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8..	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15..	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15..	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15..	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22..	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22..	1 rl.
Should Sleep Walkers Marry?	Senncti comedy	Jan. 22..	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22..	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22..	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29..	....
Features		1926	
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479
		1927	
Cyclone Cowboy (Wally Wales)	Western	Jan. 8..	4,447
The Long Loop (Maloney)	Action western	Jan. 15..	5,977
Play Safe (Monty Banks)	Thrill comedy	Jan. 29..	4,915

PREFERRED PICTURES

Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	Jnne 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

		1926	
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartnne	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	55

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31 ..	1,000
Seelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

STERLING PICTURES CORP.

			1926	
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..		5,800
Men of the Night (Rawlinson)	Melodrama	July 24..		5,723
Wreckage (May Allison)	Drama	July 24..		5,723

TIFFANY PRODUCTIONS, INC.

		Release Date	
[illegible] Model From Paris	Society comedy drama	Aug.	15
Lost At Sea	Romantic comedy drama	Sept.	1
The First Night	Farce comedy	Oct.	15
One Hour of Love	Emotional drama	Dec.	15
The Enchanted Island	Romantic drama	Jan.	1
Flaming Timber	Woodland drama	Jan.	15
Squads Right	War farce comedy	Feb.	1
The Steeplechasee	Racing society drama	Feb.	15
The Tiger	Modern drama	Mar.	1
The Song of Steel	Society-business drama	Mar.	15
Husband Hunters	Domestic comedy drama	Apr.	1
Snowbound	Comedy drama of the North	Apr.	15
Wild Geese (Special)	Human drama	May	1
The Squared Ring	Society comedy drama	May	15
The Broken Gate	Emotional drama	Jun.	1
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11..	6,100
		1927	
Redheads Preferred (Hitchcock-Daw)	Farce comedy	Jan. 15..	5,300

UNITED ARTISTS

			1926	
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb.	27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar.	20..	8,388
The Bat (all-star)	Mystery drama	Mar.	27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug.	7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct.	9..	6,800
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec.	4..8	rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan.	29..	7,440

UNIVERSAL

Features			1926	
My Old Dutch (McAvoy-O'Malley)	Drama	May	1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May	2..	8,767
Looking for Trouble (Hoxie)	Western	May	8..	4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May	15..	8,000
Rolling Home (Denny)	Farce comedy	May	22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May	28..	5,820
Rustler's Ranch (Acord)	Western	June	5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June	12..	6,822
Chasing Trouble (Morrison)	Action western	June	19..	4,304
Bucking the Truth (Morrison)	Action western	June	26..	4,305
Marriage Clause (Lois Weber)	Drama	July	3..	7,680
Under Western Skies (Norman Kerry)	Western	July	10..	6,352
The Terror (Art Acord)	Western	July	10..	4,862
Man in the Saddle (Gibson)	Western	July	17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July	24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug.	14..	6,662
Wild Horse Stampede (Hoxie)	Western	July	31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug.	28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept.	4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept.	11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep.	25..	6,258
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct.	2..	5,747
Yellow Back (Fred Humes)	Western	Oct.	9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct.	16..	6,649
Michael Strogoff	Russian Melodrama	Oct.	30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov.	6..	5,6..
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov.	20..	6,107
Red Hot Leather (Hoxie)	Western	Nov.	27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec.	4 ..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec.	11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec.	18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec.	25..	5,598
			1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan.	1..	7,319
Rough and Ready (Hoxie)	Western	Jan.	8..	4,409
Loco Luck (Art Acord)	Action western	Jan.	22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan.	29..	7,015
Short Subjects			1926	
Fire Barrier	Short western	July	24..	2,000
Village Cut-Up (Lake)	Comedy	July	24..	1,000
Under Desert Skies	Short western	July	24..	2,000
Thirteenth Man (Puffy)	Comedy	July	24..	1,000
Op'ry House Tonight (Lake)	Comedy	July	31..	1,000
Who's Next? (Edwards)	Comedy	July	31..	1,000
Thrilling Romance (Wiley)	Comedy	July	31..	2,000
Little Warrior (Sedgwick)	Short western	July	31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug.	7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug.	7..	2,000
Mixed Brides (Wiley)	Comedy	Aug.	14..	2,000
When East Meets West	Mustang comedy	Aug.	14..	2,000
Pep of the Lazy I (Cobb)	Short western	Aug.	14..	2,000
Buster's Orphan Party	Buster Brown series	Aug	14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug.	21..	1,000
It's All Over Now (Edwards)	Comedy	Aug.	21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug.	21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug.	21..	2,000
Don't Shoot (Mower)	Short western	Aug.	21..	2,000
Tiddly Winks (Lake)	Comedy	Aug.	28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug.	28..	2,000
Rustler by Proxy (Hume)	Short western	Aug.	28..	2,000
And George Did (Saylor)	Comedy	Sept.	4..	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept.	4..	2,000
Buster Helps Dad	Buster Brown series	Sept.	4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept.	4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept.	11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept.	11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept.	11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep.	25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep.	25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct.	2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct.	2..	1,000
The Collegians	Series of 10	Oct.	9..	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct.	16..	....
A Man's Size Pet	Western comedy	Oct.	16..	2,000
Never Again	The Gumps	Oct.	16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct.	16..	1,000
Lots of Grief	Gump comedy	Oct.	16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct.	16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct.	23..	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct.	23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct.	23..	1 rl
When Bonita Rode	Mustang western	Oct.	30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct.	30..	1 rl
Jane's Engagement Party	What Happened to Jane	Nov.	6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov.	6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov.	6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov.	6..	1 rl
Please Excuse Me	Excuse Maker com	Nov.	6..	2 rls
The Big Surprise	Gump comedy	Nov.	13..	2 rls.
Snookums' Outing	Newlyweds comedy	Nov.	13..	2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov.	13..	1 rl.
Better Luck	Gump comedy	Nov.	20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov.	20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov.	20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov.	20..	1 rl
Buster Prize Winner	Buster Brown series	Nov.	27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov.	20..	2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov.	29..	1 rl.
Sweetheart Daze (Edwards)	Bluebird comedy	Nov.	29..	1 rl.
Last Lap	Collegians No. 4	Nov.	29..	2 rls.
A Close Call	Gump series	Nov.	29..	2 rls.
Snookums' Merry Christmas	Newlyweds series	Nov.	29..	2 rls.
Hen Punchers of Piperock	Mustang western com	Nov.	29..	2 rls.
Trail of Trickery (Cobb)	Northwest drama	Dec.	11..	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec.	11..	1 rl
Around the Bases	Collegians series	Dec.	11..	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec.	18..	1 rl
Rooms for Rent	Andy Gump comedy	Dec.	18..	2 rls
Too Much Progress in Piperock	Tuttle western com	Dec.	18..	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec.	18..	2 rls
Fighting Spirit	Collegians series	Dec.	25..	2 rls
Buster's Picnic	Buster Brown series	Dec.	25..	2 rls
			1927	
Lost Soul (Puffy)	Bluebird comedy	Jan.	1..	1 rl
Jane's Flirtation (Wiley)	What happened to Jane	Jan.	1..	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan.	1..	2 rls
Snookums' Playmate	Newlyweds comedy	Jan.	8..	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan.	8..	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan.	8..	2 rls
Up Against It	Gump comedy	Jan.	15..	2 rls
The Relay	Collegians	Jan.	15..	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan.	22..	2 rls.
Tied Up	Piperock western	Jan.	22..	2 rls.
What's Your Hurry?	Excuse Makers	Jan.	22..	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan.	22..	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan.	22..	2 rls.
Cinder Path	Collegians	Jan.	22..	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan.	22..	1 rl.
Youth and Beauty	Gump comedy	Jan.	29..	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan.	29..	2 rls

WARNER BROS.

			1925	
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep.	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Faree comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov.	21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov.	28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
			1926	
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	9,973
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April	10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April	24..	6,300
Other Men's Husbands (Blue)	Comedy drama	May	8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May	15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May	22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May	29..	5,262
Silken Shackles (Irene Rich)	Drama	June	5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June	26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July	3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug.	21..	10,918
Across the Pacific (Monte Blue)	Melodrama	Oct.	16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov.	6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct.	30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct.	23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com	Nov.	20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec.	11	5,810
			1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan.	8..	7,647
Don't Tell the Wife (I. Rich)				
Finger Prints (Fazenda)	Crook-detective	Jan.	22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan.	29..	7,068

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by O. T. Taylor

An Attractive Setting

Simplicity and Beauty in Utility Cameo Settings

EVERY now and then comes a time when a special attraction is booked in on short notice. It may be a dance offering; a novelty orchestra or singers. For such occasions it is well to have material handy for a hastily assembled setting that will nevertheless be in keeping with, and a credit to, the proposed entertainment. One of the most popular, as well as effective, things for such occasions is, perhaps,

THE CAMEO SETTING.

With this in mind we offer three simple, yet effective, cameo settings in which a large studio window serves as a frame for the cameo.

In making changes in the cameo setting or revamping a unit the window need not be touched except for repainting. It is in the setting seen through the window that the change is wrought; which, due to the relatively small space it occupies, is easily built from odds and ends used in previous presentations.

Thus we find that the arch and stucco walls built for the Spanish presentation make a delightful garden corner.

A plain blue sky drop and a few willow branches silhouetted against the moon is ideal for a song prologue.

A gate and some odd pieces of lattice, covered with vines and bright flowers, and we have a charming old-fashioned garden.

Proper lighting plays an important part in settings of this nature. Striking effects are obtained by using baby spots and bunch lights, with color mediums, worked on dimmers; blending the colors by dimming out one color and bringing in another.

As a setting may be given an entirely changed aspect by the use of color lighting any one of the several suggestions made here could be made to serve for several numbers on the same program. These cameo settings are suggested for use with impromptu presentations of singers, dance, etc., therefore no plot of action is offered.

Properties such as the lamps and chair may be omitted or other stock props substituted.

THE WINDOW SETTING.

Figure 1 shows how the window A is set in a split cyclorama. The window sash is made from 1 to 2 battens; six pieces running full height of the window with the cross pieces fitted in to divide the height into six equal panes.

The sash is fitted into a frame made from 1 by 3 battens to which it may be hinged as shown in fig. 2, A, to be used, if so desired, as French windows; or the sash may be fashioned permanently in the frame. In figure 1, one-half of the window is shown finished with window drapery and lambrequin, on the other half the drape has been omitted to show construction.

The special borders, C, fig. 1, may be replaced with stock borders of appropriate design.

(Continued on next page)

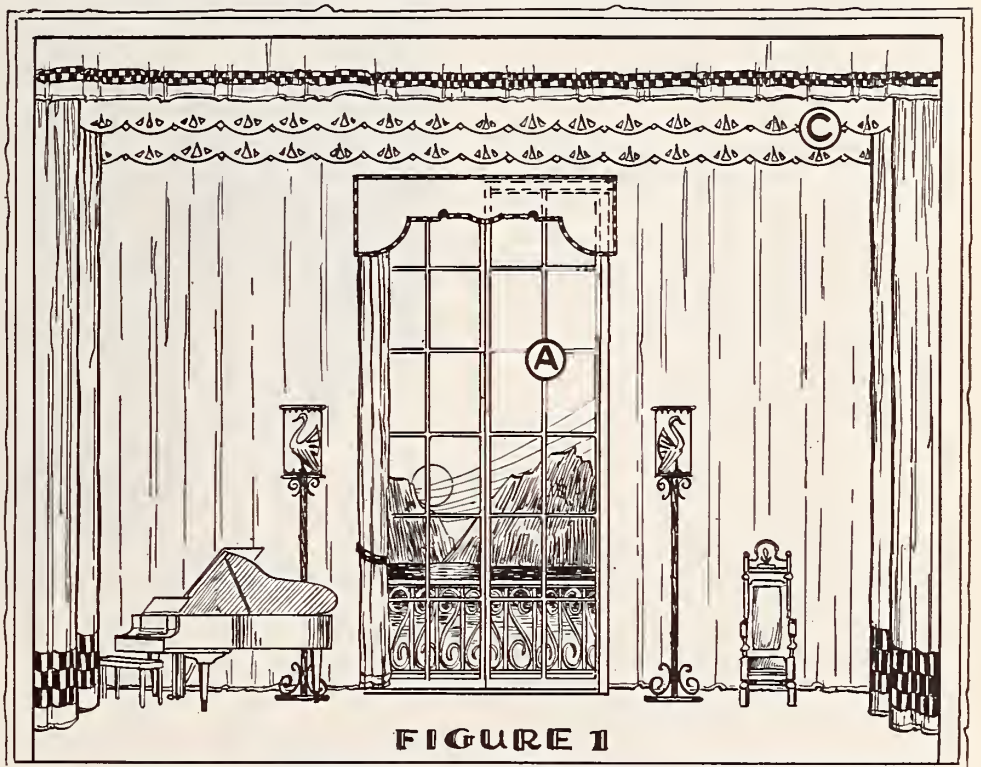


FIGURE 1

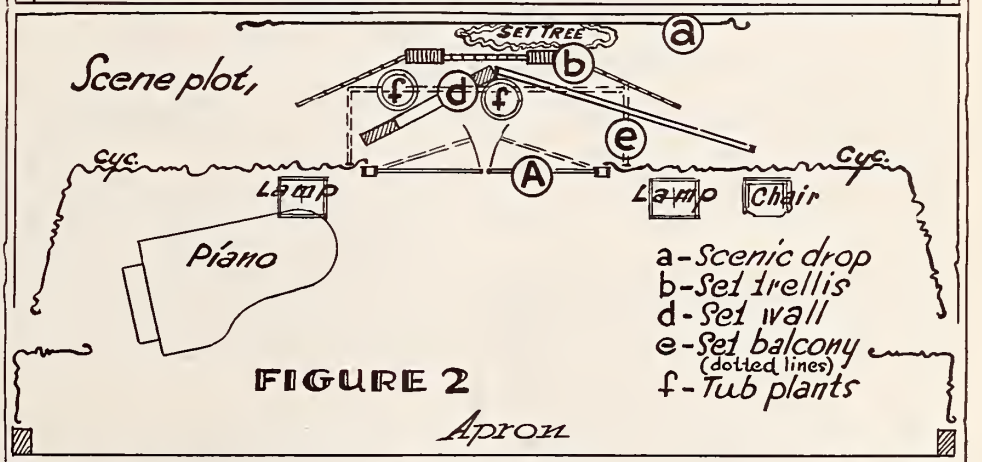
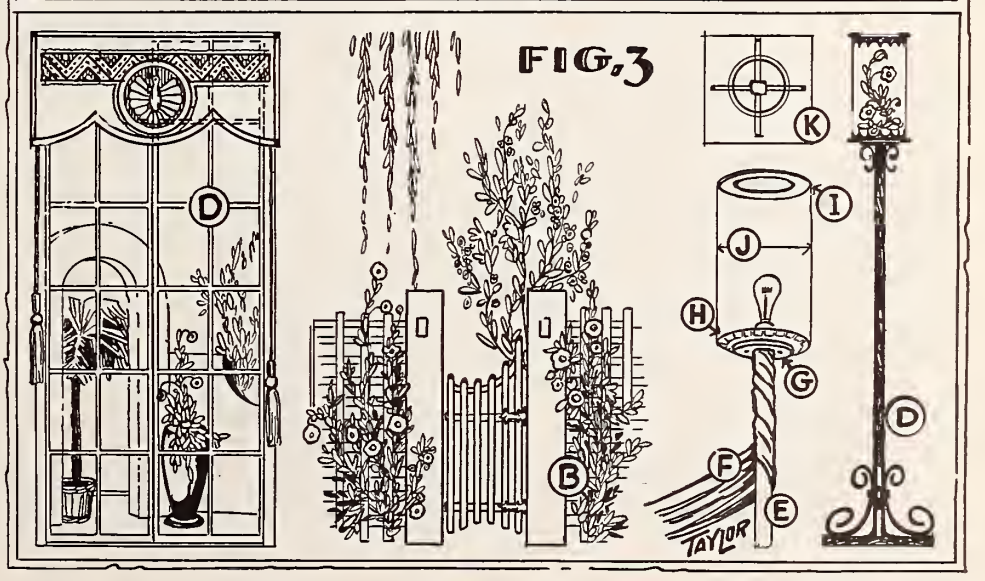


FIGURE 2



Production Tips, Kinks and Wrinkles

(Continued from preceding page)

In figure 3, D, the same window is shown with a larger and slightly different style lambrequin and with the draperies replaced with cords and tassels.

The decorative scheme should be in harmonious contrast to the cyclorama. Thus if a rather dark blue, or purple, plush cyc is used the window sash could be in bright orange with the sateen hangings and the lambrequin in lavender decorated in turquoise and black.

Or reverse the treatment using a tan or cream sateen or burlap cyc; window in turquoise and lambrequin and hangings in medium blue or purple with orange predominating in decorations.

The lambrequin is cut from wall board, batten on upper edge, back; decorated to suit and hung from fly batten by means of fine wires. The hangings or cords are attached to back of lambrequin.

THE SCENIC CAMEO.

In figure 1 is shown a window balcony with a lake vista. The balcony balustrade is a set piece cut from wall board to suggest an ornamental iron railing.

The scene may be a painted drop depicting a moonlit lake with distant mountains: or a set built up from ground rows of water and mountains with a plain sky drop and a rising moon.

A great depth, or distance, should be sought for in this setting. This is accomplished in careful handling of colors and light. Views of entirely different nature may, of course, be introduced: Ocean, Valley, Wooded Glen, Oriental, Park, City house-tops, Egyptian, etc.

AN OLD-FASHIONED GARDEN.

In figure 3, B, is shown another idea. This is a garden gate placed between two stucco finished posts, (from a previous presentation) flanked by flower-covered trellises. A set tree is placed back of the gate; a few strings of willow foliage suspended from above.

Lighting: Blue bunch from lower left, white spot from right overhead dimming gradually to pink. Canary spot touching lower part of posts and gate from right floor.

Painting: Trellis, gate and posts in white or cream. Garden drop for backing.

A GARDEN CORNER.

Figure 3, D, shows still another effective treatment. This also sees the use of the stucco posts, this time with the arch added, and a piece of stucco wall carrying off left.

A palm is visible through the arch-way and a vase, filled with flowers, occupies the corner in the foreground. A set tree shows over the wall.

Lighting: Straw spot from right on upper part of arch-way. Blue flood from left with vivid green spot from left floor, emphasizing vase and flowers.

Sky or garden drop backing.

BUILDING PROPS.
FLOOR LAMPS.

While the ordinary size props are comparatively easy to obtain it is very often difficult indeed to locate large, unusual articles suitable for use on the stage. A wide-awake property man will "beg, borrow or steal" props, failing in this the props are built. The lamp shown in detail in figure 3 will be found unusually effective as a stage fixture, yet extremely simple to make.

Decide on height desired for the lamp and divide the full-length design, D, into as many spaces as the lamp is to be feet in height, each space to represent one foot. This procedure scales the plan for construction uses.

Swing High Swing Low

Vera Steadman and Edna Marion in Christie comedies.

A Good Story

(Continued from page 407)

without competent players. He may be able to make a poor actor do his best, but he cannot make a really good actor out of an incompetent, though he can—and often does—cause a finished player to act like a tyro. One very recent production gives the ptiful spectacle of one of our most finished actresses chewing the scenery like a repertoire star on a tank-town circuit.

In this picture Mr. Brown handles his human material as well as his literary script. The same sureness of touch which brings out the best in the story gives the players their utmost effect.

It follows, then, that there are three elements to any successful play; good story, good playing and good direction. All three must be present to yield the best result.

But there is another factor; perhaps of even greater importance, and that is the assembling. Poor editing has done more to waste of producers' money than any single factor. The best acting in an admirable story under the most competent direction can be utterly ruined through the clumsy cutting or an unthinking editor and the finest situations can be made trite and irritating though poorly written sub-titles or even an excess of titles.

So in the last analysis we have not three but five factors. There must be story, acting, direction, editing and titling. Is it any wonder that there are so many "just program" pictures produced when it is so manifestly impossible always to assemble a quintet that shall act in perfect harmony of thought? The wonder is that with five chances to spoil a production there are so many really good productions made.

It is very true that more good pictures are made through accident than design, but the moral of this study seems to be that a competent director, given the freest hand is the most likely solution to the problem of good pictures.

The Fair P. A. Replies

(Continued from page 408)

to masculine "Hoyle," and therein lies the challenge.

For surely it's well within our prerogative to play the publicity game with any weapon that comes to hand in this man-made world.

We must assure ourselves first, though, that it is a weapon. With some editors it may be; with some it certainly is not. Our job, as I see it, is to study the brute and make mental note of what bait is likely to get the best results with each.

If he's susceptible to sheer silk stockings, we should, by all means, drag those out of the drawer on the morning we expect to "make" his office, even if it happens to be a rainy morning, when they're likely to get generously spattered with New York mud. If he likes Paris hats and coy smiles, it certainly is our job to see that he gets them, if they are within our power to produce.

However, at the risk of being thought lacking in this "It" which you consider so potent, I must confess that I have found its effect too transitory to be very valuable as a business asset.

I'll grant, if you like, that, under the influence of this "faint, sweet aroma" you mention, an editor may allow us to leave a larger sheaf of copy on his desk, but always comes the cold, grey dawn of reason when he boomerangs back to his original state of hard-boiled practicality. That usually happens on make-up day, and by that time, the chances are ten to one that he's forgotten who brought the story, the selling talk that went with it and the "aroma" that pervaded the whole transaction. The only thing that concerns him then is whether it's a good story and whether or not it will fit the space.

And so the "little girl from Oshkosh" learns, as time goes on, to save her smiles for her social shieks, and give her editors the stuff that good magazines are made of.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Barnumize Your Theatre and Show Profit

SHOWMANSHIP is the ability to sell tickets. That's what made Barnum a famous figure—not cleverness at finding out what the public would like but, rather, the knowing how to get people to come to see what he had to sell and to like the show and be willing to come another time.

When Barnum intimated that there is a sucker born every minute he was talking for publication. He knew what you know just as well—there's a sucker born every minute, but they're all hard-boiled before they're christened.

Barnum didn't work on the sucker list alone. He got the hard-boiled crowd, too, and whether or not he convinced them with his curiosities, he managed to let them convince themselves that they weren't suckers—and won their good will.

No exhibitor could last a month if he depended on a sucker list to sell his house. The stunt is to nail the hard-boiled crowd. A sucker is probably only a sucker once—when it comes to pictures—and when you've won a hard-boiled crowd, you're as certain of profits as an extra is of his ability to play the star part.

Make Good Will Load the Till

You know best whether you can infallibly prejudge the public reaction to any picture. Barnum couldn't fortell how the public would take his offerings. But Barnum did what you can do. He got his public with him. He won their good will.

Barnumize your theatre by building up in your community a feeling of good will toward it.

The United States Supreme Court has defined Good Will as "the disposition of a pleased customer to return to the place where he has been well treated."

Whether the picture he sees directly appeals to him or not, make your theatre carry an atmosphere of good treatment. Modern equipment contributes strongly to this atmosphere. Comfort, convenience, competently handled projection, good music, make a patron feel that he has gotten his money's worth anyhow—and that was Barnum's secret.

Good Will Can Sell Seats Where Everything Else Fails

Get your community into an attitude of friendliness toward you and your theatre. Sell the theatre's community service, create a community pride in the theatre. Make the theatre and its equipment deserve this feeling and then, if a picture disappoints the crowd, you can still bring them back for another picture.

Barnumize your theatre by winning the community's good will and your advertising will multiply its effectiveness and your seat coverings will all wear evenly.

Frank Amusement Co. Is To Celebrate Its Big 7th Anniversary

The Frank Amusement Company operating the Plaza and Rialto Theatres, Waterloo; the Majestic and Isis Theatres, Cedar Rapids; the Orpheum Theatre, Clinton; the Plaza Theatre, Sioux City, and Grand Theatre, Celwein, will celebrate during the week of February 6th with elaborate programs at all of its theatres, its Seventh Anniversary.

The Frank Amusement Company, a subsidiary of North American Theatres, Inc., of which Mr. Frank R. Wilson is president, has been under the direction of its present president, Alexander Frank, since its start in February, 1920. Always standing for the best in equipment.

MANSFIELD, MASS.—P. F. McDonald, 168 Canal stret, Boston, has plans by L. G. Foster. North Main street, for two-story theatre and store building, 70 by 120 feet. Estimated cost $160,000.

ROYAL OAK, MICH.—Center Theatre Company has plans by F. D. Madison, 212 First State Building, for six-story brick and concrete theatre and store building to be located at Fourth street and Washington avenue. Estimated cost $1,000,000.

JERSEY CITY, N. J.—Jacob Fabian, 45 Church street, Paterson, has plans by Fred W. Wentworth, 140 Market street, Paterson, for three-story theatre, store and office building, 120 by 318 feet, to be located at Hudson Boulevard and Pavonia avenue.

BROOKLYN, N. Y.—Park Slope Amusement Corporation, Marcus Loew, president, 1540 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for one-story theatre, 184 by 90 feet, to be located at 314-32 Eighth street. Estimated cost $550,000.

BROOKLYN, N. Y.—Garned Realty Company, 489 Fifth avenue, New York, will soon take bids for three-story theatre and office building to be located on Ocean avenue and Kings Highway. Estimated cost $1,000,000.

MAMARONECK, N. Y.—Larchmont Theatre Corporation, G. A. Powers, 80 Chatsworth avenue, Larchmont, N. Y., has plans by Douglas P. Hall, 405 Lexington avenue, New York, for three-story theatre, store and apartment building, 50 by 80 feet, to be located on Chatsworth avenue. Estimated cost $390,000.

NEW YORK, N. Y.—Roxy Theatres Corporation, W. E. Atkinson, vice-president and general manager, 383 Madison avenue, has plans by Walter W. Ahlschlager, Inc., 65 East Huron street, Chicago, Ill., for one-story brick and terra-cotta theatre to be located at 141-55 East 58th street and 731-33 Lexington avenue.

SYRACUSE, N. Y.—Marcus Loew, 1540 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for eight-story theatre and office building, 128 by 273 feet, to be located at South Salina and Jefferson streets. Estimated cost $2,000,000.

UTICA, N. Y.—Stanley-Mark Strand Corporation, care Stanley Company of America, 1916 Race street, Philadelphia, has plans by Hoffman-Henon Company, Finance Building, Philadelphia, for theatre and store building to be located at 161 Genessee street. Theatre will have seating capacity of 4,000.

AKRON, OHIO—Loew's Theatre Corporation, 1540 Broadway, New York, plans erection of two-story theatre and arcade building on South Main street. Estimated cost $1,500,000.

PHILADELPHIA, PA.—Harry Moskovitz, 1707 North Crosby street, has plans by Hodgens & Hill, 130 South 15th street, for one-story theatre, 74 by 180 feet, to be located at 1710 North 22nd street, with seating capacity of 15,000.

PHILADELPHIA, PA.—Fely Brothers, Packard Building, have plans by Ballinger Company, 12th and Chestnut streets, for two-story moving picture theatre, to be located at southeast corner Leverington and Ridge avenues, Roxborough district, to be known as the Levering Theatre.

HAMILTON, TEXAS—Harry Boynton, manager of Royal Theatre, has leased Wilkerson Building and will convert it into new home for the Royal.

CEDAR RAPIDS, IA.—W. F. Naibert Realty Company, 220 Grandby Building, has plans by Peacock & Frank, 445 Milwaukee street, Milwaukee, Wis., for four-story theatre and office building, 80 by 210 feet, to be located at Third avenue and Second street. Estimated cost $750,000.

THE GRANADA THEATRE FOR SALE

Must sacrifice at once, only theatre in La Jolla, near San Diego. New 811-seat, first-run house, 10-year lease and equipment at a bargain. Worth $40,000, will take $30,000. Only $20,000 cash down will handle this beautiful class A house, balance terms. Or will sell, with the building and real estate, with 7 stores, 1 bank, 15 office rooms, second floor. Good income. Address Dr. L. N. Isaacs, 208 Balboa Theatre Bldg., San Diego, or care of F. C. Thompson, Trust Officer, Union Trust Co., San Diego.

MOVING PICTURE THEATRE
BUFFALO, N. Y.

Beautifully equipped. 600 seats. Organ, 3 piece orchestra. Present owner 16 years. Net profits $12,000 annually. Will sell lease at $3000 cash.

Hunt, 410 Brisbane Bldg., Buffalo, N. Y.

Hartford's New State Shows That Finest Equipment Pays

THE new State Theatre in Hartford, Conn., having 4,000 seats, is the first house in that commonwealth to present photoplay programs in connection with a costly and elaborate presentation acts' program. Magnificent in its coloring, infinite in its lighting variations it represents the last word in scenic and modern theatre design and construction.

The architect, C. A. Sandlom, of New York City, designed the theatre of the latest Roman type. The entrance is through a lobby with special floor coverings of rubber on concrete to avoid cold and dampness. The walls are of travertine, the synthetic stone from Italy, derived from fossilized lava.

Within a second set of doors is a foyer and lounge. Here, as throughout the theatre, carpets of dull Chinese motifs cover the floor, and against the low arched pillars, which support the ceiling, homelike groups of furniture have been placed, handsome hand-carved chairs, deep couches, benches, small tables and softly shaded lamps.

Finest Equipment Everywhere

On the main floor, beyond the foyer, is the big field of seats, each with adequate space for full comfort and with frequent cross aisles and six main aisles, all located in a fan like shape. The central dome, 62 feet in diameter, is surrounded by approximately 600 concealed lights of various colors. In the center of the dome is suspended a chandelier weighing more than 1,500 pounds and consisting of a crystal basket of specially imported glass in the classic Adam type with 162 lights.

In the side wall arches are beautiful draperies of crimson velvet and gold fringe, repeating the color note of the stage hangings. The front curtain of the draw type, is of crimson velvet, solidly beaded in crystal. Above is a draped valance of crimson velvet over rose and other draperies are in gold tones. The stage also holds a wide variety of exquisite hangings. The stage is 68 feet wide and 35 feet deep. The stage likewise has been splendidly equipped with lights, being exceedingly brilliant no matter what color may be used.

The 4,000 chairs are of the most comfortable type, upholstered in dark blue leather with wide space between each row. Aisle guide lights are at every sixth row.

The projection room is steel encased and is reached only from outside the theatre by a fireproof stairway and passage. In order to avoid what would be an exceedingly long throw, the projection booth has been erected in a curve of the ceiling between the dome and the balcony. In addition to three projection machines there is one double arc spotlight and two single spots.

Storage Battery to Ensure Light

The State has its own storage battery plant and if the city power should fail this plant will keep the entrance and aisle lights illuminated for six consecutive hours.

Among the companies that supplied the equipment for the State are the following: Projection room, National Theatre Supply Company, of New York; seats, Haywood-Wakefield Company of New York; poster frames, Stanley Frame Company of New York; draperies, hangings and stage rigging, Novelty Scenic Studios of New York; fans, Typhoon Fan Company of New York; organ, Kramer Organ Company of New York; signs and marquee, Strauss and Company of New York.

The theatre was built and is owned by the State Amusement Corporation of Connecticut. The officers are: President and managing director, Martin D. Harris; vice-president, Theodore Harris; secretary-treasurer, Samuel E. Harris. They are well known New Jersey theatre operators.

CHARLESTON, MASS.—Miller & Levi, 46 Cornhill street, Boston, are preparing plans for one-story theatre to be located on Chelsea street, near City Square. Estimated cost $150,000.

STOUGHTON, MASS.—Funk & Wilcox, 26 Pemberton Square, Boston, are preparing plans for one and two-story theatre. Estimated to exceed $150,000.

BAIRD, TEXAS—J. D. Custer has leased Schwartz Building and will equip and furnish it as moving picture house.

EVANSVILLE, IND.—Wells-Bijou Realty Company, C. F. Rose, manager, has plans in preparation for brick Strand Theatre at 409 South Third street. Estimated cost $150,000.

MILWAUKEE, WIS.—Ajax Realty Company, 230 Grand avenue, has plans by Wolff & Damsthal, 230 Grand avenue, for one and two-story theatre, 100 by 150 feet, to be located at Center and Third streets. Estimated cost $250,000.

INDIANAPOLIS, IND.—Theatre site has been sold by Tieter Estate to Jacob Freeman, owner and operator of neighborhood moving picture houses. It is located on Shelby street, north of Southern avenue. Freeman plans to erect an up-to-date theatre early in 1927, with seating capacity of 1200. Estimated cost $30,000.

TAUNTON, MASS.—Donovan Amusement Company, J. J. Donovan, president, plans to erect a theatre on Broadway. Estimated to exceed $150,000.

KANSAS CITY, MO.—A. H. Priestley, Chillicothe, Ill., has plans by Dodd & Finney, 800 Graphic Arts Building, for six-story theatre and hotel building, 137 by 153 feet, to be located at 3517-19 Troost avenue. Theatre will have seating capacity of 1800. Estimated cost $500,000.

LACKAWANNA, N. Y.—J. W. O'Connor, Barney McDonald and M. T. Ryan, 1028 Ridge road, contemplate erecting about April 1, moving picture theatre on Ridge road, between Electric and Franklin streets. Estimated cost $100,000.

GREENSBORO, N. C.—National Amusement Company, South Elm street, is taking bids for new two-story Carolina Theatre, 110 by 225 feet, to be located at Green and Washington streets. Estimated cost $300,000.

WILLIAMSPORT, PA.—Michael Ciciarelli, 141 Pine street, has plans by F. Arthur Richards, Masonic Temple Building, for one-story moving picture theatre to be located at Pine and Jefferson streets.

MEMPHIS, TENN.—Morris Kaplin and P. W. Lytle, Goodwin Institute Building, will erect one-story theatre, 40 by 50 feet, on Poplar avenue, near Belvedere Boulevard. Lessee Ballas Amusement Company, 51 South Cooper street. Estimated cost $40,000.

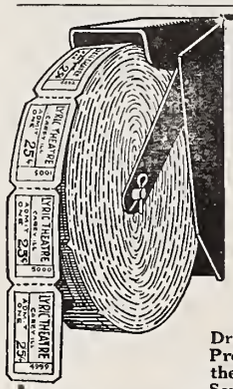
DALLAS, TEXAS—J. Fred Smith, Praetorian Building, plans erection of brick and concrete fireproof theatre, store and office building. Estimated cost $150,000.

MILWAUKEE, WIS.—La Croix & Memmler, 228 Third street, are preparing plans for two-story theatre and store building, 93 by 120 feet, to be located at 25th and Hopkins streets. Estimated cost $250,000.

CARBON HILL, ALA.—W. S. Thornton is erecting one-story tile and stucco theatre on Maple street, 35 by 115 feet. Estimated cost of equipment and furnishings $4,000; building $8,000.

EAST HARTFORD, CONN. (P. O. Hartford).—Wise & Upson, 36 Pearl street, Hartford, have contract for two-story theatre, store and office building to be erected at Bissell and Main streets, for Amusement Realty Corporation of East Hartford. Estimated to exceed $150,000.

HARTFORD, CONN.—Arcade Realty Company has plans by E. T. Wiley, 75 Pratt street, for theatre in rear of office building (now under construction) on State street. Estimated cost $150,000.



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Your own special Ticket, any colors, accurately numbered; every roll guaranteed.

Coupon Tickets for Prize Drawing: 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

ROLL AND MACHINE TICKETS
In Five Thousand Lots and Upward

Ten Thousand	$6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

The Granada Theatre For Sale

Must sacrifice at once, only theatre in La Jolla, near San Diego. New 811 seat, first run house, 10 year lease and equipment at a bargain. Worth $40,000, will take $30,000. Only $20,000 cash down will handle this beautiful class A house. Bal. terms. Or will sell, with the building and real estate, with 7 stores, 1 bank, 15 office rooms, 2nd floor. Good income. Address Dr. L. N. Isaacs, 208 Balboa Theatre Bldg., San Diego or care of F. C. Thompson, Trust Officer, Union Trust Co., San Diego.

Better Projection

This Department Was founded in 1910 by its Present Editor~

F. H. Richardson

Better Projection Pays

Buskirk Asks Opinions On Bios and Silver Tips

LESTER VAN BUSKIRK, projectionist, Frolic Theatre, Midland, Michigan, says: "I will be back in the Bluebook School very soon. I would appreciate an expression of your opinion concerning "Bio" carbons and "Silver Tips." It is the imported carbon I ask about. Have been using them for the past few weeks, not because I ordered them but for the reason that I received them in place of National's, whereupon I decided to try them out.

"I don't think they last as long as our home grown product, but have read somewhere that some projectionists like them better. I would like to know your views. Are they a better carbon than the National? I also would like to hear from G. L. Doe and W. C. Budge on that question, by letter. My question goes for both reflector and old style arc lamp."

This is not a question I would care to answer yes or no. Such things depend upon the findings of the men themselves. I have had no recent reports on Bios, though I have received a number of inquiries similar to your own.

The National is a strictly high-grade carbon, but I happen to know that the manufacturers of Bio are and have been laboring very hard to raise their goods to the highest possible standard.

The thing for you to do, Brother Van Buskirk, is to get a supply of BOTH National and Bio, and use them alternate days for a while, thus forming your opinion upon actual performance in competition OVER AN EXTENDED PERIOD. In that way you get a first-hand, thoroughly convincing demonstration. You have yourself seen just what the difference, if any, is, and do not have to take any one's word for it. As to rate of consumption, it is a factor, of course, but after all it is the comparative results in light production, light quality or "tone," and freedom from faults which make the light source unsteady which should be the determining factor. Rate of consumption should only have consideration when other things are equal, unless the difference in consumption be abnormal.

As to Silver Tips, the reports from projectionists seem to condemn the use of any metal coated carbon with the reflector type arc. The particles of metal, it appears, reach the mirror and "pit" its surface, and mirrors are too expensive to have that done to them except the advantage of the metal coating be very great indeed. With the ordinary arc the Silver Tip carbons have given most excellent results. The metal has a tendency to and does "pit" the surface of the collector lens some, but few of them last long enough to be badly damaged, and anyhow they are not very expensive.

Should you make a competitive test, such as I have suggested, I shall be glad to have your report or the report of any others who may do so. Such tests have large value in determining just what is best. They not only help the individual making them, but if they are generous enough to supply them for publication, they also help thousands of fellow projectionists, and the profession as a whole.

I doubt if you hear from Doe, who for excellent reasons, desires to keep his identity secret, but possibly Brother Budge may write. Glad to see you back on the job in the "School," of course.

Bluebook School

Question 562—Proposed by C. H. Hanover, Burlington, Ia.: "What is the difference in the "Motion Picture Projectionist," or the man who styles himself as such, and the "Motion Picture Machine Operator," or the man who styles himself as such?

In asking this question I have no intention of stirring up argument, or being "nasty," Brother Richardson, but merely to get an expression of men as to what, if any difference they believe there actually is, or may be.

I am glad Brother Hanover made that last remark, because had he not done so I might have hesitated about admitting the question just now, fearing that some might think I was turning this issue of the "School" over to argument designed to further my own ideas. This I regard as an important and most interesting matter, and shall ask no question this week.

Ex-Gob Defends Navy Equipment

ANDREW A. INTUMONT, as nearly as I can decipher the signature, writes from Brooklyn, N. Y., saying that he has followed the department for a year or more while in the Navy, as well as since he has been discharged. Says he projected motion pictures on the U. S. S. New York for three years, and had no trouble securing repair parts for projectors. He advises J. D. Cilgone, who recently complained that he could not secure repair parts until the old ones were completely gone, that he (Intumont) merely told the Movie Officer what was needed, why it was needed and proved to him that he knew what he wanted, whereupon the said movie officer would make out a requisition to the Motion Picture Exchange, Building 213, Navy Yard, Brooklyn, N. Y., and the parts would soon be received. He is sure that if Friend Cilgone will follow the same procedure there will be no trouble getting repair parts.

I am unable to comment on this intelligently because I don't know what the procedure in the navy is, but certainly there should and must be some way to secure needed repairs for projectors.

Seeks Information On Reflector Arc Lamp

HORACE TRUITT, Strand Theatre, Washington, Ga., says: "Have projected motion pictures for three years. Am just getting so that I half way understand the Bluebook school questions. They certainly do hand a guy something to think about all right. Think I shall attempt a few answers when I have studied some more.

"This is a town of about 5,000. Would it be any benefit for me to join the union, or to obtain a license? No local here, of course, but thought of trying the one in Atlanta. Do you suppose a projectionist of my experience could make the union or get a license? Every day during three years past I have projected for eight hours, which puts me some hours ahead of many who have worked at projection for five years, but for a less number of hours per day. Might add that I am only eighteen years old, which probably would prevent me getting a license, even though I passed the examination.

"My real reason for writing is to find out something about the Gardner reflector arc lamp, which the manager is considering installing. Personally I prefer Peerless or Powerlite. Would appreciate your advice, because what you may say goes with the Manager, too. I want also to thank you for the large amount of good I have received from the department."

This is a most interesting letter, from either of several angles. First of all I will answer the lamp question. It has been the experience of this department and its editor that usually—not always, true, but nearly so—when a manufacturer has a projection apparatus of real, sterling merit, he loses mighty little time in presenting that same to the consideration of this department. He does this because he very well knows, if he knows anything at all about projection affairs, that this department is religiously read by, and has the confidence of literally thousands upon thousands of motion picture projectionists and theatre manager, especially in the smaller cities and towns of this country and Canada, as well as, to some extent, several other countries. It, therefore, is "good business" for him to do it. He also knows, if he knows much about the past of projection affairs, that this department will give him and his apparatus absolutely a "square deal."

On the other hand it has been our experience that the manufacturer who has apparatus not up to the standard—which is weak in one or more respects and will not compare favorably with other apparatus of the same sort—NEVER presents it to the consideration of this department, and sometimes it is rather difficult for the editor to even get a look at it, except I find it in a projection room by accident.

(Continued on next page)

Bluebook School Answers 552, 553, and 554

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 552—Why should the rheostat, as a whole, be insulated from earth?

In addition to those already named, George Lawrence, Jr., Sackville, New Brunswick; Frank Dudiak, Fairmont, W. Va.; E. Fergodo, Livermore, Calif.; Harry Spada, Woodlawn, Pa., and Al Lehman, Glenside, Pa., replied acceptably.

All replies were much alike. John Doe answered a bit the most fully. He said:

If the rheostat be connected into the neutral of an Edison 3-wire circuit it would not matter whether it were grounded from earth or not. Under any other condition, however, if the rheostat as a whole be not thoroughly insulated from earth, and the live part became grounded to the frame, so that the frame became itself electrically alive, then there would probably be current leakage, which might be slight, or be heavy enough to blow a fuse. In any event it would be a waste of electrical energy so long as the condition continued.

Question No. 553—What is the objection to using ordinary iron wire for resistance purposes?

There were not many replies to this, probably because it was thought of small importance, but while that is true, perhaps, still it was asked to see whether or no you really understand the effect of the temperature co-effiient, and that it varies hugely in different metals.

George Lawrence, Jr., projectionist, Imperial Theatre, Sackville, N. B.; E. Fergodo, Livermore, Cal., F. D. Orenbacher, Truesdale, Mo.; Frank Dudiak, Fairmont, W. Va.; W. C. Budge, Springfield Gardens, N. Y.; John and "Bill" Doe, Chicago, Ill.; Gilbert Atkindon, Cleveland, Ohio, and Allan Gengenbeck, New Oreans, La., answered correctly.

Brother Fergodo says:

Ordinary iron wire has a very high temperature co-efficient, which means that its resistance varies largely with changes in its temperature. If it were used for the resistance element in a rheostat for projection work, then since the rheostat would have to be so constructed that it would deliver the amperage required for the work when its resistance element had reached its working temperature, it would mean that until that temperature was reached it would deliver excess current flow, and when the arc was first "struck" and the resistance cold, the excess would be very heavy.

"Bill" Doe puts the matter in very simple form, thus:

Ordinary iron wire has much less resistance when cold than when hot, hence is not suitable for rheostat resistance. Put in technical language it has a very high temperature co-efficient, which means that the resistance varies largely with temperature changes. It therefore is unsuitable for resistance purposes.

Question No. 554—Name the chief objections to iron grid rheostats.

Brother Lawrence says:

The chief objections are: (A) They are much heavier than wire coil rheostats of equal capacity, hence more difficult to handle and more expensive to ship. (B). It is a greater task to replace a damaged grid that it is to replace a wire coal. (C). The temperature co-efficient of cast iron is lower and more variable than that of resistance wire, hence the amperage regulation as between the cold and hot grid is not so close as between the hot and cold resistance coil. (D). A heavy jar is more apt to injure a cast grid rheostat than a wire coil one, because the grids are more or less brittle, especially after extended use."

Reflector Arc Lamp

(Continued from preceding page)

DOES IT NOT APPEAL TO YOU AS JUST COMMON SENSE THAT IT WILL BE WELL FOR YOUR MANAGER TO SELECT YOUR REFLECTOR TYPE ARC EQUIPMENT FROM THOSE WHICH HAVE HAD THE CONFIDENCE OF THEIR MAKERS OR SPONSORS TO THE EXTENT THAT THEY HAVE SUBMITTED THEM TO THE INSPECTION OF THE EDITOR OF THIS DEPARTMENT????

I know nothing about the Gardner Reflector Arc Lamp equipment. I have carefully examined the Peerless, the Powerlite, the Strong and the Hallberg Lamp. Each of these is strictly high-class equipment which I can recommend to you. Each of these will have full, detailed instructions for its operation in the new Bluebook. I do not say there are no other good reflector type arc lamps, mark you, but I DO SAY THAT IT IS A BIT FOOLISH TO PURCHASE EQUIPMENT CONCERNING THE EXCELLENCE OF WHICH YOU CAN ONLY JUDGE BY MEANS OF YOUR OWN UNTRAINED EXAMINATION AND THE BEGUILING TALK OF INTERESTED PARTIES—THOSE WHO HAVE THE GOODS FOR SALE.

That is, after all, the big point. In this department you get absolutely disinterested advice from a man whom no one has ever yet, in seventeen long years, accused of practicing deception concerning equipment, regardless of advertising or other considerations.

You say you prefer a Peerless or a Powerlite. Well, then your manager will do well to install one of them. They are both strictly high-class equipment.

As to joining the union, you seem to be about ten miles nearer Macon than Atlanta, therefore are, under I. A. law, in the jurisdiction of Macon. The secretary of the Macon local is R. A. Godfrey, Box 451, Macon, Ga. It is a "mixed" local—stage hands and projectionists. You might write brother Godfrey asking whether or no you would be welcomed by the local, provided you can meet their requirements. I cannot say that you probably would derive any immediate benefits from membership, but you would at least have the satisfaction of knowing you are doing your duty. If you ever should leave Washington, membership doubtless would be an advantage.

As to a license, no. The only one you could get would be a city license, I think, and there is no object in that unless you expect to work in the city you get the license from.

Regarding your having had more "hours of experience," my friend Truitt, it is most emphatically NOT the number of hours you have or have not worked that counts, provided they have been sufficient to thoroughly acquaint you with projection apparatus and procedure, but the use you have put the hours to. The man who merely learns to "operate a machine" may work for many years and still be almost totally ignorant of those things which go to make the real motion picture projectionist. And that last is not mere idle talk either, mind you. The machine operator learns to operate the machine and then stops. To him the only thing that counts thereafter is quitting time and pay day. Optical action and any more electrics than knowing how to find a blown fuse or what to do when a wire gets so hot the insulation smokes is "junk."

It is not so long ago that I knew of the examination committee of a very large union actually testing the ability of a projectionist by tearing a projector mechanism to pieces and seeing whether or no the candidate could reassemble it, which merely showed the utter, total lack of conception of the problems of projection possessed by that committee. A more idiotic thing could hardly be imagined, because ability to reassemble that mechanism satisfied the committee, while failure condemned the applicant, and that was that.

I hope and believe most unions have gotten past that stage by now. You seem to be studying. Keep it up! The trouble might lie right here: The Macon union presumably operates under a wage scale which applies to, and doubtless is just and right for Macon, but which might not be just or right for your little town. The local might or might not insist on you getting the scale. Probably not, but you should have an understanding on that point before joining, if the union is willing to accept you. It is the sole arbiter on that last point.

For Your Library

The J. E. Macauley Mfg. Co., 552 West Adams street, Chicago, Ill., will send you, for the asking, a copy of their excellent illustrated booklet in which their "Peerless" reflector type arc lamp and equipment is described. Projectionists should have such things as this on file. Send and get it. Good stunt.

The New Edition of

F. H. RICHARDSON'S

HANDBOOK OF PROJECTION

Has Been Delayed

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Announcement of the

Date of Its Appearance

Will Be Made Very Soon

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Screen Quality Counts

Prints on Eastman Positive from negatives on Eastman Panchromatic make the most of your projection equipment—give maximum photographic quality on the screen.

For only Eastman Positive carries through to the screen with fidelity all the tones of the negative, and Eastman "Pan" alone renders colors in their true black and white relationship.

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ROCHESTER, N. Y.

Monty Banks

in "PLAY SAFE!"

A Feature Comedy

Waves of Laughter—
High Tide in Thrills and Gasps —
An Ocean of Perfect Entertainment—
Book Today the Biggest Comedy Star of Tomorrow!

Pathépicture

TRADE MARK

IN THIS ISSUE

Big Theatre Groups Watch Vitaphone
A Missionary in the "Movies"
L. B. Mayer Draws 1927-28 Plans for M-G-M

MOVING PICTURE WORLD

VOL. 84, No. 7 FEBRUARY 12th, 1927 PRICE 25 CENTS

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THE public wants stars . . .
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M-G-M'S stars are popular idols today
WHEN John Gilbert and Greta Garbo
APPEAR in "Flesh and the Devil"
WHEN Norma Shearer appears in
A "Waning Sex" or "Upstage" hit
WHEN Lon Chaney thrills with a
"TELL It To The Marines" . . .
YOU know that means business!
EXHIBITORS will now be glad to . . .

(Continued inside this cover)

Published by CHALMERS PUBLISHING COMPANY

(Continued from Front Cover)

Watch our Star Dust!

JOHN GILBERT

MARION DAVIES

LILLIAN GISH

NORMA SHEARER

LON CHANEY

RAMON NOVARRO

WILLIAM HAINES

WATCH the
MOVIE horizon in
THE coming weeks!
M-G-M stars
FLASH Big News . . .
M-G-M stars are the
IDOLS of the public
BIG today . . .
BIGGER tomorrow
M-G-M showmen
LOOK what's coming!
AND it's just part of
THE box-office party!

coming! **MARION DAVIES** TILLIE THE TOILER

coming! **NORMA SHEARER** THE DEMI-BRIDE

coming! **LON CHANEY** MR. WU

coming! **JOHN GILBERT** THE SHOW

it's here! **LILLIAN GISH** THE SCARLET LETTER

coming! **WILLIAM HAINES** SLIDE, KELLY, SLIDE

coming! **RAMON NOVARRO** *in* LOVERS

. . . and "More Stars Than There Are in Heaven"

METRO-GOLDWYN-MAYER

The Top of The Industry

"IT" is a hit!

In New York—

S.R.O. at the New Paramount Theatre. Reviewers shower praises.

In San Francisco—

smashed all records by $5,000 at the Granada.

In Tulsa, Okla.—

Ralph Talbot, Ritz Theatre, wires: "'IT' POSITIVE SENSATION. HOLDING IT OVER."

In Camden, S. C.—

Majestic Theatre wires: "'It' pleased 100%. Patrons all raved over 'It'."

In Marion, Ind.—

Billy Connors wires: "'IT' HAS EVERYTHING. A BOX OFFICE SENSATION."

EVERYWHERE!

CLARA BOW IN "IT"
AN Elinor Glyn - CLARENCE BADGER PRODUCTION
WITH ANTONIO MORENO
Story and adaptation by Elinor Glyn,
Screen play by Hope Loring and Louis D. Lighton. B.P. Schulberg, Associate Producer
Presented by Adolph Zukor, Jesse L. Lasky
a Paramount Picture

Member of Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

Monty "PLAY A Feature

A Perfect Explosion of Laughter

For it has as many laughs as any comedy you've ever seen!

A Knockout of a Thriller

For it has as many thrills as laughs!

Banks in "SAFE!" Comedy

A Real Money-Getter

For Banks makes money for every theatre that plays him!

A Perfect Audience Tickler

For when you can make them laugh their heads off one minute and hang to their chairs the next, you've got the world by the neck.

Pathépicture

TRADE MARK

BIGGEST EVER

Twentieth Anniversary Issue

of

MOVING PICTURE WORLD

Out March 26th

In its list of advertisers, authoritative technical subjects, historical data, human interest stories, and valuable special articles covering all phases of the motion picture industry, this issue will be a most comprehensive contribution to the literature of the film industry.

It is the most valuable advertising opportunity of the year

No Rate Increase — Regular Card Rates

Get Your Copy In

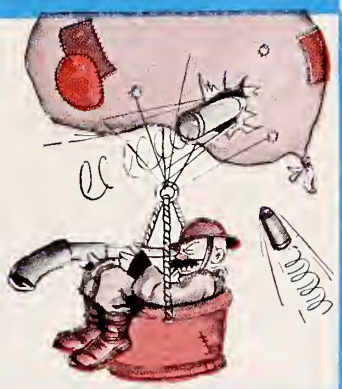
CHALMERS PUBLISHING COMPANY

516 Fifth Ave., N. Y. or 318 Taft Bldg., Hollywood, Cal.

Funniest Comedy Ever Made!

Convulsing Broadway Twice a Day!

Big Money Magnet Everywhere!



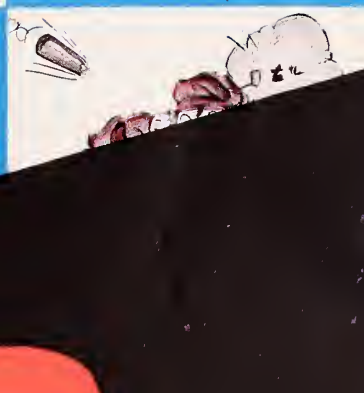
Critics Raving Over It!

Public Says It With $ $ $ $!

Now You Can Play It!

Made by Warner Bros.!

Now Booking!



Hello! OLD BILL

is ready for extended runs

Goodbye Records! The screamingest co
STOP GO OP
Harold Goodwin
Ed Kennedy
Packed with Laughing Gas and High Explosive Mirth! Sure fire!
WARNER BROS. E

edy of all time is here!!

WARNER BROS. present

Syd Chaplin

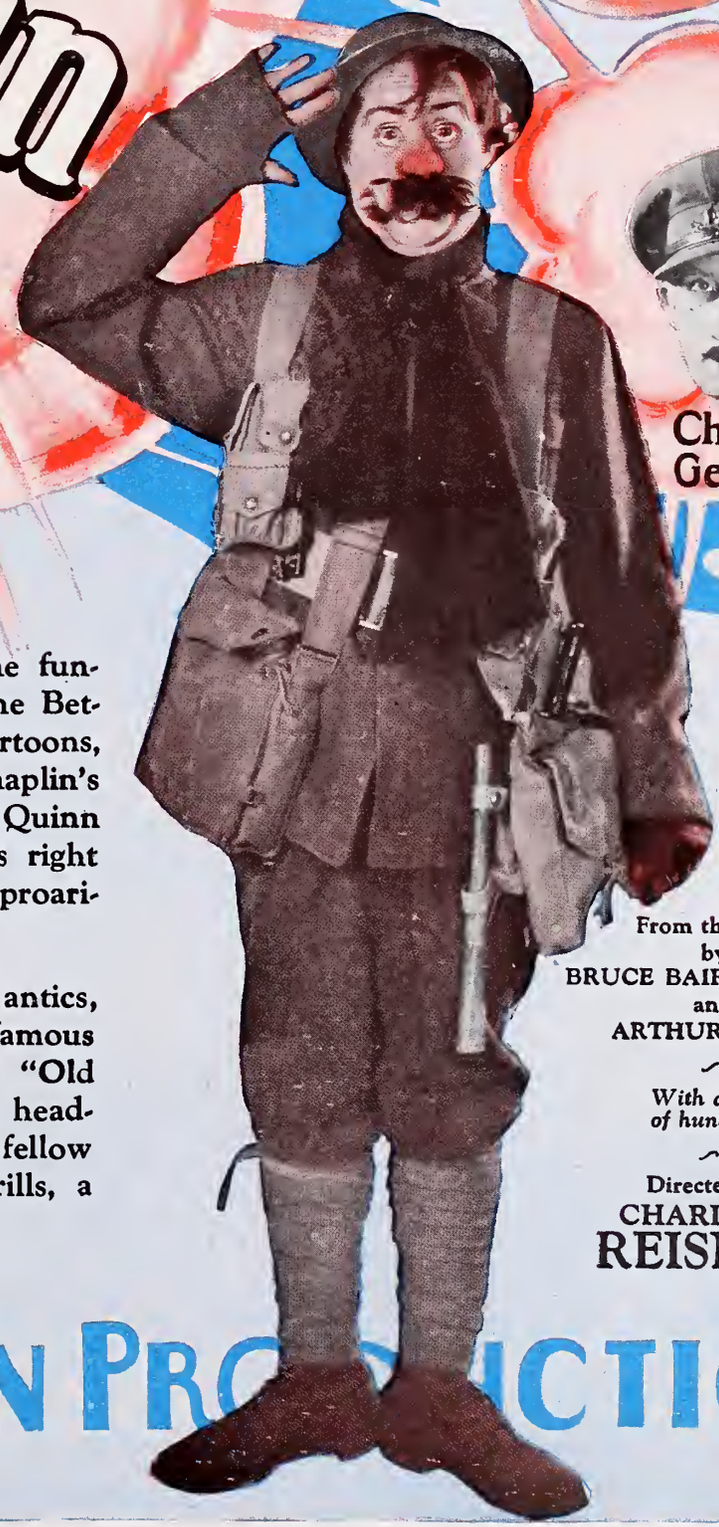
As "Old Bill" in

"THE BETTER 'OLE"

A WARNER BROS. PRODUCTION

Jack Ackroyd

Charles Gerard



ONE hundred times funnier than the funniest thing you've ever seen—"The Better 'Ole"! Greater than the original cartoons, greater than the stage play through Syd Chaplin's inimitable characterization of "Old Bill." Quinn Martin of "The New York World" was right when he said, "It is the funniest, most uproarious stuff to be found!"

From coast to coast sides will ache at the antics, escapades and predicaments of this most famous of comedy personalities. You must see "Old Bill" as a horse's neck, as a spy in enemy headquarters—the quaintest, most lovable old fellow that ever wore mufti! A thousand thrills, a thousand laughs.

From the play
by
BRUCE BAIRNSFATHER
and
ARTHUR ELIOT

With a cast of hundreds

Directed by
CHARLES F.
REISNER

TENDED RUN PRODUCTION

SYD CHAPLIN SCORES HIT

"BETTER 'OLE" IS GENUINE RIOT OF FUN

Syd Chaplin Delights As Quaint Soldier Character In N

SYD CHAPLIN ROLLICKS IN LAUGH GEM

"THE BETTER 'OLE" DIGS ITSELF

NEW FESTIVAL OF MERRIMENT IN HOLLYWOOD

Syd Chaplin In "Better 'Ole," At Egyptian, Screaming Comedy Hit

SYD CHAPLIN IN 'BETTER 'OLE'

"The Better 'Ole" Is So Funny It's Almost Hysterical!

LARGE PREMIERE CROWD WELCOMES 'THE BETTER 'OLE'

Chaplin Bays Shift to Brow of Brother Syd

'BETTER 'OLE' AMUSING FILM

Now be serious!

5TH MONTH ON BROADWAY AT $2

You can't play Broadway
Unless you have a hit—
The biggest kind of a hit!
"The BETTER 'OLE"
Now in its 5th month
And good for months to come!

More than half a million
People have seen it
At the Colony Theatre, N. Y.
Goodbye records!

Same thing in Chicago,
Same at Grauman's Egyptian
In Los Angeles!
All extended run
Advanced price engagements!
Same in your town
When you play it!

Come down to earth and
The business of making
The biggest money
You've ever made.
"The BETTER 'OLE"
Is the greatest
Big money comedy
Ever produced!

Why wait?

WARNER BROS.
EXTENDED RUN PRODUCTION

ERWIN S. KLEEBLATT PRESS, NEW YORK

HUSBAND HUNTERS

BY DOUGLAS BRONSTON

"GOLD DIGGERS ARE PASSÉ - - - THEY ARE HUSBAND HUNTERS NOW."

The Cast
MAE BUSCH
CHARLES DELANEY
MILDRED HARRIS
ROBERT CAIN

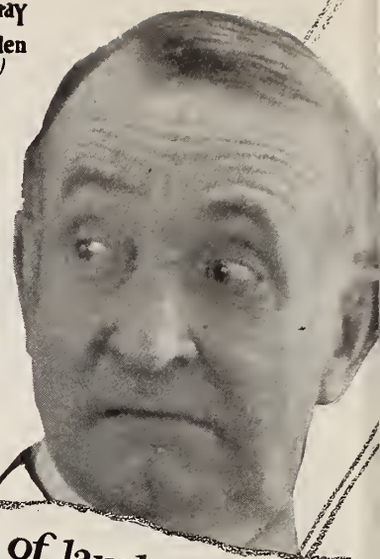
The Cast
JEAN ARTHUR
WALTER HEIRS
DUANE THOMPSON
JAMES HARRISON

DIRECTED BY JOHN G. ADOLFI

TIFFANY PRODUCTIONS, INC.
M. H. HOFFMAN, *Vice-Pres.*
1540 BROADWAY NEW YORK CITY
EXCHANGES EVERYWHERE

ONE OF THE 20 GEMS FROM TIFFANY

The greatest comedy McFADDEN'S FLATS



Charlie Murray as Dan McFadden (Strictly Irish)

"The people laughed all the time." —N. Y. Tribune

It is jammed full of laughs. I heard them for two solid hours yesterday. QUINN MARTIN N.Y. World

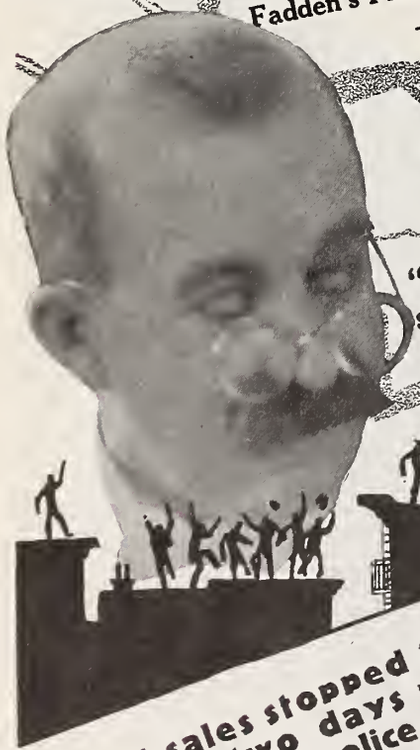
"All the bricks-and-mortar fun that could be extracted from such characters as an Honorary President of the Hod-Carriers' Union and a Scotch barber is to be found in the film version of the old play 'McFadden's Flats'." —N. Y. Times

M'FADDEN FLAT ROCKS IN GALE OF FAN LAUGHS

Large numbers of people crowded into the Mark Strand Saturday to see and to laugh at this picture. The crowds will continue to come and to laugh, because it is that kind of picture. —N. Y. News

"The picture has been heralded as the home of a thousand and one laughs. It is sure-fire box-office." —N. Y. Mirror

Chester Conklin as Jock McTavish (Purely Scotch)



"'McFadden's Flats' means a full house for showmen. Ask Dad, he knows." —N. Y. Telegraph

First National's BIG SPECIAL

Presented by

Asher, Small and Rogers

with

Charlie Murray

and

Chester Conklin

Story by Jack Wagner and Rex Taylor

Produced Under Management

Edward Small

A Richard Wallace Production

Ticket sales stopped 29 times in two days -- Crowds so big police reserves called to handle them--Strand forced to open doors to public at 10:30 A. M.--Which sets the biggest record in this theatre's history.

First National Pictures

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

Last Minute News From Everywhere

MOVING PICTURE WORLD

Vol. 84 New York, February 12, 1927 No. 7

MIRACLES

With M.-G.-M. and First National each planning to produce "The Miracle," it will be a miracle if someone doesn't get a headache.

"TALKIES"

Are causing more conversation in high movie circles these days than any one ever believed they could—and a lot of hard thinking and fast stepping.

Hollywood Hears Of Great Studios For Independents

McAdoo Associated with Parker, Is Report

By TOM WALLER

(Wired from Hollywood Bureau, 10:50 P.M., Feb. 9)

Daily newspapers here today carried a story crediting Donald Parker, president of the Donald Parker Pictures Corporation, one of the smaller independent units, with announcing a $1,170,000 project primarily for independent producers.

The project is described as "Studioland" and the stories say plans call for buildings and all the equipment necessary for making pictures being accommodated on fifty-five acres of land. Such a tract, it is announced, was purchased several days ago on the Ventura Boulevard.

According to the reports "Studioland" will comprise eight large stage and a number of modern dressing room bungalows. The same credit Parker with stating: "The most important feature of Studioland will be the spirit of harmony and co-operation that will be insisted upon by the officials, whose years of experience have forced them to realize and recognize the requirements of independent producers. In short, Studioland will be the independent producers' own home, operated under their control and built especially to meet their needs."

The articles also stated that the Board of Directors among others "is to include" William Gibbs McAdoo. Two oil men and an architectural engineer also are given as prospective members of the board. No names known in the film industry are listed, it being stated "and several well known men affiliated with the industry whose names are withheld."

Guard Friendships

All member companies of the Hayes organization have appointed studio executives as members of a public relations committee. Their duties will be to see that no foreign nation is offended by any scene or caption in any picture produced by them. They also will visit sets and watch directors to see that they do not radically deviate from the script.

Giant Grouping of Big Film Interests Forecast in Talking Picture Field

Deal Discussed Allies Six Big Firms With Warner Bros. and Vitaphone; K-A Out

By Merritt Crawford

THAT a giant grouping of important film interests in connection with talking pictures has been under discussion for some weeks past, was partially disclosed this week through dispatches from Palm Beach to the N. Y. Times, in statements issued by E. F. Albee and Lee Shubert.

The statements were brought out by rumors of a merger of the Keith-Albee and Shubert theatrical interests with various important motion picture distributing agencies, which reports were categorically denied by both Mr. Albee and Mr. Shubert.

Mr. Shubert said that the reports probably arose from meetings which have been recently held by representatives of the various picture groups, including Warner Brothers, Fox Films and the Keith-Albee group. He said his theatres were not at all interested in motion pictures and would have no reason for considering such a merger.

Mr. Albee stated that while several such meetings had been held, no definite results had been reached.

"Mr. Owen D. Young of the General Electric Company," Mr. Albee is quoted as saying, "was behind these meetings and the object was to discuss plans for merging the various talking picture groups. I believe they contemplated forming a stock company in order that the talking picture machines might be sold to everybody."

Mr. Albee was not quoted as stating whether the Vitaphone was included in the proposed merger of the talking picture interests, though how any combination of this character could be effective without its participation was not made apparent.

From other sources, however, MOVING PICTURE WORLD is able to state that for weeks past

(Continued on next page)

Chicago Notes

Five thousand signers have been obtained to support Evanston, Ind., Sunday movies. They will be voted on April 5. Will Hays was here Sunday. Ascher's new Sheridan Theatre, 4,000 seats, opens February 12. Three new movie theatres are projected for the South Side colored district. Clayton Bond has been made division manager of Warner Brothers. He formerly was film buyer for Balaban & Katz. The exhibitors fire prevention cases are postponed to April 20. The Marks Circuit has bought land on Milwaukee avenue for another theatre.

"Romeo and Juliet" Soon

Word has come from Carl Laemmle, now on the West Coast supervising production at Universal City, that Universal's treatment of "Romeo and Juliet" is fast taking shape in the scenario department and that all indications point to an early production.

New Christie Directors

Arvid Gillstrom and Robert Kerr have been signed to direct two-reel Christies comedies.

N. Y. Bill Would Force Mandatory Fire Drill

A bill was introduced in the New York State Legislature last week by Assemblyman J. F. Ryan of New York City, that provides that employees of theatres and other places of public assemblages must be compelled to conduct fire drills at least twice a month under the direction of a fire marshal or some other designated officer.

The measure further provides that no cities are to be exempt from these requirements even though they might have local regulation of their own.

Mayer Professes Disbelief in M-G-M-United Artists' Merger

The Wall Street Journal hints that "combinations" impend in the motion picture field and mentions "Loew's." The New York American points to "quiet absorption" of Loew's stock. But Louis B. Mayer, vice-presiden in charge of production for M-G-M, professes not to favor the rumored merger with United Artists, and to disbelieve that it is in the works. He sees M-G-M gaining little besides prestige in such a move, as the company has plenty of outlet for its pictures.

Apparently M-G-M, through Mr. Mayer, is doing more than any other company to find new faces for the screen. He pointed to the stock company of sixty-five players that M-G-M carries. William Haines, he said, is a brilliant success and will be starred next year. A newly discovered extra, for whom a screen name has not been chosen, will be shortly recognized as remarkable star material.

In addition, said Mr. Mayer, M-G-M is carrying a long list of writers, who are constantly weeded out, on whom the company depends for much of its story material. He is against routine plots and screen treatments and believes that M-G-M is showing the way to the whole industry.

At the conclusion of this week's conference in New York Mr. Mayer said: "Some people are kicking themselves for not buying Loew stock three years ago. It is due to rise much higher, and you boys will be kicking yourselves in another year if you don't take advantage of it now."

Showmen Set Date

The national convention of the M. P. T. O. A. will be held at Columbus, Ohio, on May 17, 18 and 19. The decision was reached this week at a meeting of the Administrative Committee. All members attended except Harry Davis of Pittsburgh, detained by illness. J. J. Harwood was named chairman of the Convention Committee, with power to appoint sub-committees.

MOVING PICTURE WORLD

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanisb speaking countries of the world. Spanish and Englisb books.

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VOL. 84 No. 7

Nine Incorporations Filed in N. Y. State

Nine film companies incorporated during the past week with the secretary of state at Albany, N. Y. Among them was Warner Bros. Vitaphone Corporation, capitalization not specified, with Abel Cary Thomas, Stanleigh P. Friedman and Harold S. Bareford, of New York City, as incorporators; the Royal Projection Screen Co., Inc., capitalization not stated, Thomas Liperti, Josephine Applebaum, Bessie Denefsky, New York City; Dux Film Producing Co., Inc., $50,000, Joseph Alcomanno, Joseph Yaselli, Joseph Kane, New York City; The Wheaton Theatre, Inc., $20,000, Dora and Richard Wheaton, Miriam Frank, New York City; Great Events Productions, Inc., $10,000, Jack Levin, Lillian Cunningham, New York City; Florence Abramson, Middle Village L. I.; Baylis Productions, Inc., $20,000, Ellis Antkes, Edward Blair, Newman Lindner, New York City; Darmour Productions Corporation, $150,000, Herbert Plaut, John R. Newton, William A. Sands, New York City; Fedak Productions, Inc., $35,000, Sari Fedak, John S. Vajda, Joseph Teichner, New York City; Nocabe Amusement Corporation, Beacon, $10,000, Leon Samuels, Murray Karp, Florence Simeone, New York City.

M.-G.-M. Buys Two

Metro - Goldwyn - Mayer has arranged for the distribution in France, the United States, Belgium and Switzerland of "Mademoiselle from Armentieres," and in Australia and New Zealand of "Mons." These pictures were produced in England. "Mademoiselle" was made by Gaumont. "Mons" is a picture story of the famous retreat of the "contemptible little British Army."

Ballantyne Named Sales Manager of Western Division

Pathe Also Announces Two Other Promotions

Harry Scott, general sales manager of Pathe Exchange, Inc., announces the appointment of R. S. Ballantyne to the important post of western division sales manager and also the assignment of new managers in the Kansas City and Omaha branches.

On Monday, February 14, Mr. Ballantyne, who has been assistant southern division sales manager, takes up his duties in the West, his territory comprising Butte, Denver, Los Angeles, Portland, Salt Lake City, San Francisco and Seattle.

Roy Pearson, at present manager of the Pathe Omaha branch, has been promoted by Mr. Scott to the management of the Kansas City branch and assumed his new duties Monday, Febrruary 7.

Walter Branson, formerly salesman at the Omaha branch, has been appointed to the position of manager to succeed Roy O. Pearson. Mr. Branson was booker at the Omaha exchange from March, 1923, to August, 1925, when he became a salesman.

All of Mr. Scott's appointees are men of considerable experience in the film business, and particularly equipped for their executive duties.

Graingers Lose Father

James Grainger, 77, father of James R. Grainger, general sales manager of Fox Film Corporation, and of E. C. Grainger, of the home office staff of that company, died at his home in Medford, Mass., Sunday. Mr. Grainger was one of the pioneers in the merchandising business in Boston and had been associated in executive capacities with various leading department stores in Boston. At the time of his death he was merchandising director of the Jordan & Marsh store in the Hub. He was well known in Boston and one of the oldest residents of Medford.

Vitaphone Signs Martinelli

Giovanni Martinelli, dramatic tenor of the Metropolitan Opera Company, has signed with Vitaphone for three years. Other stars signed are Bernardo De Pace, the wizard of the mandolin, Sissle and Blake, the international favorites and sensation in London. Roger Wolfe Kahn, young night club owner and orchestra leader, and Van and Schenck for more numbers. The Flonzaley Quartette is also to be heard and seen on Vitaphone.

Hoffman Gets Retrial

Harry Hoffman, Staten Island projectionist sentenced three years ago to from twenty years to life for murder, has been granted a new trial through the efforts of New York Local 306, Motion Picture Operators' Union.

R. S. Ballantyne, Pathe's new western division sales manager.

Giant Grouping

(Continued from preceding page)

a deal has been under discussion, which would ally the Vitaphone Corporation with no less than six of the leading producer- distributor theatre-holding groups, in addition to Warner Brothers.

The deal would also include the Victor Talking Machine Co., in its ramifications, but neither the General Electric Co., nor any of the other talking picture companies would have any participation in the combine.

It may also be stated authoritatively that none of the Keith-Albee officials were present at any of the conferences where the details of this giant combination were discussed, nor any executives of their allied film companies.

As told exclusively to the MOVING PICTURE WORLD, however, the deal, if concluded, will involve the payment of $3,000,000 cash to Warner Brothers for fifty per cent of the Vitaphone stock to be apportioned among the theatre-holding film companies interested. Their houses will also receive special consideration in the installation of Vitaphone equipment, all of which, however, will pay the regular royalty of ten cents per seat, weekly. In these profits each of the film companies of course, will participate as a stock holder.

If put over, the deal will leave Warner Brothers with 40% of the Vitaphone stock, as against the 70% which they now own, for they will, of course, then exercise their option for two thirds of the remaining 30%, which now extends for three years more.

It will be seen that, if the alliance is consummated, the Keith-Albee houses will be in the position of having to compete with houses equipped with Vitaphone, and must find some other talking pictures to operate, if their patrons desire this form of entertainment.

To Handle Fight Film

A contract was closed last week between Harry Eilperin, Aaron Baum and the Cosmos Film Service for the distribution of motion pictures of the Delaney-Maloney fight on February 18 at Madison Square Garden, New York.

COMING and GOING

"The Joy Girl Special" of Fox Films arrived on schedule in Palm Beach on Monday under the command of Allan Dwan, who will direct the picture. On the train were Olive Borden, Neil Hamilton, Marie Dressler, Mary Alden, William Norris, Helen Chandler, Jerry Miley, Frank Walsh, Clarence Elmer, Peggy Kelly, Flora Sheffield, Ava Lowry, Barbara Bennett, Madeleine Bayard, Hazel Bunting, May Blayney, Ethel Bowie, Gladys Bowie, Patricia Caron, Louise Clerc, Ursla Fisher, Edna Giblyn, Hazel Goodwin, Peggy Reymonds, Marie Shelton, R. Clark Hadley, Fred Hadley and Ed. Gilman.

* * *

E. E. Shauer, general manager of the foreign department of the Famous Players-Lasky Corporation, sails on the Aquitania tonight (Friday) for one of his regular trips to Europe. Accompanying Mr. Shauer will be R. M. Blumenthal, a member of the staff of the foreign department.

* * *

Nellie Revell has left for Hollywood to do a series of syndicate news stories.

* * *

Will H. Hays is back from his visit to the West Coast, with him were James Connery, Lucius Greve and Maurice Mackenzie.

* * *

M. H. Hoffman of Tiffany has returned from abroad and says he will make an important announcement within a few days.

* * *

Lou Anger, directing vice-president of United Artists Theatre Circuit, Inc., has arrived in New York from California for an indefinite stay.

* * *

Richard A. Rowland of First National has returned to New York from the West Coast.

* * *

After a two weeks' stay in New York, Dale Hanshaw, president of Sierra Pictures, has returned to Hollywood.

* * *

William M. Pizor, president of the Capital Production Exporting Co., has left for Hollywood. J. D. Trop, general manager for Capital, will take care of his affairs in the East.

* * *

Ed. J. Smith, general sales manager for Tiffany Productions, Inc., is on his third trip to exchanges in the East and the Middle West since his affiliation with this organization last December.

* * *

Joseph A. McConville and Abe Montague of Independent Films, Boston, Columbia franchise holders in that territory, are visiting the home office of the company this week.

"Miracle" Cost High

Richard A. Rowland told newspaper men in Chicago, where he stopped on his way east, that First National paid Al Woods $150,000 for the film rights to "The Miracle." He also said that within five years talking pictures would be a reality everywhere.

Closes Merger Deal

Earl W. Hammons, who heads new Educations company.

New Educational Company Consolidates All Units

Educational has acquired minority stock in all Educational exchanges and has consolidated producing units supplying its product, E. W. Hammons announces. A new corporation, Educational Pictures, Inc., is formed, with Mr. Hammons as president. It is authorized to issue $3,500,000 preferred stock and 250,000 shares of common stock. There positively will be no changes in controlling interest or executives. All stockholders in the consolidated companies become stockholders in the new corporation.

Those consolidated include four companies heretofore controlled by Gauntlett & Co., Inc., which produced the Lloyd Hamilton, Lupino Lane, Mermaid, Tuxedo, Juvenile and Cameo comedies, all made at the Educational studios.

Arlen-Ralston

Jobyna Ralston and Richard Arlen were married last week at Riverside, at Southern California's famous "Place of Honeymoons," the Mission Inn. They were accompanied only by "Buddy" Ralston, the bride's brother, and Audrey Brown of Los Angeles.

Pathe Ball Coming

The Pathe Club's first annual entertainment and ball will be held at the Hotel Roosevelt, New York, on Lincoln's Birthday, evening, February 12. Stars from Pathe as well as acts and ensembles from the Keith circuit through the courtesy of E. F. Albee, and the Vincent Lopez Orchestra will be featured. It is expected to be an outstanding feature of the season's entertainments.

Laemmle Invites Suggestions For Film Improvement

Plans Annual Award to Writers Everywhere

In an effort to develop practical, helpful and constructive ideas and sugestions for the advancement of the quality and usefulness of moving pictures, Carl Laemmle, president of Universal Pictures Corporation, announces the establishment of what will be known as the Laemmle award.

This annual award will consist of annual prizes amounting in the aggregate to $5,000, open to writers on newspapers, magazines and trade journals in all parts of the world. The award will be divided into twelve individual prizes, the major one of which amounts to $2,500 and ranging downward to $100. In case of a tie, equal prizes will be awarded.

No limitation of any kind is placed upon the suggestions. The only requirement is that they be published in a recognized newspaper, magazine or trade journal and that they be sent, together with a letter, to Carl Laemmle, Laemmle Award, 730 Fifth avenue, New York.

Will Hays will serve as chairman of the Board of Decision, which is as follows: Karl A. Bickel, president of the United Press; Kent Cooper, general manager of the Associated Press; Arthur H. Kirchhofer, president, National Press Club, Washington, D. C.; James R. Quirk, editor of Photoplay Magazine; Jean Sapene, publisher of Le Matin, Paris.

Selection Confirmed

Emmanuel Cohen, first production manager of Famous Players short features department.

N. Y. Censorship Will Cost Less in Future

If film censorship survives in New York State on and after July 1, of which there is considerable doubt, due to the introduction of bills in the Legislature calling for its abolishment, it will cost $73,640, according to an appropriation item included in this year's budget that has just been submitted to the New York State Legislature.

Last year the Legislature appropriated the sum of $94,920 to meet the running expenses of the commission, but of this amount $22,250 went for the salaries of the three commissioners, each of whom received $7,500. At the present time there is only one head to the commission, James Wingate, who asks a salary of $7,500.

Hollywood Players Suffering From an Epidemic of Injuries

(Wired by Tom Waller, Hollywood Correspondent, 10:50 P.M., Feb. 9)

Hollywood is experiencing the casualties of war time. Richard Barthelmess is one of the latest to be added to the list. He broke a bone in his foot while playing tennis Sunday, which will cause production on his $1,000,000 vehicle, "The Patent Leather Kid," to shut down at the First National studios for nearly six weeks.

Last night Virginia Valli underwent an operation for appendicitis so that this petite actress will probably be kept away from the screen all during the next month.

This morning it was learned that Reginald Denny will be confined to his bed for another three weeks, and that the two weeks more of production work necessary for the completion of his latest vehicle, "Slow Down," will likely not be reached until next June.

Barbara Worth is still nursing a broken wrist which she is said to have sustained while working in the Denny picture.

Wallace Beery, who was bumped by baseballs and dynamite to such an extent that he had to be taken to the hospital, is now O. K. and has adjusted other differences with Paramount as told in the Hollywood department.

Perhaps of all of the injured members of Hollywood's colony Denny's experience is the worst. His troubles started a month ago when it is said a double who was taking the place of Barbara Worth, hit a wall in Beverly Hills and knocked Denny up into the air before she discovered she could not drive a car.

From an inside source we are told that Denny then suffered from a concussion of the brain. Later a blood clot developed which necessitated a serious operation in a local hospital.

Cohen Now Head Of Paramount's Short Features

Supervises News Reel, Comedies, Novelties

Plans for the establishment of a short features department, embracing the Paramount News Reel, magazine features and comedies, are announced by S. R. Kent in confirming the appointment of Emmanuel Cohen as production manager of the short features department of Famous Players-Lasky Corporation. Mr. Cohen, who has been head of the Pathe News Reel since its foundation 13 years ago, has just assumed his duties at Paramount.

Far - reaching arrangements for the development of a newsreel organization have been made by Mr. Cohen, it is stated. The news-reel, which will have back of it all of the resources of Famous Players, will have two releases a week, according to the present plans, and will be ready for its distribution at the opening of the new season next August.

Mr. Kent said:

"Notable among the results which we expect to achieve by our new short feature department is that it will enable us to serve exhibitors with a complete program—feature, news reel and comedies. Thus all our exchanges will be able to take care of all types of accounts—big and small, first-run and small town—with a complete program of entertainment. Sales of the Paramount short features will be under the general direction of George W. Weeks, who also will co-operate with the outside producers of comedies.

One of Mr. Cohen's first duties will be the construction of a modern short features building. Plans for this building, which will house the production headquarters of the department, have already been drawn.

Alberta Vaughn Signed

Harry Cohn, vice-president in charge of production for Columbia Pictures, has signed Alberta Vaughan for the feminine lead in "The Romantic Age." Eugene O'Brien plays the man, and is the only other player chosen for the cast so far.

Lose the Cameo

The Film Arts Guild has lost the Cameo Theatre, New York. It announces that, "because of its inability to obtain complete control of the film-playing policy, it has severed all its relations with that theatre." The Cameo is a B. S. Moss house. The Guild now is seeking another theatre.

SPORTS

The Motion Picture Basketball League, which has created much enthusiasm and a great following among the various companies, has gone one step farther in the good fellowship campaign and will run a series of dances throughout the season, along with the games.

At a recent meeting of the M. P. A. A., it was definitely arranged to give three dances in conjunction with the basketball games. The first will be held on Friday evening, February 18 at Stuyvesant High School, N. Y. C., where all the remaining games of the tournament will be played. On this merry occasion, Fox Films will clash with Metro-Goldwyn in the first game, and United Artists will meet Consolidated.

The second dance is scheduled for Friday, March 4, when Fox will meet Pathe, and Metro will play Consolidated. The third game, arranged for March 25, will also take place at Stuyvesant School. That night the champions of the tournament play an all star team picked from the teams of the four other companies.

Friday night, February 11, two games of the tournament are to be played off. The Pathe team, still in the lead and going strong, will open the first game of the evening at 8:30 sharp, playing Consolidated. In the last contest Metro will battle United Artists.

STANDING

TEAM	WON	LOST
Pathe	3	0
Fox	3	1
Metro	1	2
Consolidated	1	2
United Artists	0	3

The hockey team of Famous Players Canadian Corp., Toronto, nearly suffered its first defeat of the season in the Toronto Industrial Hockey League, when it battled to a 4 to 4 tie in a game that went 20 minutes overtime with the Toronto Daily Star Sextette.

Last Minute News Flashes

Latest reports on talking picture deals indicate discussion of two major combines. One, motivated by the General Electric, aimed at an alliance between all talking picture companies and a pooling of patents, without Vitaphone, but looking toward an ultimate merger with Vitaphone. Theatre interests involved were Keith-Albee, and possibly the Shuberts, with the film companies in which the former is interested. The other deal was exclusively with Vitaphone, and the following companies were named as interested in acquiring one-half of the entire Vitaphone stock issue—Famous, M-G-M, Universal, Fox, First National, United Artists. The Victor Talking Machine Co. also was mentioned. Now both deals are reported to be hanging fire, with two of the larger companies dickering with Vitaphone.

The United Artists basketball team. Left to right: Arthur Randsburg, Jack Redfield, Jack Wrege, Al Rothstein, Morton Le Voy, Leo Samuels.

Fox Sues Fred Cornwell

Suit has been filed in the St. Louis Circuit Court by Fox Film Corporation against Fred L. Cornwell for $1,820, which is alleged to be the balance due for the rental of films used at the Delmonte Theatre, 5630 Delmar boulevard, while Cornwell was operating that house. The Fox company claims to have furnished feature pictures between May 30, 1925, and January 16, 1926, for which a total rental charge of $2,300 was made, and says that only $500 was paid on account.

3 Cosmopolitans in Work

Within a week three Cosmopolitan productions will be under way at the Metro-Goldwyn-Mayer studio, with Marion Davies already filming "Tillie the Toiler," directed by Hobart Henley; "Captain Salvation" and "Becky" will start production next Monday. The latter is to be directed by John P. McCarthy with Sally O'Neil in the title role. "Captain Salvation" is to be directed by John S. Robertson. Lars Hanson will have the title role.

Stanley Buys Out Stiefels

The Stanley Company of America has acquired the entire Stiefel interests in Philadelphia —six neighborhood houses and a vaudeville and picture house being built at Twenty-first street and Ridge avenue. The deal involves about $1,500,00. Samuel H. Stiefel and Nathan A. Stiefel will be managing directors of the theatres. They are the sons of Abraham Stiefel, retired exhibitor.

Bond Division Manager

Clayton E. Bond has been appointed division manager of Warner Bros. Chicago Division with supervision over Chicago, St. Louis and Milwaukee branches, according to an announcement by Sam E. Morris, general manager of distribution for Warner Bros. Mr. Bond takes the place vacated by Edwin Silverman, who was recently appointed sales manager of the company.

Seek Suit Dismissal

Application has been made to the New York Supreme Court on behalf of the Selznick Distributing Corporation, Mark Condell, Walter E. Green, Frederick B. Warren and L. J. Rossett, for an order dismissing a suit brought against them by Peter Licari, as trustee in bankruptcy of the American Releasing Corporation. The application was made on the ground of failure to bring the suit to trial within a reasonable time. The motion papers do not disclose the cause of action.

Firemen in Troy Houses

As a direct result of the recent catastrophe in Montreal, the city fathers in Troy, N. Y., have now stationed a fireman at each picture theatre from 7 to 11 o'clock each evening. There is a further order also to the effect that persons must not be allowed to stand more than one row deep in the rear of the theatre, while awaiting seats, and that crowds in the lobby outside must not be but one row in depth.

Gets a Second Week

"McFadden's Flats" will be held over for a second week at the New York Strand.

Hitchcock in Seattle

Edwin G. Hitchcock has been named managing director of the United Artists Theatre in Seattle, Wash. He is 27 years old.

Controls Europe

Joseph Friedman, veteran Universal sales executive, has been appointed by Carl Laemmle as European supervisor. He will manage Universal distribution in all European countries except Great Britain.

Friedman, who now is general manager of Universal's New York exchange, sailed for Europe this week. He will make his headquarters in Berlin. N. L. Manheim, export manager, is now in that city, awaiting Friedman's arrival.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newberger, Henderson & Loeb, 100 Broadway, New York City, exclusively for the Moving Picture World.

This week has seen some action on the stock exchange. The railroad stocks were the center of attention and considerable gains were recorded. Wheeling & Lake Erie was the outstanding leader and obtained front page stories in a great many papers. At times the market reached a wild and hectic state, but if the situation is analyzed it will be found that the market as a whole made little change. In fact, the composite average of a number of stocks showed a rise over last week of only a half a point. Film stocks did no better than the average. Call money is remaining around 4% and has a great deal to do with such wild speculation as has been exhibited in Wheeling & Lake Erie.

There was little change in the price of film stocks this week, Loew's, Inc., held around the prices of last week, but trading in this stock was much less active.

Warner Bros. as usual showed the greatest activity, but even here the fluctuation was not marked.

Famous Players showed no signs of changing from the prices of 109 to 111, where it has fluctuated for several weeks.

Trans-Lux Screen was traded in rather actively, but the price range was small. This company is doing very nicely and we expect it will do better. The market price at the present time we consider a little high.

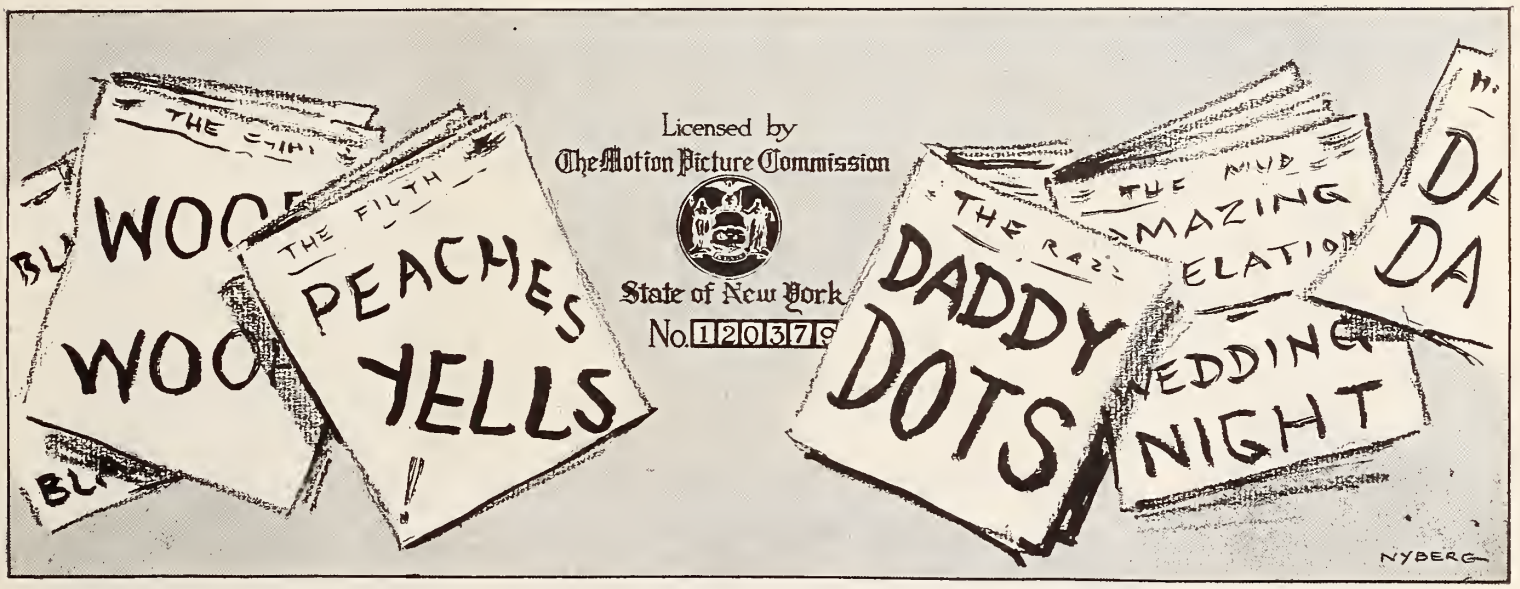
It will be interesting to watch the Roxy stocks after the new theatre is opened. It is announced that the last block of undistributed shares of Roxy Theatre Class "A" stock is being offered. The price is $40 a share, and with each three shares of Class "A" stock there will be delivered one share of Common stock.

We believe that a market such as this week's is a dangerous affair for those buying purely speculative stocks. There are still some reliable dividend paying stocks at reasonable prices which, in addition to income from dividends, have a good chance of increasing in value.

Kent Probes the Future

Sidney R. Kent, general manaer of F. P.-L., addressed the A. M. P. A. at the Thursday luncheon this week. His topic was "The Future of the Motion Picture," and he stressed the thought that in its service for enlightening humanity's burdens lay its greatest possibility for development. Mr. Kent also urged a more sympathetic attitude toward the viewpoints of foreign nations. Sam Siegel played the mandolin. Walter Eberhardt, president, presided and Russell A. Holman introduced the guest of honor.

Sauce For the Goose



Consistency Is a Rare Jewel

RECENTLY a prominent corporation lawyer, who has no connection with the Motion Picture Industry, remarked that his casual knowledge of motion picture legislation developed what to him was a peculiar situation.

"It's a strange thing to me," he said, "that the bulk of motion picture legislation seems to fall naturally into two classes. One section seems to aim to pull production down to the moral and intellectual standard of the average child. And the other section is devoted to excluding children, as far as practicable, from the theatre."

Of course most persons realize that the motion picture is the favorite entertainment of the children, not only because of its cheapness, but because it offers a style of entertainment that appeals more strongly than the highly seasoned spoken drama of the day. This being the case, it is presumably intelligent to seek to hold the pictures to the level of undeveloped mentality, but since so much care is expended in keeping the pictures to this level, why so strenuously insist on barring the children, as far as possible?

One way or the other the law is not functioning. Each effort to enforce an unpopular measure seems to result only in failure and to make more popular habitual and growing disrespect for the law. It really would be better for child morals were they permitted to attend the theatre without knowingly violating these laws. Contempt for minor ordinances will inevitably lead to disregard for the more important enactments.

Were a deliberate effort made to encourage disregard for the statutes, the campaign could not be more successfully conducted.

Why not sane legislation that can be enforced, rather than bigoted enactments that serve only to make a joke of the law?

If it is possible to undermine the morals of the overwise rising generation, more harm has been done the past few weeks through the publication in the tabloids of the nasty details of the Browning case than has been wrought in thirty years of motion pictures. The pictures should not be made the scapegoat.

The Movie Missionary

How a Trained Press Agent Might Carry the Doctrine of Publicity Into the Great Wide Open White Spaces of Rural Newspapers in America

By Guy Fowler

With Sketches by the Writer

WHEN you say "press agent" to a newspaper man, smile. Even then he might assail you with his verbal bolo knife. Nor is he without pretty fair reason for his feeling about it. Press agents have bombarded newspapers with stuffed shirt copy until the average editor shies at even the familiar initials "p.a."

But the problem of motion picture publicity goes much deeper than the purely personal problem of the press agent. The big league editors accept an enormous amount of "press agent copy," because it is good stuff. The buncomb seldom gets a break in type. But out in the great wide open white spaces of country journals the situation is far different.

Out there they receive the stuff that comes from press books. Not one story of a thousand that appear in these press books would be sent around to the New York newspapers. On the other hand, the copy that gets by in the big town would not be practicable for the journals out beyond.

The average American newspaper man thinks motion picture publicity is hokum. He uses it because the exhibitor buys advertising space. The result is indifferent publicity that frequently leaves a public equally indifferent to the picture.

There is a vast misunderstanding between newspaper men, producers, press agents and exhibitors. It is as though four great camps of people occupied a certain territory, misunderstanding one another's motives and flinging a wicked shot one at the other from behind trees.

Out there in that region a missionary, with a knowledge of all four camps and a big desire to effect a working agreement, would face one almighty job. He'd have to run the gantlet in all four camps and never would a hand be raised except to fling a boulder in his path. But if he was wise enough and determined, he might succeed. No real cause ever was won without a struggle.

Accordingly, with the producers and the Hays office, perhaps, working in unison, what about a little band of missionaries to take up the problems of picture publicity?

Perhaps, as has been suggested by G. Horace Mortimer, the exploitation ace just back from Europe, a good start might be made with better press books.

"I'm not certain whether it's ever been done," he told the writer, "but it isn't difficult to build a press book in such a way that it becomes a practical thing for the small exhibitor. The showman who runs a picture one night can scarcely ever use the same exploitation that is suggested for the long run. It seems to me that a page, or an allotment of space should be devoted entirely to the problem of the small town exhibitor."

Mortimer smiled reminiscently and continued. "I wonder how many press books ever state definitely what kind of a picture it is. The New York office doesn't seem to know the type of men who show pictures. It's easy enough to say that the exhibitors don't make a study of their business. It's a cinch to put them all in a single classification with the remark, 'They don't even read their press books.'

"Admitting that a large percentage of them don't—that's where the missionary comes into it."

Mortimer laughed outright. "This missionary," he went on, "will have to be a showman, a newspaper man and a martyr. It'll take him a year to make a dent. But I agree with you that the dent can be made. Not all the brains of the country are concentrated in New York by a long shot. And with a little missionary work among the exhibitors and the newspapers, an enormous lot of good could be accomplished."

In a few words, the missionary's task would be to visit every exchange in the country. He would carry with him a new type of press book containing publicity and exploitation written specifically for the exhibitor in the one-night stand town, with another set for the larger exhibitor. From the exchange he would go to the individual exhibitors.

In one town he might get into the understanding of his showman in a single night. That's where his judgment of human nature would enter. In another town he might be required to stay three days, and in another, a

(Continued on page 484)

by the way

Louis B. Mayer Reaches New York As "Flesh and the Devil" Finishes Record Breaking Run at the Capitol

Combine of M-G-M. and United Artists Opposed Last Year by Chaplin May Be Announced Any Day Now

Carl Laemmle Offers $5,000 in Prizes To Writers Offering Best Published Ideas Of Help to Motion Picture Industry

Jean Sapene On Laemmle Award Committee

LOUIS B. MAYER arrived in New York this week right on the heels of the record-breaking run of *"Flesh And The Devil"* at the Capitol, which in four weeks is reported by Major Edward Bowes to have grossed nearly $250,000, a truly amazing figure.

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AS the producing head of Metro - Goldwyn - Mayer and the motivating spirit behind all its extensive and ambitious picture-making activities, it must have been with singular satisfaction that Mr. Mayer noted the box office success of this remarkable attraction, which is listed merely as one of M-G-M's regular program features.

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LONG ago Louis Mayer discarded all formulas for picture making and set himself solely to the task of making *"good entertainment,"* putting into each production made under his supervision every box office element that could be conceived of by himself, Irving Thalberg, Harry Rapf or any of the members of his able staff—*before* beginning actual camera-work.

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THE result of this policy is evidenced in the outstanding number of screen successes which have come from the M-G-M studios during the past two years and a half, beginning with the *"Big Parade,"* and that many surprises are still in store during the present season, such as *"Flesh And The Devil,"* has proven itself to be, there seems scant reason to doubt.

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RESUMPTION of the rumors this week that an amalgamation between United Artists and M.-G.-M. is imminent, whereby the latter will take over the physical distribution of the former's productions, while no statement has yet been forthcoming from any of the principals, has given rise to much speculation in the trade.

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THAT some such an arrangement between these two companies is almost inevitable, all who are at all familiar with the situation will agree, just as it is certain that it would have been brought about last year, had not Charles Chaplin and his counsel, Nathan Burkan, then persuaded Joseph M. Schenck, much against his will, to call it off because of the objections raised by exhibitors to the proposed combine.

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MR. SCHENCK did so with regret, as he later publicly stated, and only because of his personal regard for Chaplin, although convinced of the economic soundness of the plan and the substantial benefits it would bring not only to the companies involved, but also to the exhibitors doing business with them, in the saving effected.

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LENDING color to the reports that a combine between the two companies along these lines is again being considered, is the fact, unofficially but none the less authoritatively stated, that a drastic financial retrenchment by United Artists has been ordered by Al Lichtman since his return from the Coast, where he went to confer with Mr. Schenck.

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THE reasons for this cutdown of overhead are obvious, when it is realized that the United Artists organization is geared to handle no less than sixteen productions, whereas it now has only ten at the outside to sell, three of which are but mediocre as attractions and one—Chaplin's *"Circus"*—not yet completed.

THIS condition clearly means a difference of from three to five million dollars in the gross business which United Artists hoped to do this year had its full quota of sixteen pictures come through from its producers and the deficit created naturally demands heroic measures to keep down all expenses to the minimum.

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IT is pointed out, that with M.-G.-M. looking after the physical distribution of United Artists pictures, leaving the selling and exploitation of them solely to United Artists, as at present, this condition could not arise and a saving of possibly as much as a million dollars a year would be effected by the arrangement for United Artists.

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THOSE who are in a position to know, declare that no further reasons than the foregoing are necessary to show that the reported impending combine of United Artists and M-G-M is a logical and economic necessity as far as the former is concerned, while its many advantages to the latter cannot fail to find favor with the Loew officials, so much so that an early announcement that the deal has been concluded may be expected.

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CARL LAEMMLE, president of Universal Pictures Corporation, in establishing the Laemmle Award, so-called, consisting of $5,000 in annual prizes for writers on newspapers, magazines and trade journals in all parts of the world, who may publish original suggestions in any way useful or helpful to the motion picture industry, has done a very constructive thing and one which should be productive of real service in the film's development.

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IF it does nothing else it will stimulate thought about the motion picture among many minds, whose special training ought to give their ideas a particular pertinence and distinctive value.

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MR. LAEMMLE has selected, to act as a board of decision to make the awards, headed by Will H. Hays, a number of distinguished newspaper and magazine men, among whose names we note that of M. Jean Sapene, publisher of *Le Matin,* Paris.

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M. SAPENE is also head of the *Societé des Cineromans,* the leading producing organization in the French film industry, and his selection by Mr. Laemmle to serve upon this committee is a friendly and courteous gesture, which augurs an increasing *entente cordiale* between this country's motion picture activities and those of our former ally.

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THE selection of M. Sapene also makes the committee who will dispense the Laemmle Award more fully representative and international in its personnel, which is surely most desirable, inasmuch as Mr. Laemmle wishes the fund to be open to writers abroad as well as in America.

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MAKE a note, by the way, of Sapene's name for future reference—he's a *big timer.*

Merritt Crawford

The Dreams of Conrad Veidt

The Genius from Germany

By Charles Edward Hastings

MOTION PICTURES that will be understood and admired by all the peoples of the earth—that is the aim of Conrad Veidt, the German actor, famous alike on the stage and screen. The topic is discussed under the general heading, "Internationalization of Motion Pictures," as a rule.

Veidt, just returned from a hurried trip to Germany, was in New York City for a few days, last week, prior to his departure for Hollywood, where he will be starred in several pictures, under the auspices of Carl Laemmle, president of Universal Pictures Corporation.

To the *Moving Picture World* man, Mr. Veidt said:

"After I have made some pictures for Universal, I am going to ask Mr. Laemmle to let me have a woman star and a director, so that I can go back to Germany and make one or two pictures there under American auspices, embodying my own experience in picture making in America and adapting that with a certain German technique and method.

"Then, I would like to bring back to America quite a sizable cast from European countries, and make a picture which would be thoroughly understandable by the temperaments and habits of thought of all countries. That is the ideal toward which I have set my face."

Veidt, who began his stage career fourteen years ago under Max Reinhardt, famous German stage craftsman, has made a careful analysis of motion pictures during the last ten years, and, more than any player with whom we have chatted in a number of years, he speaks with a keen regard for all of the facts he has collated.

"I have frequently had occasion," he said, "to remind Europeans that America is different, and more successful, because America considers the motion picture an art and the industry that goes to make them as something serious—as an integral part of the life of the American people—as a national institution. I have told my friends in Europe that everybody in America considers the picture as something which has entered intimately into the life of the masses, and I have pointed to the attitude of press and pulpit, of educators, statesmen of the literary people.

"On my first trip to Hollywood where I worked three months in a studio I had ample opportunity to meet leading producers, directors, writers, artists. I discovered that the idea and the ideal which I had cherished for years had also taken hold in America: the internationalization of the motion picture."

"Foremost among them," Mr. Veidt continued, "was Mr. Laemmle, who in his talks with me pointed out that he too has advocated frequently in speech and writings the idea which I have preached. That determined me more than anything else to associate myself with Universal. I, of course, am not blind to the advantages which America offers to the screen artist's earning power. but I did pretty well in Europe, and it was not the dollar in the first place which induced me to forsake, temporarily, my native country. It was the prospect of seeing my dream—internationalization of the picture—coming nearer to realization."

Conrad Veidt

After a moment's pause, the star of "The Cabinet of Dr. Caligari," speaking very earnestly, went on:

"There is no limit of nationality, education, of creed or color, which prevents anyone from thoroughly understanding and appreciating motion pictures. It is the only art which speaks a common language. It builds the only bridge for all peoples to meet in friendly spirit. Gradually they will be brought into closer contact with each other as they learn from the pictures 'how the other half lives.'

"On both sides of the Atlantic we must give and take. We must have some sort of reciprocity in pictures. The best photoplay made in America may utterly fail in Europe (and I could mention some of your best of last season which did so) because Europeans, while admiring the beauty of the sets, the skill of the players and of the direction, are absolutely unable to get the message the picture means to convey. And vice versa. You have had some wonderful German, French and Italian pictures which your people could not appreciate, although everybody admitted that they were first-class pictures in every detail.

"How can that be obviated? I, myself, may have the great privilege of demonstrating that it can be done. I know that Mr. Laemmle will support any plan to bring about the internationalization of the picture. Let me exemplify. If, for instance, a German screen actor of great repute should come to America to make pictures and he should insist that his pictures be made exclusively and entirely in what is known as a German technique, he certainly would fail to understand his real mission. Presumably he was invited to come to America to give something to the American picture, not necessarily because he personified all that is good in pictures, or because he was called upon to reform the American picture from the ground up. By the same token, most of the European pictures can certainly be improved by allowing American actors and directors to supply that wholesome mixture which would make the American-European picture acceptable the world over.

"America, for instance, has a type of screen actor—Denny, Lloyd, Gilbert, Coleman—all America's own. Europe is deficient in respect to young leading men. The strongest element of interest that American pictures have for Europe are the presence of players of this character—wholesome, dashing, handsome men who portray the ideal that all people like to see, who are to audiences the world over, not merely actors but living humans, picturing a life of which the people know. Europe has few of them. For one reason because all Europe has taken a far gloomier outlook on life than young, virile, prosperous America.

"But Europe has a fine crop of sterling character actors. Germany and France have had them for some time. Russia is developing quite a number of fine character actors. Of course, you have Jean Hersholt, Lon Chaney, Wallace Beery and others, but character players who, in my humble opin-

(Continued on page 484)

WINNING THE CONTEST

BY EPES W. SARGENT

JACK BOYLE, of the Rivoli Theatre, and Ben Durgin, of the Strand, were what might be called friendly enemies, with the accent on the enemies rather than the friendly. Outwardly they maintained the semblance of a warm friendship, but neither would have gone down cellar for a good cry had the other been bumped off by an automobile and their joint motto seemed to be that all was fair in love or war, particularly war.

Boyle never succeeded in tracing to Durgin the quarter pound of red pepper that was tossed into his furnace the night he was playing "The Covered Wagon," and Durgin could not legally prove that Boyle planted a chewing gum sample man in front of the Strand on the occasion of a children's matinee. He could only dig the stuff off the floor and seats with a putty knife and much deep thought, but each had his well-defined suspicions of the other.

Honors lay pretty even when Durgin got his big inspiration. He offered a silver loving cup and a bathing suit to the most popular girl in town, the big idea being that the winner would wear the bathing suit when she came on the stage to receive the cup.

The rules were very simple. You could have one vote for each nickel value in the tickets, and you could buy as many advance tickets as you wished. The contest was to run six weeks.

The first couple of weeks the sale was a little better than usual, but suddenly the contest seemed to acquire momentum. The balloting was slow, but a number of advance books were being sold. Even Jim Bunce, the village cut-up, bought ten dollars worth, and the smirk on his face made Durgin uneasy. There was something in the air, and he watched the ballot box without gaining much enlightenment. The ballots were being bought up, but they were not being voted. When Durgin passed the Rivoli and happened to see Bunce and Boyle laughing at something, suspicion grew. The very fact that they tried to look unconscious when they became aware of his presence indicated that Boyle was up to some trick.

On the surface the balloting was pretty even, with Jennie Pyfrom getting a shade the best of it. Durgin slipped Jennie an extra hundred votes now and then, to smoke out the dark horse, but without result. The runners-up rallied a bit, but about fifty per cent. of the ballots were not cast.

But Horsley was too small a town to keep a secret for long, and it was toward the end of the third week that Durgin got the idea. Someone was putting up a joke on him. Ostensibly it was Bunce, but Ben knew that Jim Bunce could not think of an idea like that, and he decided that Boyle was back of the scheme.

Boyle, through Bunce, was urging the candidacy of Miss Natalie Higgs. Natalie was five feet eleven and weighed about 120 pounds. She was what was known as of a "certain age"; which meant over fifty, and she would make a highly successful last in any beauty contest, but with the beginning of the fourth week some four thousand votes were turned in to her credit, and that explained why Boyle on the previous Saturday afternoon had offered free matinee admission for five ballots. He wanted to roll up a total for Natalie that could not be overcome.

Jennie was only 2,500 ballots, with no hope of equaling Natalie's large total, and once her name had been entered, the under cover votes fairly poured in. It was a brutal sort of joke, but the town enjoyed it the more because of the brutality. The same spirit that caused the ancient Romans to delight in the martyrdom of the Christians in the Arena was manifest in this crude humor which forced the quiet and dignified Miss Natalie into the position of the town's bathing beauty.

A few hours after the first ballot were cast, Miss Higgs visited Durgin with a plea that he withdraw her name or refuse to accept the ballots, but Ben pointed out that he was under obligation to accept the votes, and added that her withdrawal would serve only to add fuel to the flames.

They were closeted in the theatre office for more than an hour, and Jim Bunce, who had been patroling the sidewalk in front of the Strand for most of the morning, was surprised to see her emerge with a faint smile on her thin, pursed lips. Natalie in tears would have brought a sweet joy to Jim's corroded heart, but he was unprepared for smiles, and he rushed off to take the news to Boyle, who was even more puzzled.

Durgin shoved Jennie Pyfrom's votes up by the hundreds, but there was no chance to run her up to within even reaching distance of Miss Higgs, for the initial block was added to by practically eighty per cent of the regular sales. The other contestants became discouraged, and most of them dropped out. The contest might have flopped had not Durgin adroitly dropped a hint of still other ballots under cover, and Boyle and Bunce worked with terrific energy to roll up a Higgs' total that could not possibly be overcome.

The contest closed with the vote standing a good five thousand plurality for Miss Higgs, and even the ordinarily genial editor of the Horsley Herald was moved to acclaim the triumph of Miss Higgs over "our younger beauties," a gibe at both her age and looks that hurt the kindly old spinster more than the writer could realize.

The contest ended on a Saturday, but the presentation was not to be made the following Friday. The Strand was crowded to suffocation, but the fire marshal did not dare stop the sale of tickets lest he be mobbed. All Horsley wanted to see Miss Higgs in a one-piece bathing suit, and was willing to pay the advanced price of fifty cents for the privilege. Even Jack Boyle was there, for there was not enough business at the Rivoli to call for his presence, and he would have lost both night shows rather than miss his rival's discomfiture.

No one left the house when the second show was over, and a murmur like the roar of the surf ran through the house when the lights went on and Ben Durgin was discovered beside a loving cup.

Briefly Ben recited that the cup had been won by Miss Natalie Higgs, who was present to receive the gift and thank her many friends. The spotlight hit the right tormentor and the three-piece orchestra broke into the strains of "Hail to the Chief" as a vision of loveliness advanced toward Durgin. The knit suit displayed every perfect curve of her rounded form and the spotlight gave an ivory whiteness to the gleaming flesh that showed so generously below the abbreviated trunks.

Jim Bunce, sitting with Boyle, sprang to his feet.

"A cheat!" he cried. "That ain't Natalie Higgs."

The angular form of the spinster sprang from the wings. "It is so, Jim Bunce," she shrilled. "She's my brother's daughter, named after me, and she's Natalie Higgs."

A gale of laughter fairly blew Bunce out of the house with Durgin in his wake. Most of the crowd knew of Miss Natalie's niece and in a quick revulsion of feeling their sympathies were turned. The young Natalie's railroad fare had cost $9.68, but Durgin figured it was cheap at the price. Boyle had boosted business for him at least $3,000 and he could afford it.

LOOKS as if Broadway was to celebrate **Laugh Week** for some time with **Harold Lloyd** at the **Rialto** in **"Kid Brother,"** Buster Keaton at the **Capitol** in **"The General"** and **"McFadden's Flats,"** with **Charlie Murray** and **Chester Conklin** at the **Strand.**

And, of course, we mustn't forget **Syd Chaplin** in **"The Better 'Ole"** at the **Colony,** where it has been and will be for many weeks, till the memory runneth not to the contrary.

Ooo-la-la! what a melange of mirth for all and sundry.

*

Professor Francis D. Tyson of the University of Pittsburgh avers that it takes a twelve year old intelligence to enjoy the average movie, while **Harold E. Jones** of the department of psy-

chology of Columbia University, is undertaking a series of tests to ascertain the mental age and capacity of the average movie audience and their emotional reactions as well.

To let you in on something, the latter are being gauged by the **psycho-galvanic reflex,** no less, which, it is currently reported in the dailies, records the nervous and emotional tendency of the movie fan.

What the **"psycho-galvanic reflex"** looks like we are unable to tell our readers at the moment. Probably something between a vacuum cleaner and chewing gum slot machine.

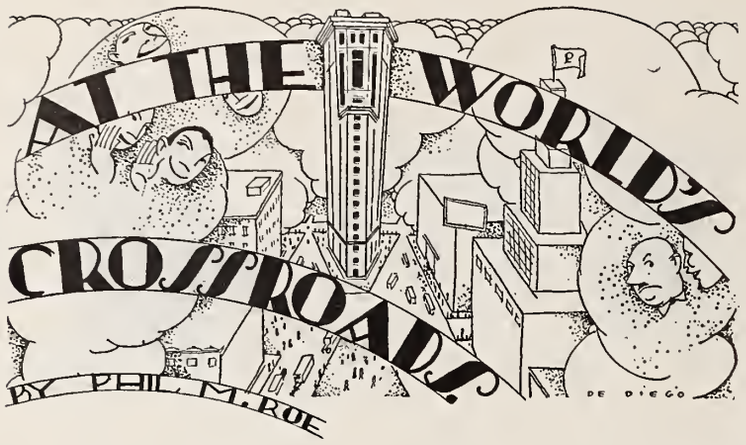
As yet, it is said, the experiments have not been completed, nor the results tabulated, but it is safe to say that the movie fan at least is "over seven."

*

Nellie Revell, bravest and gamest of women, was the guest of the **A.M.P.A.** last week, before her departure for the Coast, where she is going to do syndicate work. Hope she won't give up her column in **Variety,** which has been a regular feature of that family weekly, ever since those tedious days in **St. Vincent's Hospital** when she wrote it lying on the flat of her back.

Good, game **Nellie,** what an inspiration she has been to so many! May her new adventure be a most happy and prosperous one.

Other guests at the **A.M.P.A.** luncheon were **Major Edward Bowes, Irvin Cobb, John Pollack** of the **Keith-Albee** forces, **Ruth Dwyer, Walter Hill** and the two **Harrys, Reichenbach** and **Hershfield.**



Symon (Film Arts) Gould, merely because of some measure of success and excellent work in advancing the cause of better pictures, should not get a **high hat.** And it certainly seems as if he—or his **Guild**—had acquired one recently.

Reference is made to the foolishly important pronouncement which **Mr. Gould** sent out regarding the booking by **B. S. Moss** at the **Cameo** of **"Michael Strogoff."** To the unbiased observer it looks sadly like a case of sour grapes, because **Symon** couldn't slip in another of his own pet "unknowns" instead of the demonstrated box office feature, **Universal's "Michael Strogoff,"** which has just completed a successful run at the **Cohan** at Broadway prices.

Tut, tut, **Symon!** No wonder **B. S. Moss** wouldn't listen to you. He knows his onions.

*

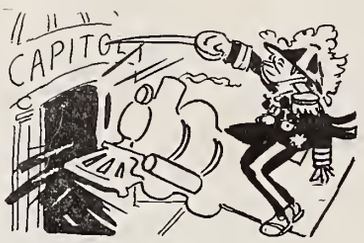
Good **Green Roomers** will turn out en masse Sunday night to pin a medal or hang a wreath on **Harry Reichenbach,** prince of press agents, who is the club's "jest of honor" on that evening. **Prompter Paul Meyer** has ap-

pointed **Bert Robinson,** Doorman De Luxe, for the occasion, while **Wilton Lackaye** will serve as Roastmaster.

Harry, who has acted as toastmaster on countless occasions at **Green Room** festivities, will now learn how it feels to sit on the receiving end. A special feature will be an illustrated stereopticon lecture by the "jest of honor" on a subject not to be revealed until the night of the beefsteak. This will be strictly de rigueur, decollette and with its embonpoint undraped, according to private tip-off. However, leave it to **Harry.**

Jean A. Le Roy, whose **"Ye Movies Of Ye Olden Days"** are making a big hit in the **Keith-Albee** houses where they are now being shown, says that audiences of twenty to thirty years ago went away much more satisfied with their screen entertainment than they do nowadays. He declares that though the motion pictures may have progressed as an art, their entertainment value, if anything, has decreased.

In the old days everybody felt when going out that they had got their money's worth, which is more than be said of many a movie audience these days.



After being thrice sidetracked, **"The General"** and **Buster Keaton** at last crashed into the **Capitol** this week, finding **Major Bowes** slightly groggy with the after-effects of the record-breaking run on **"The Flesh and the Devil."**

Victor Shapiro came to the front with a claim for **"The General"** of the world's record for a "vestibule run" for any picture, three weeks being the elapsed time since **"The General"** came to Broadway on the sidewalk in front of the **Capitol.**

*

Now that Hal Roach has sold his famous wild horse, Rex, to Universal, we are wondering who in **Carl Laemmle's** big organization is going to take riding lessons. Our vote would go to **Manny Goldstein,** who up to date has taken all the jumps, and maybe a lot of bumps too, but without being feazed. **Paul Gulick,** we are assured, cannot be lured away from his golf sticks, while **Bob Welsh** goes nowhere without his chauffeur. So it must be **Manny.**

IN the eternal quest for brand new brains, which most producers are slow to admit is one of their prime problems in maintaining box office standards for their productions, but which is just the same, it is a wonder that more of them wouldn't look in their own publicity departments? Nearly every time they do, they ring the bell.

Look how **Mort Blumenstock,** prize performer of the **A.M.P.A.** has registered since **John McCormick** took him to the Coast to title **Colleen Moore's "Twinkletoes,"** since which time he has titled a raft of other tophole attractions. **Mort** got his chance, accidentally, through being given an opportunity to caption **"Subway Sadie," Al Santell's** great picture last year. If it hadn't been for that, probably he would still be writing blurbs and hoping they'd "get by" some city editor, if he wasn't hunting another job. And so it goes.

It is also of record that **Joseph Jefferson O'Neil,** late purveyor of piffling publicity patter for **F. B. O.** (the kind they all send the trade papers) is now doing adaptations for that company. He has already done two and now has another in work and it is our timid tip, that they will have more box office quality in them than in any dozen recent pictures put out from the same studio.

Suggestion to producers: Why not switch your publicity and scenario departments every six months? In this way you could get a new publicity department every half year and keep up to date?

*

Leon Errol, whose rubber legs may now be seen on both stage and screen, in **First National's "A Lunatic At Large"** and **Gene Buck's "Yours Truly"** at the **Shubert,** has invented the **"Errol Charleston"** to take some of the strain off his own legs, which have been undergoing considerable wear and tear. It is a take off on his famous flop walk, which the girls in **"Yours Truly"** are putting on and is said to be worth the price of admission alone.

The **Navy's** latest recruiting slogan is **"Join The Navy And See The Movies."** This will be a lot more satisfactory to many **"gobs"** than **"seeing the world"** from the Brooklyn Navy Yard. At that rate a sailor's life ought to be **"reel"** in more ways than one.

Something New *in* Fire Drills

The School Children of Torrington, Conn. Learn Sense and Safety in the Theatre

By Epes W. Sargent

HERE'S a brand new one. In Torrington, Conn., the teachers of all classes in the public schools give the pupils a weekly drill on the fire exits of the Alhambra Theatre, using for that purpose a diagram similar to the one on this page, done on the back of a 22x28. Some 5,000 pupils are reached each week.

Not many school boards probably will approve of this drill, but apart from the advertising value to the theatre, this idea has a distinct educational angle that should warrant its adoption in all schools.

This suggestion may seem fantastic, but it is based on sound, good sense. Children are taught the fire drill or "rapid dismissal" in practically all large schools. Twice within ten days of this writing large Brooklyn schools have put the drill to the test. In one instance there was an actual fire. The children were sent directly to the street. In the other there was trouble with the heating plant. The halls were filled with dense smoke and the principal thought it best to get the children out. Here there was time to permit them to go to their "official" classrooms for their hats and coats before leaving the building.

No Confusion In Either of Two Cases

The first instance occurred in a grade school, the second in a Junior High School. In neither instance was there the slightest confusion. As one of the Junior High School teachers put it, they went out "like lambs."

This was the direct result of regular use of the fire drill. The children have been taught there is no danger so long as they promptly obey orders.

A weekly lecture, with or without diagrams, on the need for keeping a clear head in a panic and the folly of yielding to fear in any other public place would have a highly beneficial result wherever introduced. It would vastly lessen the danger of a panic not only in a theatre, but in any place of public assembly if the child, throughout its school years could have a weekly drill on the subject. It would form a sub-conscious thought that would endure through life.

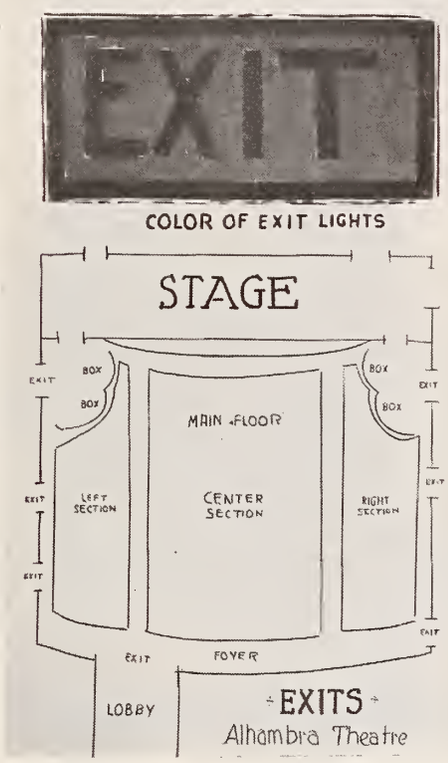
If this were regularly taught in all classes for the eight to twelve years of school life, the danger of panics would be reduced to a minimum when these children have passed the school age.

More than that, the children would take the idea home and convey it to the family. Only educators know the value to the newly arrived foreigner of the information conveyed by the younger generation.

You may not be able to put the idea over with direct reference to your theatre. Unless you have the only large theatre in a town or district, it would be unwise to try to do so. But if you can get the anti-panic lecture into your schools, it may some day save scores or even hundreds of lives. Surely such a result, should trouble ever come, would be well worth the small trouble you may be put to.

Mr. Scanlon writes that he has perfected a fire drill based on the suggestions contained in a recent article in MOVING PICTURE WORLD with each usher personally instructed as to what his particular duties are.

The fire notice and this diagram, with the exit sign in color, are run on the screen at each performance This should be done in every theatre at every show. There was a time when the fire notice slide was run in most New York houses, but the idea fell into disuse. It should be made a law, where such a showing is not now required, and the inspecting firemen should be required to see that this is done. But you do not have to wait until such a law is passed. Put the slide into use at once, and see to it that the projectionist regularly uses it. Probably you have to print the notice on your programs, and perhaps you print it in six point, where it can scarcely be seen. By all means keep it on the program, but put it on the screen, as well. That's where it properly belongs. Often you will find that the newspapers will be glad to co-operate with you. Mr. Scanlon has landed a story in his local paper. That will help some, but the story, in atered form, should be repeated now and again.



This Chart of the Alhambra is Used by the School Children of Torrington, Conn.

There are two great safeguards against panic. The first of these is audience self-control. Almost as important is direction from authority. Have at least one man on each floor to supervise exits. and "man" does not mean a twenty-year-old boy usher. If you can put him in uniform; or at least a coat, so much the better, but have someone who can jump in to stop an inoipient panic. Often there is only one person who starts the trouble. Get the offender in time, and the panic dies a-borning. Knock him down, gag him, throw him out, but keep him from communicating his empty fears to others.

But it is better to educate the patron in advance than to knock him down in an emergency, and this school idea of Mr. Scanlon's is one of the best ways to reach not only the children but their elders.

Fire Prevention Week Good Idea

Most places have a Fire Prevention Week. Hook in on that with fire panic talks. Others offer Safety Week. Tackle that, too.

Declare your own safety week. Don't limit it to theatre safety. Make it general and get everyone interested. Perhaps you can interest the Boy Scout officials in first aid demonstrations. Offer prizes for the best bandages, the quickest bandaging, the best qualified first aid boys, with a local medical man as referee. Get the traction company to send someone, and perhaps the local lighting company will be glad to talk about loose wires that may be charged.

Make it general, but all the way through put in your own propaganda on panics and theatre safety. You may never have a fire in your house, but it is better to prepare, and the more you do, the more you will profit.

As a matter of fact there is far less danger than there used to be. Houses are better built and far better serviced. But so long as there is any danger at all, take every precaution. The saving of even a single life will make it well worth your while.

We are glad to see that Mr. Scanlon has responded so promptly and efficiently to suggestion. We hope that the article similarly influenced many others. That is what it was written for.

The Movie Missionary

(Continued from page 478)

week. But wherever he stopped, the "movie" missionary would explain to the exhibitor the value of well-handled publicity, good exploitation and consistent advertising. He also would meet the editors and endeavor to explain away that age-old charge of hokum.

"But don't overlook the fact," countered Mr. Mortimer, during the discussion on this subject, "that just as soon as your missionary got out of town the exhibitor would forget all he had been told about publicity and everything else. He'd go back to his old method and clip out what first came to hand—or, maybe nothing at all. He'd get all interested in this missionary stuff while the good lad was on the ground. But when the missionary disappeared the exhibitor would revert to type."

"Is that true of all of them?" was the question. "Wouldn't a certain percentage learn and help the picture business?"

"Oh, yes. Quite a few of them would."

"Well, then, if the missionary kept on making the rounds wouldn't the results gradually make his job worth while on all sides? It took a long time to introduce fireless cookers in South Africa, but they say the cannibals roast their victims on them now."

"Yes," replied Mortimer, "they'd learn eventually. And maybe, if they did, they'd be like the cannibals. They'd roast the producers and the poor missionary would be first to go up in smoke. But even at that," he concluded, "we admitted to begin with that the missionary would have to be a martyr."

In the mail there comes from Harry Reichenbach, the New York press agent de luxe, a statement which he titles "The Press Agents' Show-Case." Oddly enough, without any knowledge of this article, Mr. Reichenbach offers the very best argument for a "movie" missionary.

"Ho, hum,' 'he writes. "What's the difference? There are press books and who cares where they come from?

"Press books are like love-making. You can't tell which is the most efficient material —or how the stuff is impressing the other person.

Certainly you can't—from a distance—any more than you can woo a girl by wireless and keep her away from the other boys. Mr. Reichenbach is certainly right.

More power to the lover who is on the ground and the "movie" missionary who is on the job.

An Invaluable Book For Visual Education Work

FORMING part of the Century Education Series, "Motion Pictures for Instruction" provides an authoritative and useful handbook for educators who are turning their attention toward the cinema as a class room adjunct. Written by A. P. Hollis, M. S., Film Editor for the De Vry Corporation, the book is not propaganda for visual education, but an aid to those who seek to use pictures intelligently. It does not seek to supplant the text book with film, but rather to show the methods whereby the projector can be used intelligently to supplement the text, and not the least valuable advice is a caution against the overuse of picture. —E. W. S.

Marceline Day, a beauty of the Metro-Goldwyn-Mayer studios, who has appeared in such pictures as "The Barrier" and "The Gay Deceiver."

Veidt's Big Dreams

(Continued from page 480)

tain people who have studied, or who have a particular love for them, understand painting, sculpture, music and the art of the stage. But the circle of those who understand whatever international message there is in music, in art, even in literature and in correctly translated books, is limited. Therefore, we will try to reach the masses by means of motion pictures that will hold a direct appeal to all nationals, everywhere."

This is the man who, backed by the powerful support of Mr. Laemmle, will, in the not distant future, undertake to try the proposal of internationalization. Whether he will have the aid of his stage mentor, Reinhardt, or at some time the actual support of men of the type of Lubitsch, Jannings, etc., remains to be seen. But it is an established fact that when his starring contracts permit, Veidt will undertake his great plan.

* * * *

Conrad Veidt is still a young man. He was born in Berlin, January 22, 1893, and received a grammar and high school education, starting his stage career in 1913 in Reinhardt's Deutsches Theatre, climbing up from the bottom, as a supernumerary in many productions, to playing leading roles. He made his first success on the stage in 1916. Two years prior to this, Veidt won recognition for his work in Paul Leni's picture, "The Mystery of Bangalore." a story of India. His screen associations have included both Lubitsch and Jannings.

Veidt became known in an outstanding way through his excellent work in "Dr. Caligari," following this with "Lady Hamilton," "Lucretia Borgia," "Ivan the Terrible," "The Living Mask," "The Three Wax Works" and "Love is Blind," among others. When John Barrymore began work on "The Beloved Rogue," a story of Francois Villon, he insisted that Veidt come to America and play the role of the King. Mr. Veidt spent several months in Hollywood, during the latter part of last year, returning to Germany in December to complete work on "The Student of Prague," in which he has a role not unlike that of Faustus. This picture will reach the United States shortly.

The first picture in which Veidt will be starred under his present contract with Mr. Laemmle will be "The Chinese Parrot," based on Earl Derr Biggers' novel. Leni will direct. For his next succeeding role, the distinguished German actor and scholar will be seen as "Gwynplaine," the mountebank, in reality the "Lord Clancharlie," in Victor Hugo's novel "By Order of the King," or "The Man Who Laughs."

No one would be greatly surprised if Mr. Laemmle decides to try out the internationalization suggestion with "The Man Who Laughs," as Mr. Veidt, a German star, doubtless will have a young American in the role of "Dea," the blind girl opposite him, and such roles as the "Duchess Josiana," etc., may, with considerable success, be apportioned among the skilled actresess and actors of England, France, etc. Certain it is that this will not at all interfere with Mr. Veidt's announced plan.

Patsy Ruth Miller beneath a blonde wig in "Wolf's Clothing" for Warner Brothers starring Monte Blue.

Buster Keaton in "The General" for United Artists seems somber just before the battle.

Eileen Pringle in an attractive pose, is featured in "The Branding Iron" for Metro-Goldwyn-Mayer, directed by Reginald Barker.

Hard Boiled. Buck Jones as he appears in the Fox picture, "The War Horse."

North Meets South

Marguerite DeLaMotte is a dancer in "The Final Extra," a Gotham production of newspaper and stage life.

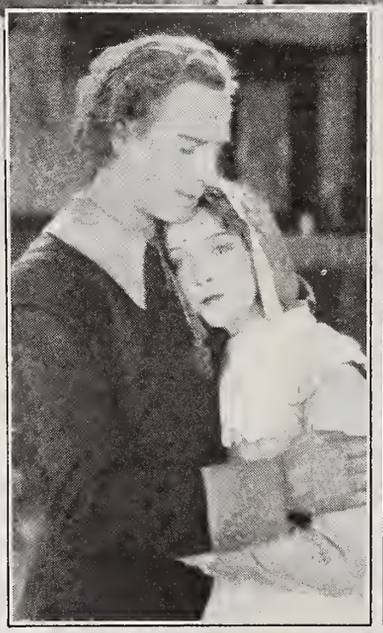
Mr. and Mrs. L. E. Ajuria, South America's most noted film distributors, greet Jack L. Warner at the Warner studio where they recentiy were guests.

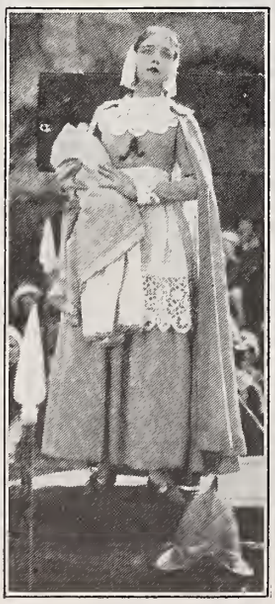
Marion Nixon and Edward Horton in Universal's "Taxi, Taxi" seem to be beautifully happy about it.

Jola Mendez in "Moulders of Men," the Elks picture produced by F. B. O.

Alan Crosland, the Warner Brothers directorial genius who is to direct "Black Ivory."

James Murray, a King Vidor discovery, to be featured in that director's yet untitled film for Metro-Goldwyn-Mayer





"The Scarlet Letter"

AFTER a five months run at the Central Theatre in New York and equally successful engagements in first run houses this unusual Metro-Goldwyn-Mayer picture is following "The General" at the Capitol Theatre.

In the cast of the adaptation from Nathaniel Hawthorne's novel are Lillian Gish, Lars Hanson, Henry B. Walthall, Karl Dane, William H. Tooker, Marcelle Corday, Fred Herzog, Jules Cowles, Mary Hawes, Joyce Coad, and James A. Marcus.

A SCENE from the old familiar "Shoulder Arms" with Charlie Chaplin, which is being revived by Pathe.

A NEW Valentine idea. Ethyln Claire of Universal wears her heart not on her sleeve but on her garter.

ANOTHER Valentine. This one is little Miss Virginia Grey playing as Eva in Universal's "Uncle Tom's Cabin."

JUNE MARLOWE is the ingenue in Universal's "Alias the Deacon." Besides her is Myrtle Stedman.

SHE'S a Wampas baby so Helene Costello of Warner Brothers adopts the right costume.

PATRICIA AVERY, of Metro-Goldwyn-Mayer's "Annie Laurie," prepares for Easter.

JOE MERRICK, manager of Educational's Los Angeles exchange, with the Hammons cup he won in the national sales drive.

FRANCES LEE of Christie comedies makes a beautiful Mexican senorita for whom anyone would start a revolution.

Film Facts in Photos

SLENDER SALLY PHIPPS one of W. R. Sheehan's finds, now appearing in Fox pictures.

Pictured Players

SEYMOUR ZELIFF as Geroge Harris the slave owner in Universal's "Uncle Tom's Cabin."

IN spite of her extreme youth Ann Christy is a new leading lady in Educational Christie Comedies.

NEVER was David Butler less handsome nor more effective than in "Seventh Heaven" for Fox.

JANET GAYNOR, of Fox fame, in this charming negligee is unlikely to catch cold.

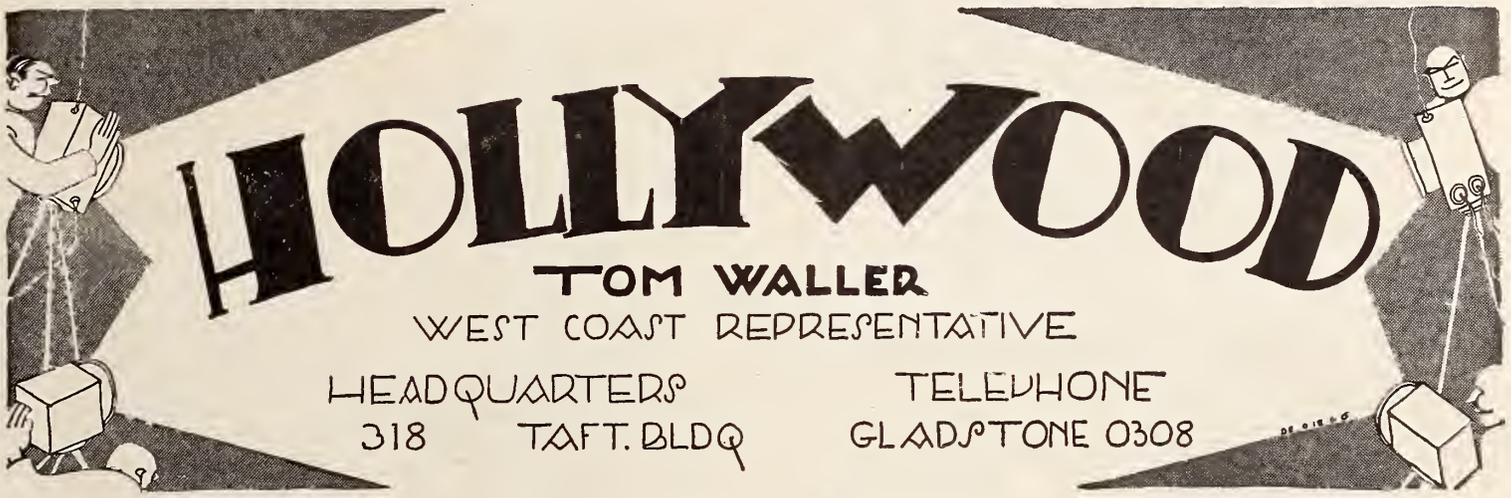
ROSE LANE, another beauty from the Christie Comedies, on the Pacific sands.

GLORIOUS Greta Garbo, who starred in "Flesh and the Devil" for Metro-Goldwyn-Mayer.

Greta Garbo Among The Great

JIMMIE ADAMS, starring in his own comedy for Educational, receives this, the largest letter ever to reach the Hollywood Post Office.

EDNA MARION'S heart is in the right place. She is a Christie Comedy girl noted for her beauty as well as her ability.



Jim Powers Now On World Staff

Hollywood, as well as the entire motion picture industry, has recorded this department such a reception that Moving Picture World's West Coast headquarters has found it necessary to build up a strong working staff. In the latter respect an important acquisition is Jim Powers, one of the best known newspaper men on the Pacific Coast. Jim's duties are manifold. In the short time of three months this department has gained the reputation of being Hollywood's most authentically complete medium. Watch for the big announcement in the next issue of this department.

TOM WALLER
West Coast Representative

Greta Garbo Triumphs as Siren in Brown's "Flesh and the Devil"

Hollywood Premiere of Metro-Goldwyn-Mayer's Picture, Starring John Gilbert, Wins Approval

WHAT "What Price Glory" did out here for Victor McLaglen and is now doing for the Carthay Circle box office "Flesh and the Devil" did for Greta Garbo when Clarence Brown's directorial masterpiece had its western premiere at the Forum Theatre the other night.

That phrase "most brilliant Hollywood assemblage" should be dusted off again for what the Forum made for this Metro-Goldwyn-Mayer occasion.

An illustration of who was there may be gleaned from this verbatim account delivered by the radio broadcaster perched behind a huge sun arc at the entrance to the Forum. This is how it was delivered to a crowd of several hundred natives who ignored the heaviest downpour which papers the next day said California has experienced in years.

"Here he is—Bill. The Czar of the Movies. There he goes—Will Hays. He's walking into the lobby now."

The heaviest rain and the biggest turnout of notables that Hollywood has experienced since "What Price Glory" made its bow here are included in the incidents preliminary to the premiere.

Everyone knows what "Flesh and the Devil" is. Everyone has heard about it actually breaking the house record of Manhattan's Capitol. About the general criticism of the picture there is thus little to give except how the makers of pictures reacted when this picture had its first showing right here in its home town.

The scenes in the summer house and boudoir were so natural, so fervent, so sincere that this writer felt more like a "Peeping Tom" than just the average, ordinary every day Tom. The "Peeping Tom" in this respect is not original with the writer, however. It was whispered by a well-known director from another big film ranch who sat within hearing distance with a well-known beautifully gowned Hollywoodian.

"Flesh and the Devil" of course stars John Gilbert and Hollywood concedes that a more intense Gilbert has never before been seen on the screen. Gilbert got a great hand when he faced the baby spot light at the direction of Lou Cody who mastered ceremonies while the audience was still under the spell of intimacy created by the picture.

Clarence Brown got a tremendous ovation. Just what they think of Brown's work was proved by the Forum's advertising the next day when they played up: "It's a Clarence Brown triumph!" Brown has already gone on the record many times as an unusual director at the Metro-Goldwyn-Mayer lot. He is now moved into that class out here called "genius" and

(Continued on page 490)

Viola Richards, whose lost photo was found by Hal Roach who signed her for five years.

New Dog Picture

Jason Robards and Mildred June have the leading roles in Rin-Tin-Tin's next starring picture for Warner Brothers.

Gowanda Theatre Proprietor On Coast

John W. Schatt of the Hollywood Theatre, Gowanda, New York, dropped in the *Moving Picture World's* West Coast office the other day.

This is Mr. Schatt's first visit to Hollywood in fifteen years. He motored out from New York, making the trip in nine days. His stay here is purely for vacational purposes.

Mr. Schatt assured us that he was not the least bit lonesome as he said that during the first three days out here he discovered that the Hollywood population has been augumented by ninety citizens who are former residents of Gowanda.

Storey in New York

J. E. Storey, assistant general-manager of Pathe's West Coast Studio, is in New York for a conference with Elmer D. Pearson, eastern official for Pathe.

Coast Critics Acclaim "Flesh And The Devil"

Waller Investigates Rumor Of Thompson's Break With F. B. O.

Move Is Unlikely, He Finds—However, There Is Possibility That Sam Wood May Have Severed His Connections as Assistant Executive to Edwin King

PERSISTENT reports out here are that Fred Thompson, one of F.B.O.'s biggest box office bets, would move his headquarters a few feet to the east or step into the Famous-Players-Lasky studio, which immediately adjoins the F. B. O. lot, were thoroughly gone into this week by Moving Picture World.

It was gathered right on the F. B. O. lot from a particularly well informed authority that Thompson and Joseph C. Kennedy, F. B. O.'s president, have been intimate friends for a long time and that if there were any chance of the cowboy star moving his stable on Melrose Ave., Hollywood, such announcement would first come from Mr. Kennedy in New York City.

Talk About Wood

In the same breath, however, there is talk about Sam Wood being no longer connected with F. B. O. Studios as assistant executive to Vice-President Edwin C. King.

From what we gather high officials in the F. B. O. ranks took exception to Wood dividing his time between associate producing on the F. B. O. lot and actually directing a picture for Metro-Goldwyn-Mayer. It seems that Wood had contracted to direct "Red, White and Blue" with the Culver City company before he became allied with the F. B. O. studio chieftians.

Reports Are Denied

It seems also that the understanding on the F. B. O. lot was that Wood would devote all of his time to F. B. O. production. When the time arrived for him to direct in Culver City in the day time there was considerable talk on the boulevards out here that Wood had relinquished his F. B. O. post. These reports were, however denied here and there at the time.

From a careful survey of the situation and from intimations dropped here and there in the last few days it would now seem that a berth in the capacity of associate producer on the F. B. O. lot is now closed to Wood.

Neither confirmation nor denial of this report regarding Wood could be officially obtained for publication on the F. B. O. lot during the past few days.

Next week Tom Waller will have some announcements of exceptional interest. Watch for them.—The Editor..

Colleen Moore to Star in 'Miracle'

Within the next six months First National will commence actual production on "The Miracle." We learned this at the Burbank studios the other day where Richard Rowland's securing the screen rights to this stage spectacle still constitutes the chief topic of discussion.

Colleen Moore will be starred in the adaptation to the screen production for which Mr. Rowland paid $150,000.00.

Reports from a creditable source also say that George Fitzmaurice will be given the directorial honors in making, First National's greatest picture.

Grandfather a Rabbi, Mother Was Eskimo

While going through the Fox studios the other day we were introduced to one Ray Wise. Wise is the son of a Jewish father whose father in turn was a San Francisco rabbi. On his maternal side he is 100% Eskimo.

Wise who aspires to be a full fledged cameraman on the Fox lot within the next few months, came to Hollywood all the way from Candle, Alaska, which is described as being 200 miles north of Nome.

Wise got his inspiration to come to Hollywood over a year ago when he said he helped Captain Kleimschmidt take some of the Alaskian snow scenes in that producer's "Santa Claus."

Maloney At Work

Leo Maloney has started work on "'Two-Gun' of Tumbleweed" for Pathe release. Ford I. Beebe adapted the screen play from the story by Robert J. Horton. Peggy Montgomery and Josephine Hill have big roles.

Martha Sleeper, at the Hal Roach studio, seeks Joe Cobb's advice about her costume for the Wampas Frolic on February 17.

Diplomacy Is Theme of Noted Hollywood Star

Out in Hollywood you read all kinds of things and hear still more. The latest in this respect is to have a charming motion picture actress, accustomed to giving teas on lavish studio sets and riding about the boulevards in a Rolls Royce, talk about the business of nations. This is a part of a statement credited to have been made by Miss Talmadge and coming to us this week:

"Tolerance and better understanding between nations is the only solution for international peace. Motion pictures are attaining this and by showing actual conditions in different countries—how other peoples rear their families, and what living conditions are like. They are teaching us to love our neighbors, which is the first step toward the ultimate goal."

Cowboy May Get Jack Holt's Place

Now that Jack Holt is definitely off the Paramount lot, Famous-Players-Lasky not having availed itself of an option following the recent expiration of his five-year contract, it would seem that Gary Cooper, native cowboy, has an excellent opportunity to fill Holt's shoes.

It was shortly after it became known out here that Holt was no longer with Famous that reports got under way that Fred Thompson, F. B. O. cowboy screen hero, might be persuaded to join the Paramount ranch. The details concerning Thompson elsewhere.

Greta Garbo Is Triumphant Now

And Gretta Garbo! The house came to its feet to get a glimpse of a new kind of screen siren—one in a class all by herself. These Hollywoodians actually argued among themselves right in the theatre in their stiff shirts and jeweled dresses. Different than anything they had ever seen. A vamp in straight-laced screen clothes. No lasheen. No over-bowed lips. "Flesh and the Devil" has certainly "made" Gretta Garbo the way "What Price Glory" did McLaglen. One a he-man and the other an osculatory artist. Kissing and Miss Garbo should certainly be synonymous in every box office.

Beery Patches Up Difference With Famous

Reports emanating from New York to the effect that Adolph Menjou, Ford Sterling, James Cruze and Raymond Griffith were anxious to sever relations with Famous-Players-Lasky were tabbed "without foundation" by studio officials of the Hollywood plant, to a represenative of the *Moving Picture World*.

The rumor that Wallace Beery was dissatisfied, however, was not denied, but it was stated that the differences existing between the star and studio executives had been patched up to the mutual satisfaction of both parties concerned. Beery will take a five week rest and then report for his next assignment at the Lasky lot.

It was known for sometime that all was not well between Beery and the producers. The matter was brought to a head recently in a letter from Beery to B. P. Schulberg, general-manager of the West Coast studio. In his communication the comedian pointed out that insufficient precautions were being taken to insure the safety of screen players.

Wantas Four a Year

Beery is also said to have strenuously objected to glutting the market with his productions. He feels that four pictures a year should be sufficient as he is opposed to risking his popularity for the box-office.

In the conference between Beery and the executives it is understood that both made concessions and a break averted.

About a month ago Beery was struck by a baseball during the filming of a picture and more recently he and Zazu Pitts were slightly shaken up by an explosion on the Lasky ranch while working in "Louis the Fourteenth." Both accidents were declared by the studio to have been unfortunate but unavoidable.

Incidentally, "Now We're in the Air" will be Beery's next starring picture.

Bebe Daniels' Next

Bebe Daniels' next opus for Paramount will have a Spanish flavor. According to B. P. Schulberg, west coast executive, "Senorita" has been chosen as Miss Daniels' next vehicle.

Giant Is Awarded $25,000 Damages

Frederick Peters, who attained some prominence by his portrayal of giant characters upon the screen, has been awarded $25,000 against the United Studios, Inc., for injuries sustained while working on a picture two years ago.

The film that Peters was engaged in at the time of his injury was introduced at the trial as one of the exhibits and was run off for Judge Gates and the jury. According to Peters' testimony, one leg has been two inches shorter than the other since the accident, which has made it difficult for him to obtain screen engagements.

Fleming Buys Ranch

Victor Fleming will have a modern residence with an old Mexican flavor following his purchase of the Meadowlark in Encinitas consisting of 1108 acres. The well-known director is planning to convert a large parcel of the land into a landing field for aeroplanes with the construction of a huge hanger for housing the ships.

Fleming now finds himself in the same boat with Douglas Fairbanks and Mary Pickford, who also have a rancho of more than 1000 acres.

Gerrard Is Heavy

Charles Gerrard has the role of heavy in Joseph Schildkraut's initial starring picture, "The Heart Thief," for Metropolitan. Lya De Putti has the leading feminine role.

Adams Takes Rest

Jimmy Adams, Christie comedian, is now resting between pictures. He has completed work on his latest comedy dealing with a mountain feud.

Veidt Plans Work

Conrad Veidt, celebrated German screen star, is getting ready to begin work on "The Chinese Parrot" for Universal. Paul Leni will be the director.

Sheehan Keeps Production At Fox To Extreme High Level

Schedule Already So Far Advanced that Studios Could Be Closed Until November, But Work Continues Steadily on Pictures to Be Highly Rated This Year

DESPITE the fact that Fox's production schedule is so far ahead as to cause one executive to state that the studio could shut down today and not open until November with plenty production for the theatres of America, yet things are moving at a break-neck pace on the Fox lot.

Winfield Sheehan, since his arrival on the coast, has had his desk cluttered with copy of all description. The result has been that even in view of this remarkable advance in production, not only executives, but all employees right down to electricians are stepping faster than ever. One reason for this is that there are eighteen directors realizing high salaries from the Fox Corporation and that it is Shean's policy to have these directors and those associated with them earn their weekly stipend.

At the present time Fox Studios are concentrating on three huge specials, all of which are in the million dollar class and are described as possessing box office potentialities of "What Price Glory." These specials are "Sun Rise" the F. W. Murneau opus which is now being edited and titled. Contrary to the belief out here that Murneau wasted considerable footage in making this picture and spent extravagant sums on sets for its production, Moving Picture World learned, after a careful survey on the ground of activity, that Murneau was unusually economical in producing the type of special which will soon be on the market.

"Carmen," from the well-known opera, is the second of the specials which has just started. Director Roal Walsh, Victor McLaglen, and Dolores del Rio of "What Price Glory" fame are again brought together in this production.

The "Carmen" company is now at work on an elaborate Spanish village set on the Fox lot. It is said that within a few weeks a portion of the company may go on location in northern Mexico.

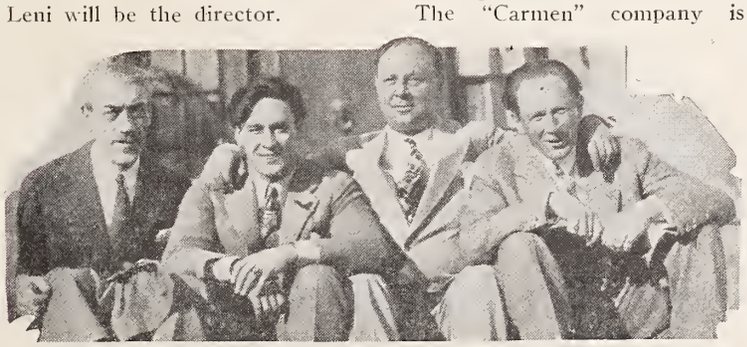
"Seventh Heaven" has what many authorities in Hollywood consider the largest and most complete sets ever erected in any studio. The entire Fox stage of huge dimensions is utilized to accommodate street scenes, roof-tops, bedrooms and sewers of a French village.

The writer in a visit to this stage the other day, looked out of a bedroom window on the roofs and alley-ways outside, which had been so convincingly erected as to provide the naked eye with a perspective similar to that which would be realized if gazing from the house top above an actual city. This perspective in a studio was accomplished by building the bedroom set on a high platform.

Frank Borzage is directing "Seventh Heaven." Janet Gaynor, who is featured with Charles Farroll, is now compelled to devote all of her time to this production. Previously she had to spend part of her days on the "Sun Rise" set at Fox's Westwood Hills Studios, several miles from the main studios in Hollywood, and to return to the Hollywood set several nights each week and work in "Seventh Heaven."

Tom Mix and Buck Jones are also busily at work on their respective units.

In all, six productions, three of them specials and of the road-show grade, are under way at the Fox Studio and yet, before we made this personal inquiry and spent the greater part of a day on the Fox acreage, our question "What's new?" was intended to be satisfied with "Everything is quiet."



Some Hollywood notables are guests of Emil Jannings. Left to right, Maurice Stiller, George O'Brien, Emil Jannings and F. W. Murnau.

Varconi Is Loaned

Victor Varconi has been loaned by Cecil B. DeMille to Metro-Goldwyn-Mayer, for the lead in Tolstoy's "Anna Kerenina," which will be directed by Dimitri Buchowetzki.

Fox West Coast Studios At High Peak

Irish Band To Appear In New M.-G.-M. Film

Recently while on the M-G-M lot the writer heard the blare of Irish music. Rounding the cafeteria he found a band followed by several hundred men who were unmistakably of the type which marched in the parade down Fifth Avenue, New York City on St. Patricks day quite a few years ago. We learned from Director William Beaudine that this parade will be featured in "'Frisco Sally Levy."

"That's one reason why we make pictures in Hollywood" a studio executive, who was standing nearby, told us. "Our casting directors can within a half hours' time get anything from a tribe from the Orient to a band of old hickory Irishmen as you see before you."

Herbert Seems To Prefer the 1927 "Flapper"

Holmes Hebert is featured as a character actor in "The Heart of Salome" which Victor Shirtsinger is directing and which stars Alma Rubens. It seems, according to material that reaches us, that Herbert is more than just a good actor.

It would seem that he considers the gold digger of today just a frequenter of automat restaurants compared to the flappers of quite a few hundred decades ago. In the latter respect this is what we are told that actor says.

"Instead of Salome asking her lover, the king, to take her buggy riding, she nonchalantly bids the latter to put out of the way forever one persistent suitor who can't take a hint. And the funny part of it is, his majesty orders the man be-headed, as it were."

"No Control" Cut

Don Hayes has finished cutting "No Control" for Metropolitan in which Harrison Ford and Phyllis Haver are co-featured. Jack Duffy and Tom Wilson have the important comedy roles.

Student Gets Contract

Jeanne Morgan, graduate of the Paramount school, has been signed to a long term contract by F. B. O., according to an announcement by Edwin King, vice-president of that organization.

★ Studio Row ★

LILY DAGOVER, new Paramount star imported from Europe, will leave for New York to do a picture there instead of appearing with Emil Jannings in his current picture here.

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RAMON NOVARRO, M-G-M star, is planning a trip abroad for next winter.

* * *

BRYAN FOY, son of the famous Eddie, has been signed to a long term contract by Warner Brothers to write scenarios and officiate as a gag-man.

* * *

PEGGY PREVOST, sister of Marie, the film star, made her debut on the spoken stage last Saturday night at the Community Playhouse in Pasadena in a one-act play entitled, "Gentlemen of the Road."

* * *

MARJORIE DAW has been selected as Tom Mix's leading lady in the latter's next production, "Outlaws of Red River." The original story was by the late Gerald Beaumont and will be directed by Lou Seiler.

* * *

FRANCIS X. BUSHMAN has the role of George Washington in the next Colorcraft effort, "The Flag," which will be done in technicolor. Enid Bennett has the role of Betsy Ross in the production.

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"THE GIRL FROM GIMBEL'S" and Ralph Spence's great stage success, "The Gorilla," are to be put in screen form by Edward Small and E. M. Asher.

* * *

LEWIS STONE and Anna Q. Nilsson will be co-featured in "Bed and Board" which goes into production at the Burbank studios of First National, under the personal supervision of Ray Rockett.

* * *

PRODUCTION activities are just starting on Colleen Moore's next starring vehicle "Naughty But Nice." Milard Webb is directing.

* * *

CHARLIE RAY has the male lead in Leatrice Joy's next picture for P. D. C. release under the screen title of "Vanity."

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MARGARET LIVINGSTONE, who has been playing featured parts for Fox during the past few years, is now free-lancing.

* * *

LENORE J. COFFEE, authoress and scenarist with the De Mille organization, is the mother of a new baby girl.

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WALTER BURNS' well-known story titled "The Saga of Billie the Kid" was purchased this week by Metro-Goldwyn-Mayer. It will shortly be adapted to the screen, according to the announcement.

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RALPH FORBES has been given the important role in "The Trail of '98." Production of which Clarence Brown will shortly commence.

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CLAIRE WINDSOR has the leading feminine role in Jackie Coogan's "The Bugle Call." It has just started production at the Metro-Goldwyn-Mayer Studios.

* * *

EDDIE SUTHERLAND can be seen on the Paramount lot this week as he was summoned from New York to Hollywood to head the Paramount comedy unit.

* * *

JOBYNA RALSTON, former leading lady for Harold Lloyd, and Richard Arlen, screen player, were married at Riverside, Calif., following a romance that had its inception last summer. Both are playing important roles in "Wings," current Paramount production.

* * *

REGINALD DENNY, Universal star, is out again following a recent operation for appendicitis.

Wampas Looking Forward to Big Frolic, Feb. 17

The extensive vaudeville program arranged for the Wampus Frolic and Ball in the auditorium of the Ambassador Hotel on February 17th will vie in public interest with the presentation of the Wampas Stars of 1927.

The Hollywood publicists, under whose auspices the affair has become an annual event, are being assisted by a number of well-known showmen in preparing the program, a few of whom are: Fred Miller of the Carthay Circle and Jack Laughlin, prologue director of the same house; George K. Sackett, manager of the Orpheum; W. H. Lollier of the West Coast Theatres; Frank Newman of Publix; Leslie Swope, Hollywood Theatres; Marco Wolff, A. M. Bowles and others.

An innovation will be the carrying of an invitation to Mayor Rolph of San Francisco by a chap named Levett, long distance runner.

Now We Know It

The marriage of Vola Vale, motion picture actress, and John W. Gorman two months ago in Santa Ana, has just come to light. The couple kept the matrimonial knot secret until a few days ago.

Jannings' Next Job

Emil Jannings' next picture for Paramount will undoubtedly be "The King of Soho," written by Josef Von Sternberg. He is now engaged in making his first American production since arriving in Hollywood from Germany, "The Man God Forgot." Belle Bennett is playing the feminine lead and Victor Fleming is directing.

Marshall Is Cast

Tully Marshall has been cast for the important role of Salvation Jim in "The Trail of '98," Clarence Brown's next production for M.-G.-M. The exterior sequences of the picture will be taken at Corona, Colo.

Now It's a Play

"Private Jones," a war playlet first shown at the Writers' Club in Hollywood, has been expanded into a full-length play and will be produced in New York by Edward Small and E. M. Asher in collaboration with Al Lewis and Sam Harris. It is also to be picturized for the screen by Small and Asher with Richard Wallace directing.

Letter From a Swedish Prince

Major Edward Bowes, managing director of the Capitol Theatre, New York, has received the following letter from Prince William of Sweden, who is in New Haven, Conn., who recently was a guest at the theatre, when he saw Metro-Goldwyn - Mayer's "Flesh and the Devil." The prince, in part, wrote:

"I want to tell you how pleasantly I remember the evening I spent with you as your guest at the Capitol when we saw together that very accomplished countrywoman of mine, Mlle. Greta Garbo in "The Flesh and the Devil." Always an artist of great talent, I was interested to see how her dramatic power has grown under your company's direction. I wish you and your new star all success."

Mayer Arrives in New York For Production Conferences

Nicholas M. Schenck and Other Officials of Metro-Goldwyn-Mayer Will Take Up Most Ambitious Program

LOUIS B. MAYER, vice-president and production head of Metro-Goldwyn-Mayer, announced one of the most ambitious production programs in the history of that organization upon his arrival in New York to confer with Nicholas M. Schenck and other officials of the company in the home office.

At the present time there are ten units working at the huge Culver City studios and a number of others are preparing to start.

Mr. Mayer indicated the immediate filming of the following productions among others:

"The Trail of '98," directed by Clarence Brown; "The Enemy," directed by Victor Seastrom; "Twelve Miles Out," directed by Jack Conway; "Anna Karinina," directed by Dimitri Buchowotzki; "The Unknown," directed by Tod Browning; "The Callahans and the Murphys," directed by George Hill; "Jenny Lind," based on the life of the great singer; "Smarty," directed by Robert Z. Leonard; "Captain Salvation," directed by John S. Robertson; "The Bugle Call," directed by Edward Sedgwick; "Spring Fever," directed by Sam Taylor; "The Thirteenth Hour," directed by Chester Franklin; "Becky," directed by John A. McCarthy, and "The Wind," that will star Lillian Gish.

Mr. Mayer indicated that with the expiration of players' contracts his organization is renewing the majority of them. Among new contracts are those of Ramon Novarro, Renee Adoree, Aileen Pringle, Lionel Barrymore, George K. Arthur, Owen Moore, Ralph Forbes and Tim McCoy. New contracts have been awarded to Sally O'Neil and Joan Crawford.

Besides the directors assigned productions, the following will soon start work on new M-G-M screen offerings: Edmund Goulding, Edward Sedgwick, Benjamin Christianson, Christy Cabanne, Marcel DeSano and Viatcheslaz Tourjansky, the latter brought to America from Russia.

The starring and stock talent list includes Lon Chaney, Jackie Coogan, Marion Davies, John Gilbert, Lillian Gish, William Haines, Buster Keaton, Ramon Novarro, Norma Shearer, Renee Adoree, Patricia Avery, George K. Arthur, Lionel Barrymore, Eleanor Boardman, Estelle Clark, Lew Cody, Edward Connelly, George Cooper, Joan Crawford, Frank Currier, Karl Dane, Roy D'Arcy, Marceline Day, Ralph Forbes, Jacqueline Gadsden, Greta Garbo, Lars Hanson, Cecil Holland, Tonon Holtz, Maurice Kains, Nathalie Kovanko, Gwen Lee, Louise Lorraine, Tim McCoy, Marc MacDermott, Owen Moore, James Murray, Carmel Myers, Conrad Nagel, Tom O'Brien, Sally O'Neil, Gertrude Olmsted, Aileen Pringle, Bert Roach, Dorothy Sebastian and Claire Windsor.

The writing staff now includes Frances Marion, A. P. Younger, Sada Cowan, Dorothy Farnum, Marion Blackton, Waldemar Young, Josephine Lovette, June Mathis, F. Hugh Herbert, Florence Ryerson, Byron Morgan, Albert Lewin, Agnes Christine Johnston, Bradley King, John Colton, Lorna Moon, Richard Schayer, Gladys Unger, Jack Cunningham, Elliott Clawson, Harry Behn, Lew Lipton, Edward Lowe, Jr., Ray Doyle, Douglas Furber, Joe Farnham, Marion Ainslee, Ralph Spence, Ruth Cummings, Sylvia Thalberg, Winnifred Eaton Reeve, Madeline Ruthven, Earl Baldwin and Hayden Talbot.

Carmel Myers as she appears in the Metro-Goldwyn-Mayer picture, "The Demi-Bride."

Warners Rush Production On 1926 Program

Before he left the Coast for New York, where he is now laying out next year's schedule, Jack L. Warner gave the word for high speed on all productions now under way, and started preparation on several other stories, so that this year's program can be finished early in May.

Mr. Warner personally supervised the preparation of a script for a new and unnamed Patsy Miller feature.

Meanwhile five companies are at work and it is expected that five more of the 26 Winners will be completed within the next month.

Dolores Costello, starring in "A Million Bid" is at work with the company on a California mission set, which occupies most of the biggest stage on the lot. Alan Crosland is directing.

Several realistic touches will be injected into the filming of "White Flannels." Lloyd F. Bacon is shooting football sequences, with Jason Robards leading the team to victory.

"Matinee Ladies," May McAvoy's initial starring vehicle under her new Warner Bros.' contract, is in its third week of filming. Miss McAvoy enacts the role of an unsophisticated cigarette girl in a large cafe, and comes in contact with a seamy side of life heretofore unknown to her. Byron Haskins is directing. Two others are Monty Blue in "The Brute" and "Tracked by the Police," featuring Rin-Tin-Tin, the remarkable dog actor.

Murnau Ends Camera Work For "Sunrise"

After seven months of work in this country, F. W. Murnau has completed "Sunrise," his first American picture for Fox Films. In its present form the picture is said to have about a dozen sub-titles.

Murnau, who is now in the cutting room editing it, will in all probability eliminate a few more.

It is his aim to let the pictures tell the story of elemental love which forms the central theme of "Sunrise."

George O'Brien and Janet Gaynor have the principal roles.

Since he returned a month ago to resume charge of Fox production activities in Hollywood, Winfield R. Sheehan has been in daily touch with Murnau's work.

It was Mr. Sheehan who engaged the distinguished German director to use an original technique in producing a picture with American actors and the facilities of an American studio.

Columbia Home Office Reports Good Bookings

Important bookings received at the home office of Columbia Pictures Corporation this week prove that the company's "big twenty-four" are still hitting on high in all the exchanges.

"Wandering Girls," Columbia's drama of modern youth, will open in two theatres simultaneously in Boston. Both the Modern and The Beacon Theaters, first-run houses in that city, have booked this production for the week of February 7.

"Wandering Girls" was directed by Ralph Ince, with Dorothy Revier, Mildred Harris and Robert Agnew in the leading roles, with excellent support.

Sam Sax Signs Veora Daniels; Role Selected

Sam Sax last week signed a long term contract with Veora Daniels whereby Gotham Productions have exclusive and first call on the screen appearance of this young lady. Her first production under the new contract calls for Miss Daniels to appear in the role of Minette, the manicurist, in the forthcoming farce comedy, "Quarantined Rivals."

This character was written into the story in order to present Miss Daniels in a character which was literally "made to order" for her.

"Husband Hunters"

Scenes from the Tiffany production with Mae Busch, Jean Arthur, Charles Delaney, Robert Cain, Mildred Harris and other notable players.

Ed. Goulding in New York On His Vacation

Edmund Goulding, director of "Paris," "Sally, Irene and Mary," and "Women Love Diamonds," for Metro-Goldwyn-Mayer, arrived in New York last Thursday (Feb. 3), and is expected to remain for several weeks. Goulding will look over the theatrical and literary field with an eye to possible material for his next picture.

Before becoming a director, Goulding was a novelist.

"Women Love Diamonds," which the director considers his best film, is an original story by Goulding of society life, with Pauline Starke, Lionel Barrymore and Douglas Fairbanks, Jr., in featured roles.

New Spot Light For Rex Ingram

Chris M. Bergsvik, chief electrician for Rex Ingram Productions for Metro-Goldwyn, has invented and built a new type of spot-light for use in motion-picture studios.

The new light permits instant lighting and a much greater facility in "spotting."

Harry Lachman, general production manager for Rex Ingram, was so pleased with it that he ordered ten duplicates to be used in Ingram's next film, "The Garden of Allah," now being filmed on location in northern Africa, with Alice Terry in the leading feminine role.

You know all about "special editions" and "extra extras" and all the rest, but until you see the Twentieth Anniversary Issue, out March 26, you won't know what a special issue really can be. Different because it is backed by the "know how."

Stage Play Chosen For Next Laura La Plante Film for "U"

UNIVERSAL announces that the next Universal Jewel starring Laura La Plante probably will be an adaptation of "A Pair of Silk Stockings."

William A. Seiter, the star's newly acquired husband, is expected to direct her.

The new La Plante picture will probably reach the screen under the title "Stolen Silks." Her latest picture is "The Love Thrill," a dashing comedy drama directed by Millard Webb from a story by Webb and Joe Mitchell. This picture was recently completed.

The cast includes Tom Moore, Bryant Washburn, Arthur Hoyt, Nat Carr and Jocelyn Lee.

At present Miss La Plante is at work on "Beware of Widows," from the Owen Davis stage success. Wesley Ruggles is the director, and the cast includes Bryant Washburn, Tully Marshall, Walter Hiers and Paulette Duval.

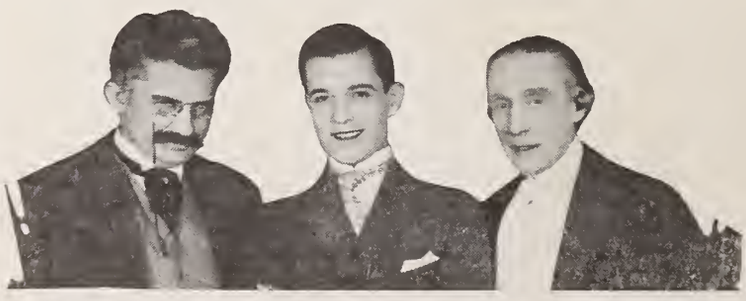
Johnny Hines Has Completed Camera Work on "All Aboard"

C. C. BURR AND JOHNNY HINES crossed the finish line this week with "All Aboard," which has been in production at the Tec Art Studio. With all camera work completed, the comedy is now being cut.

Edna Murphy heads the long list of names in the cast supporting the comedian, which includes such well-known players as Anna May Wong, Dot Farley, Babe London, Frank Hagney, Bull Montana, Sojin, Henry Barrows, James Leonard, Fred Kelsey, George Reed, Buster Brodie, Eddie Dennis, Nola Luxford and Alice Belcher.

From a production standpoint, "All Aboard" is the most elaborate production C. C. Burr has ever sponsored for Johnny Hines. The picture, adapted from Matt Taylor's story, calls for bizarre sets and colorful exteriors, one being an entire Algerian village which was constructed especially for the production.

There are also numerous desert scenes which were filmed on a gigantic scale which called for several hundred extras, horses, camels, sheep and goats. "All Aboard" was directed by Charles Hines, assisted by Tenny Wright and Frank Crane.



Ramon Navarro, in center, is the M.-G.-M. star with Norma Shearer in "Old Heidelberg." Left, Jean Hersholt, and right, Edward Connelly, two character players.

Many Runs For Chadwick First Division Film

Twelve simultaneous first run showings of "Driven From Home," Chadwick Pictures Corporation's current release, are reported to that company's home office by nine of its territorial distributors. The territories include, Boston, Chicago, Los Angeles, Buffalo, Cleveland, Omaha, St. Louis, San Francisco and Pittsburgh.

"Driven From Home," featuring Virginia Lee Corbin, is an adaptation of the well known stage play by Hal Reid. The supporting cast includes Ray Hallor, Anna May Wong, K. Sojin, Sheldon Lewis, Virginia Pearson and Melbourne McDowell.

James Young, director of Lionel Barrymore's "The Bells" for Chadwick, directed the production.

High Praise For "The Red Mill"

Lavish praise of Marion Davies' recent vehicle "The Red Mill," shortly to be released to the public, is contained in the report of Mrs. E. H. Jacobs, chairman of the Motion Pictures section, Los Angeles District, California Federation of Woman's Clubs.

Mrs. Jacobs was shown the picture at one of the previews held by the studio at various times to present its new and forthcoming productions to the clubwomen.

"The Red Mill," writes Mrs. Jacobs, "was delightful."

Ever hear of a theatre with 75 seats? Making money, too. Two high priced projectionists in the projectory and all the trimmings. Read about it in the Twentieth Anniversary Issue, out March 26.

Warners Name Crosland for "Black Ivory"

Because of his skilled work on "Don Juan", starring John Barrymore and "When A Man Loves" starring Barrymore and featuring Dolores Costello, which recently had its premiere at the Selwyn, New York, the Warner Bros. have decided that Alan Crosland is the man to direct "Black Ivory", Polan Banks' famous novel, which will be made into an extended run production to follow "Noah's Ark".

Monte Blue has been chosen to play the leading role. The Warners are seeking an actress to play opposite the star.

No Snow Storm Can Stop 'Em!

The sagacity of Samuel Goldwyn in paying $125,000 for the screen rights to Harold Bell Wright's best selling novel, "The Winning of Barbara Worth," is evidenced in a typical case where the film, in which Ronald Colman and Vilma Banky are featured, broke another house record in spite of a heavy snowstorm, in territory where Wright is especially popular.

William Connors of the Lyric Theatre, Marion, Ind., wired United Artists Corporation.

"'The Winning of Barbara Worth, broke our house record in spite of a heavy snowstorm. People stood in line all afternoon and evening and everyone was loud in praise of the production."

Sipperly In "Carmen"

Ralph Sipperly has been added to the cast of "Carmen," a Raoul Walsh production, which will soon be launched at Fox Films West Coast studio.

Suzanne Lenglen, the French tennis professional, shows Marion Davies of M.-G.-M.'s "Tillie the Toiler" how to grip a racquet.

"The Trail of '98", in Making, Looms As M.-G.-M. "Special"

THE IMMENSITY of Clarence Brown's production of "The Trail of '98,'" which he is shortly to begin directing for Metro-Goldwyn-Mayer, was indicated last week when it became known that Brown's technical staff will be doubled and that no less than a dozen cameras would be assigned to this picture alone.

Charlie Dorian, who has assisted the director on most of his productions during the last few years, will act in a similar capacity during the filming of Robert W. Service's great epic of the north, and at the same time will have a number of assistants working directly under him.

The big camera battery will be under the command of John Seitz, one of the best known photographers of the industry, who recently returned from Europe, where he has been head cameraman for Rex Ingram at the Nice studio in France.

Merril Pye has been made art director under the supervision of Cedric Gibbons, head of the studio art department, and he, too, will have a number of assistants.

Instead of having but one business manager for the unit, as is usually the case, "The Trail of '98'" will have two of the best unit managers on the lot, Charles Stallings, who was assistant to Fred Niblo during the making of "Ben-Hur," and Clarence Bricker, who has handled a number of important Metro-Goldwyn-Mayer productions.

Several assistant technical directors and advisors are yet to be selected. All of these will be original "sour-doughs" who participated in the mad rush to the Klondyke during the last years of the nineteenth century. Two of these are said to have taken fortunes in yellow metal from the fields near Dawson City.

June Marlowe of Universal and her sister Illona are equally good-looking. June is playing in "Alias the Deacon."

Lincoln Steadman in "Red, White, Blue"

Lincoln Steadman has been signed to appear in "Red, White and Blue," the comedy drama based on life at the military training camps, it was announced last week by Harry Rapf, Metro-Goldwyn-Mayer producer.

Steadman has the role of a student who spends his vacation at a training camp in company with George K. Arthur, M-G-M featured comedian who has the leading male role opposite Marceline Day.

Tom O'Brien, who played the role of "Bull" in "The Big Parade," has been assigned the part of a corporal.

SHORT TALKS ON SHORT FEATURES

Concentration

The coed who told her professor she was going to "concentrate—on a lot of things" never got very far with any of them.

I believe in concentration—on one thing—for real service and real success. That is why *Educational,* like no other big national distributing organization, has dealt exclusively in Short Features — for seven years.

This specialization quickly enabled *Educational* to assume unquestioned leadership of the Short Features field, a leadership that has been consistently maintained, and which we shall continue to maintain. Thirteen thousand exhibitors testify to this leadership by showing *Educational Pictures* regularly.

For seven years of unbroken progress exhibitors have depended confidently on *Educational* for quality Short Features — a great guarantee back of our greater plans for the next season.

E. W. Hammons

President

EDUCATIONAL FILM EXCHANGES, Inc.

Educational Pictures

"THE SPICE OF THE PROGRAM"

Santell to Do "The Gorilla" Mystery Story

As their next production for First National to follow "McFadden's Flats," the screen version of which has been booked for a two weeks run at the Mark Strand, New York, with Charlie Murray, Chester Conklin and Edna Murphy in leading roles, the combination of Asher, Small and Rogers will bring Ralph Spence's mystery drama, "The Gorilla," to the screen.

The direction has been placed in the hands of Alfred Santeli, though the cast has not yet been announced. Filming is due to start in March.

While E. M. Asher is in New York to see that "McFadden's Flats" gets off to a good start on Broadway, Edward Small is in Hollywood looking after the script and lining up the talent for "The Gorilla."

Dorothy Hall, in Geo. Walsh Film, A Stage Beauty

Dorothy Hall is playing the feminine lead in the newest George Walsh starring vehicle, now being filmed in New York, under the auspices of Excellent Pictures Corporation. The picture is "The Broadway Drifter."

Miss Hall is more familiar to the patrons of the spoken drama than she is to the picture-public. She is young, beautiful and according to directorial experts, she "screens beautifully."

Two Premieres

"The Scarlet Letter," the Metro-Goldwyn-Mayer production, was enthusiastically received on its opening both in Cleveland and Detroit.

"Vanity—All Is Vanity"

But it isn't really when one has such beauty as Joan Crawford's in M-G-M's "The Taxi Dancer."

Duncan Sisters To Be "Topsy and Eva"

Camera work on "Topsy and Eva," the Duncan Sisters' stage success destined for the screen as a United Artists special after several months' preparation, is to start within the next two weeks, according to advices from John W. Considine, Jr., and Roland West, heads of Feature Productions, Inc., which will make the comedy.

Lois Weber, who will direct Vivian and Rosetta Duncan, has completed the adaptation.

"Branding Iron" Has Canadian Shots

The grandeur of the Rocky Mountains in the vicinity of Banff, Canada, will form the background of "The Branding Iron" it was definitely decided last week at the Metro-Goldwyn-Mayer studio, where Reginald Barker is directing initial sequences of the famous Katherine Newlin But story. The cast will be taken in to the wild fastness to live under actual mountain hardships.

"The Ladybird" Has a Preview In Los Angeles

"The Ladybird," Betty Compson's first starring vehicle for Chadwick Pictures Corporation, was previewed last week in a small theatre near Los Angeles.

Jesse J. Goldburg, supervising director of Chadwick productions, has telegraphed an enthusiastic report of the showing to I. E. Chadwick, president of the company, who is now in New York City.

"The Ladybird" was written especially for Miss Compson by William Dudley Pelley, author of several original photoplays and several well known novels. The cast includes Malcolm McGregor, Ruth Stonehouse, Hank Mann, John Miljan, Leo White, Joseph Girard and Sheldon Lewis. Walter Lang directed.

"Fire Brigade" in Eighth Week At the Central

"The Fire Brigade," a Metro-Goldwyn-Mayer production, continues to big business in first-run houses throughout the country, with a strikingly large number of bookings in all parts of the United States.

Special pre release showings on this production have proven very successful having received the praise of prominent city officials everywhere.

"The Fire Brigade" is now in its eighth big week at the Central Theatre, New York.

"Stolen Bride"

Dorothy Mackaill will be featured in the title role of "The Stolen Bride," for First National.

"When a Man Loves"

There is remarkable beauty in these shots from this Warner Brothers' picture starring John Barrymore and Dolores Costello.

Owen Moore Is Male Lead For Film, "Becky"

Owen Moore has been engaged for the leading male role in "Becky," a Cosmopolitan Production adapted from the story by Rayner Seelig, which John McCarthy will direct. Moore recently appeared opposite Marion Davies in "The Red Mill."

Sally O'Neil will have the title role in "Becky," adapted for the screen by Marion Blackton. Production will start shortly at the Metro-Goldwyn-Mayer studios.

New Directors and Writers on Warner Roster

Not only the best entertainment pictures, but a roster of stars, and a directorial and writing staff second to none is the aim of Warner Bros. for next season.

Jack Warner announced this week he had signed Bryan Foy, son of Eddie Foy, and a well known scenarist and "gag man" to a long term contract.

Foy has just finished working with John Barrymore and also did considerable work with Buster Keaton. He is not a new comer to Warners, having worked on "Oh, What A Nurse".

His first assignment will be with Charles F. Reisner who will direct Syd Chaplin in "The New Boy", his next Warner picture.

The famous Louise Dresser in M-G-M's "Mr. Wu."

Cooley Signed By Paramount

Another face new to Paramount pictures will be seen in Raymond Griffith's next comedy starring vehicle.

Hallam Cooley, well known for his work in the "Helen and Warren" comedy series, has been signed for the role of Ray's chum in the Griffith comedy, which Erle Kenton is directing.

St. Polis Signed

John St. Polis, character actor, has been cast in "Too Many Crooks," the Paramount picture which will mark the return of Mildred Davis to the screen.

Frank Borzage's Brother on Job

Lew Borzage is assisting his brother Frank with the direction of "Seventh Heaven," the film version of the well loved play by Austin Strong, now being made at Fox Films West Coast Studios.

This is the third production in which the younger Borzage has acted as assistant to his famous brother. Janet Gaynor and Charles Farrell, two of the most promising of the younger generation of stars, head the cast.

Tennis "Champ" in M.-G.-M. Film

William T. Tilden, 2d, the world's most famous tennis player, has been signed by Metro-Goldwyn-Mayer for a part in King Vidor's new production, as yet untitled, which the director of "The Big Parade" is now making with James Murray and Eleanor Boardman in featured leads.

Although Tilden has done some work in pictures and appeared in two Broadway plays, this will be his first serious attempt at screen work. "Big Bill" has announced that, if successful, he will take up motion pictures as a career.

"Gamby" Signed

S. L. Rothafel announced this week the engagement of Maria Gambarelli as prima ballerina of the new Roxy Theatre, now rapidly approaching completion at 50th-51st Streets and 7th Avenue.

"Ill Song"?

A story by a reformed illustrated singer is one of the chatty stories in the Twentieth Anniversary Issue of Moving Picture World. Out March 26.

Samuel Zierler *presents*

George WALSH *in* ***His Rise to Fame***

The story of a man who conquered

He won wealth and fame as a champion, but first he made a far more important conquest—he mastered the weakness of his own character.

"HIS RISE TO FAME" IS A MASTERPIECE

Excellent PICTURES CORPORATION

SAMUEL ZIERLER *President*

N E W · Y O R K

Foreign rights by Simmonds Pictures Corp. Cable "Simfilmco, N. Y."

"Old Heidelberg" May Assuage War Wounds, Says Arthur Loew

Arthur Loew, vice-president of Metro-Goldwyn Distributing Corporation, and head of the foreign department, predicts that "Old Heidelberg" will prove "great peace-time diplomacy."

THE PRODUCTION of "Old Heidelberg," progress on which is now moving forward rapidly at the Metro-Goldwyn-Mayer studio, will not only do much to open up new possibilities in the foreign film market, but will prove a great agent for international good will, in the opinion of Arthur Loew, head of the foreign department of M-G-M, who left New York this week on a business trip which will take him to South America, and later, Europe.

"Since news reached Europe that 'Old Heidelberg,' directed by Ernst Lubitsch, with Ramon Novarro in the lead has gone into production at the M-G-M lot," declared Mr. Loew recently, "we are being deluged with letters and cables demanding when production will be finished, when sample prints will be forwarded, when regular prints will be shipped, when more news will be available, etc., etc., etc.

"Apart from the tremendous entertainment possibilities of this picture in the international field, as well as the American, it serves a purpose we sometimes lose sight of. This picture will become one of America's great peace-time diplomats soothing the cruel hurts inflicted by the World War.

"This lovely romance of a democratic German prince with a girl from nowhere, made by an American producer, will do far more in each performance toward making the hausfrau in Berlin and the candy-maker in Vienna forget American bayonets than all the frock-coated diplomats on the outer fringe of the lobbies at Washington could do in years."

"IT" *Clara Bow plays the leading role in Elinor Glyn's story for Paramount which has to do with the thing called sex appeal.*

Mystery Story Announced For Metro-Goldwyn

"The Thirteenth Hour" has been selected as the final title of Metro-Goldwyn-Mayer's new mystery drama to be directed by Chester Franklin, Harry Rapf has announced.

This is a modern mystery melodrama, an original by Franklin and Douglas Furber, and production is likely to get under way within the coming week. This is Franklin's first directorial vehicle for M-G-M.

Lionel Barrymore will have the leading character part in "The Thirteenth Hour." Barrymore recently completed important roles in John Gilbert's new starring film, "The Show" and in "Women Love Diamonds," soon to be released.

Ralph Forbes in Featured Role in "Trail of '98"

Ralph Forbes, whose work in "Beau Geste" recently won him a film contract with Metro-Goldwyn-Mayer, has been assigned the featured masculine role in "The Trail of '98," one of the most important parts of the new year.

Irving Thalberg, who made this announcement, declared that the selection of Forbes as the type of actor most nearly representative of the hero of Robert W. Service's novel came only after a painstaking canvas of the entire picture industry.

Le Vino Completes the Cobb Scenario

When Irvin S. Cobb wrote his original story, "Turkish Delight" for Cecil B. De Mille, the task of adapting it for the screen was turned over to Albert Shelby LeVino. He has just completed the scenario after three months of intensive research into the marriage and harem customs of the Turks. Paul Sloane will direct the picture, in which Julia Faye and Rudolph Schildkraut are featured.

Why did Carl Laemmle coax the Patents Company to sue him for libel? You can find out in the story of the early days in the Twentieth Anniversary Issue, out March 26.

Tiffany Cast Announced For "Princess" Film

Tiffany Productions Inc. announces that the cast for their farce comedy "The Princess Of Hoboken" now being filmed includes Edmund Burns, Blanche Mahaffey, Ethel Clayton, Lou Tellegen, Babe London, Charles McHugh, Aggie Herring, Charles Crockett, Harry Bailey and Sidney D'Albrook.

The story in brief tells of a little waitress in Hoboken who takes the place of a Russian Princess at the opening of a Russian cafe, and the complications that follow.

F. P.-L. Films In Novel Form

The stories of two of Paramount's forthcoming big pictures are to be published as novels.

"Children of Divorce," Owen Johnson's serial in Cosmopolitan, and "Wings," epic of the air service, written by John Monk Saunders, will run serially in Liberty, after which a novelization of the story will be made.

Waters to Direct

John Waters has been selected to direct "Arizona Bound," to be released under the Paramount banner.

S. L. Rothafel signing the contract for Vitaphone for the new Roxy Theatre, which opens next month. Left to right—Albert Warner, "Roxy," Sam L. Warner and Walter J. Rich.

Revolt Scenes At Nicaragua In Pathe News

Exclusive scenes of the revolution in Nicaragua are being shown in Pathe News No. 12, now current. The executives of the pioneer newsreel sensed that there was going to be some exciting action down in Nicaragua.

Pathe News sent Robert Donohue, veteran cameraman, on a fast train to New Orleans, from where he caught the first boat leaving for the scene of action. Donohue will be remembered as a member of Lieut. Byrd's party which established a base at Spitzbergen, from where the North Pole was conquered by air.

Rodney, Former Keystone 'Kop,' With Sennett

Earl Rodney, director, is back on Mack Sennett lot, after an absence of five years, to direct Pathe comedies.

Rodney was one of the first comedians to be employed by Sennett. He spent most of his time in the early comedies as the juvenile leading man in the Keystone Kop pictures.

His specialty was hopping on and off the fast moving Keystone patrol—in the days when doubles and dummies were not known.

Rodney left Sennett to direct for Al Christie about five years ago. He returned to his former "boss" two months ago as a director.

Lovely Anne Cornwall, a star among the gems in Educational - Bobby Vernon Comedy pictures.

Five Outstanding February Releases From Stern Bros.

Snookums, of Stern Brothers Newlywed Comedies, plays Valentine.

A New "Newlyweds and Their Baby" Comedy and a "Buster Brown" Junior Jewel Head List of Two-Reelers

THE STERN BROTHERS announce a full schedule of outstanding releases for the month of February. Five two-reelers will be placed on the market this month and it is pointed out that these comedies are unusually good. The list is topped by a widely praised "Newlyweds and Their Baby" comedy, and by a particularly appropriate Buster Brown Junior Jewel by an appropriate Buster Brown Junior Jewel Comedy.

The first release for the month is "The Newlyweds Build." The baby Snookums is played by the remarkable youngster Sunny McKeen. Pretty Ethlyne Clair plays Mrs. Newlywed and Jed Dooley is Mr. Newlywed. The picture was directed by Gus Meins and was released February 2nd.

The next February release, set for the 7th, is "Buster's Sleighride," a two-reel fun film which takes the famous Buster Brown kiddies and Tige up into the snowclad mountains. Arthur Trimble plays Buster and Doreen Turner is Mary Jane.

On February 9th, Universal has slated "What's Your Hurry," the latest two-reelers of Stern Brothers' "Excuse Maker" series for release. Charles King is the star, with Constance Darling as his leading woman.

A new "What Happened to Jane" comedy will reach the screen February 16th. It is called "Thanks for the Boat Ride." Wanda Wiley is the star, with Art Rowlands, Al Alt and Betty Baker in the leading supporting roles.

"George Runs Wild," newest "Let George Do It" comedy, will be released February 23rd. Sid Saylor has the role of George. As his chief support he has pretty Ethlyne Clair, who has become one of the most popular ingenues on the comedy screen.

Christie Girls' Beauty Squad

Several members of the Christie Beauty Squad are given an opportunity to shine in "Chicken Feathers," the latest Educational - Christie Comedy, featuring Anne Cornwall, to be completed at the Christie Studios.

The group which is given a chance to be seen prominently in this comedy includes Ann Christy, Gail Lloyd, Evelyn Egan, Ann Carter, Florence Allan, Marie Francis and Jean Woodbury.

This Beauty Squad, which is being continually added to, will continue to be seen in Christie Comedies. So famous have Christie girls become that aspirants for screen honors from all sections of the world are constantly seeking membership.

Winning Title

Harold Beaudine, a director at the Christie Studios, won the cash prize for the best title to the latest Educational-Christie Comedy featuring Anne Cornwall. He suggested the title "Chicken Feathers" for his unusually comical picture, which was directed by Walter Graham.

West Coast Theatres Play Up Educational Harmonica Contest

THE WEST COAST THEATRES, following the completion of their remarkably successful series of Educational-Juvenile Comedies-Harmonica Playing contests staged in leading cities of the Pacific coast, are cashing in now on the vast amount of publicity and good will resulting from these contests.

One of the outstanding "follow up" campaigns is the engagement of Arthur Turelly, leading harmonica player on the West Coast, to play in no less than twenty-five theatres under the direction of Fanchon & Marco. Turelly's extended engagement opened on January 21.

During the appearance of Turelly in each theatre, the house orchestra members will receive special instruction in harmonica playing. This means that a selected group of musicians from each theatre will be available, without additional cost, in the future, as a special attraction in the presentation of special motion picture features.

Interest in harmonica playing is now becoming nation-wide, and it is estimated conservatively that there are twice as many either playing or learning how to play the harmonica as at this time last year.

Borrah Minnevitch and his "kid" symphony orchestra have been scoring a hit nightly in the new Ziegfield show, "Betsy," at the Amsterdam theatre, New York City, with their harmonica playing. Minnevitch, classified as the greatest of all the experts in playing the instrument, has trained these youthful musicians until they perform marvels with the harmonica.

Station WEAF and its associate stations are broadcasting harmonica music regularly each week that is bringing in thousands of "reply cards."

And to top off this publicity, Educational Film Exchange, Inc., in its tie-up with the Hohner Company, now has elaborated the exploitation publicity feature so that in the future, theatres playing Educational - Juvenile Comedies will receive a quantity of miniature "Big Boy" harmonicas for free give-away purposes. These are as perfect in every detail as the larger harmonicas, besides being excellent souvenirs for theatre patrons.

Helen Foster, one of the Educational - Lupino Lane beauties.

Tiffany Books Colorart Films In Big Circuits

The Chicago Theatre booked for the week of January 30th the Tiffany Colorart production, "The Barefoot Boy," suggested by the famous poem of the same name by John Greenleaf Whittier.

The Tiffany Colorart productions have been booked by the foremost first run theatres throughout the United States including the Paramount and Capitol in New York; Mark Strand in Brooklyn; Capitol in Detroit, Metropolitan in Boston and Atlanta and with the Stanley, Schine, Publix and Loew circuits.

A series of these Tiffany Colorarts' include "The Barefoot Boy," "The Isle of June," "On the Trail of a Ranger," "Fisherman's Luck," and the special production, "Clothes Make the Woman," featuring Sigrid Holmquist and directed by Oscar Lund.

Christie Signs Arvid Gillstrom

Arvid Gillstrom has been signed by Al Christie to direct the next Educational-Christie Comedy, "Cash and Carry," featuring Neal Burns. Edna Marion's signature also has been obtained to play the leading feminine part. The team of Burns and Marion has proven successful in such Christie comedies this season as "The Daffy Dill" and "Dodging Trouble."

Gillstrom is one of the best known comedy directors of the industry. He will augment the staff of directors at the Christie Studios which now includes Harold Beaudine, William Watson, Walter Graham and Robert Kerr.

"Big Boy" Comedy

Production work has been completed on the new Educational-Juvenile Comedy featuring "Big Boy," three-year-old baby star. This comedy, which was directed by Charles Lamont, has been titled "Grandpa's Boy."

Adams Comedy

Production work is nearing completion on the new Educational-Jimmie Adams Comedy, "Here Comes Precious," which presents this clever comedian in an entirely new characterization.

Lewis Sargent Film

Lewis Sargent, a new, youthful comedy player, takes the leading role in "Ask Dad," an Educational - Cameo one-reel comedy completed for showing this month. Audrey Ferris is leading lady.

ABOVE—Peggy Shaw and James Fitzpatrick posed for this Valentine while making Pathe's "Songs of England." Below—Monty Banks and Jean Arthur in "Horse Shoes," for Pathe, create a novel Valentine of their own, too.

Veteran Exhibitor Contends That He Started With The World

One exhibitor got sore when we told him he was a subscriber to Moving Picture World for only nineteen years. He explained that he bought the earlier issues and was a full timer. Read about some of the boldest inhabitants in Movieland in the Twentieth Anniversary Issue, out March 26.

Marjorie Daw In Pathe Releases For February 20

Marjorie Daw and Creighton Hale head the cast in "Why Girls Say No," a Hal Roach Star Comedy, which divides two-reel honors on the Pathe short feature program for the week of February 20th, with "Peaches and Plumbers," a Mack Sennett funfilm featuring Madeline Hurlock and Billy Bevan.

Other screen attractions on this program are: "Weatherproof," one of the Grantland Rice Sportlight Series, the fourth chapter of "On Guard," current Pathe serial; Topics of the Day No. 8, "The Mail Pilot," one of Aesop's Film Fables; Pathe Review No. 8 and two issues of Pathe News.

A Japanese Feature

Pathe Review No. 8 presents: "Fighting Fashions": the Japanese love celebrations and this unit shows the Samurai warriors clad in quaint fighting togs doing their symbolical dances; "The Bulwarks of Havana," a Pathecolor unit showing the ancient fortifications protecting Cuba's capital; "The Somersault Slicker"; an acrobatic novelty in which a juvenile gymnast shows the old boys some new tricks. This feature, presenting Robert Coleman, nine-year-old acrobat, was made with the new process-camera invented by Alvin V. Knechtel.

Lloyd Hamilton's New Fun Film For Educational

Lloyd Hamilton's next starring vehicle for Educational will see the celebrated screen funster in the role of a rookie electrician. The comedy "Somebody's Fault," has been completed for March release.

Norman Taurog, who has directed Hamilton in many of his best laugh pictures, wrote the story for this new comedy, and again was at the megaphone.

Estelle Bradley, who has alternated between playing feminine roles in Mermaid Comedies and appearing as Hamilton's leading lady, again will be seen opposite the big comedian. Bob Kortman and Al Thompson head the supporting cast.

New In Pictures

Charles Althoff, known on most all of the leading vaudeville stages in the country as a Yankee fiddler, will make his debut in pictures under the Hal Roach banner. He is contracted for one picture to play opposite Stan Laurel.

Max Davidson, Roach Player, Achieves Wife

Max Davidson, well-known player of Jewish character roles in Hal Roach's Pathe comedies, was recently married in Hollywood to the surprise of his host of friends in the film colony, taking as his bride Miss Alice Marti of Honolulu.

Things have been happening rapidly for Max of late—he has married a charming helpmate, annexed a lovely new home and signed a long term motion picture contract.

Actual Christy Girl In Christie Comedy Roles

At last there is a real Christy girl playing in comedies produced by Christie for Educational.

The name is a bit different in spelling, but nevertheless Ann Christy, charming young representative of that widespread clan, is the first person of that name to join the well-known Christie Comedies.

She was signed by Al Christie the other day after she had played some minor roles in previous Christie pictures. Her first part of importance will be as leading lady in a Jimmie Adams Comedy.

Wm. Fairbanks Has Thrillers In Lumas Film

William Fairbanks sends word from the West Coast that his next "thrill" picture for Lumas Film Corporation release will be "One Chance In A Million."

As the title implies, this will be a hair-raiser. The noted screen athlete states that he has planned some nerve-wracking feats in this picture that may sound impossible unil they are actually seen.

The story is a mystery crook comedy drama and production is now under way under the supervision of Sam Bischoff. The supporting players include; Charles K. French, Henry Herbert, Eddie Borden and Veora Daniels.

Eddie Cline Signed

Because Douglas MacLean is so pleased with directorial ability shown by Eddie Cline in the filming of "Let It Rain," now nearing completion, Cline has been signed by the Paramount comedian to direct his next picture tentatively titled "See You Later" on which production work will start in March.

"Slippery Silks"

NOW laugh. Above, Lige Conley and Carlyle Lincoln in the Fox Imperial Comedy in an action scene. Right, not quite so much action, but more contentment.

Pathe Announces First Release Of Rogers' European Pictures

WILL ROGERS' own wit and humor sparkles in all the titles of "Will Rogers, 'Our Unofficial Ambassador' Abroad," group of short features, presented by C. S. Clancy and which Pathe will release monthly, beginning in March.

Will Rogers is constantly before the public, through his personal lecture tours, his after dinner speeches and his prolific writings for newspaper syndicates and magazines, and his recently published volume relating his trip abroad, which is picturized in this new Pathe series.

Taking topical themes Will Rogers can give them just that little twist which makes them ripple with humor, gets under the skin and "registers" every time.

"With Will Rogers in Dublin," the first release of this series which Pathe announces for March 6th, is a personally conducted trip to the "Auld Sod." This release offers typical specimens of the Rogers' gems of wit:

"The only requirements for enjoying Europe are that you've never seen America—"

"—and that you've got a passport and plenty of letters of credit."

"First we'll visit Ireland, where they treat Americans more like friends than tourists."

"Ireland is the only nation that has fought in every war—on both sides."

The Yellow Horde storming one of the buildings in the Foreign Concession at Hankow.—Motion and still photos by Ariel L. Varges, International Newsreel cameraman in the Far East.

"Alaskan" Film Recommended In Los Angeles

The Teachers' Better Films Committee of Los Angeles recently viewed Pathe's outdoor feature, "Alaskan Adventures," and wrote this report:

"A film which merits our enthusiastic recommendation as wholesome and educational recreation, both for adults and children, is 'Alaskan Adventures,' distributed by Pathe.

"The general chairman of the Teachers' Better Films Committee personally previewed this film and gave it her hearty endorsement. It is fascinating and instructive. Children will enjoy it also—and for its story, comedy and action, it can be unreservedly recommended for their entertainment."

Al Boasberg to Write Titles For Gotham Comedy

Further evidence that Sam Sax intends to corral every loose laugh possible in the screen version of George Randolph Chester's farce, "Quarantined Rivals," comes with the announcement from the West Coast that Al Boasberg has been engaged to title this Greater Gotham Production.

Archie Mayo, who recently made "Johnny Get Your Hair Cut," for Jackie Coogan, directed the picture and, in the opinion of many West Coast comedy experts, his acting cast, composed of Robert Agnew, Kathleen Collins, Ray Hallor, John Miljan, Clarissa Selwynne, Veora Daniels and "Big Boy" Williams, is the finest all-round comedy aggregation assembled in some time.

Chinese Riots In International Newsreel Shots

Pictures of the riots and pillaging in the foreign concession at Hankow, China, the event that brought about the present crisis, are being shown exclusively by International Newsreel in the current issue, No. 12.

Thus again a speed record is established by International, in getting motion pictures of this historical event from the interior of China to all parts of the United States, in less than thirty days. To the left below is a photograph from International showing an exciting moment during the trouble.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"Roses and Ruses"

(Fox—Two Reels)

William Fox is offering a jazz version of another O. Henry story in this two reeler. Ralph Sipperly has the leading role and his adventures show how a man can get in bad very easily by trying to help others, especially if he is a bit of a flirt, Ralph sees a couple quarreling and tells the chap to make her jealous and arranges for the lad to make love to a vamp across the hall. The lad gets into the wrong apartment and gets hold of Ralph's wife and catches him red-handed with the young girl. The vamp complicates matters but all is straightened out when the young couple make up and Ralph explains. Jess Robbins directed this amusing comedy. Leslie Fenton, a popular feature player, Marcella Daly, pictured here, Carol Lincoln and Grace Goodall are in the cast.

"Hyena's Laugh"

(Bray—One Reel)

CARTOONIST Walter Lantz in the newest number of the Unnatural History series gives an explanation as to why the hyena is always laughing. He shows this animal as the grouchiest of beasts, nothing would please him. Strangely enough, a toothache was the cause of the change. The hippo dentist gave him laughing gas and it made him so happy that he has been using it and laughing ever since.

"Present Arms"

(Bray—Two Reels)

IN THIS ISSUE OF THE McDougall Alley series of comedies, the kids are shown attending a military school, with Max Ascher as the drill manager. One of them, the freckle-faced lad, persuades his sweetheart to take his place and pose as a boy, while he dons skirts and goes to a ball game. The boys try to flirt with him at the game, while the other kids find out that the new "boy" is a girl and begin to kid her. After several mishaps, the boy returns home just as taps is sounded, saving the girl extreme embarrassment. A moderately amusing number. Children especially will like this one and there are several laughs in the antics of the kids, although the gags and stunts are rather disconnected.

"Pathe Review 5"

(Pathe—One Reel)

OF ESPECIAL INTEREST to nature lovers and hunters is a special section of this Review which shows a new style of hunting wild animals, that is, with camera instead of gun, which is said to be just as exciting. There are some remarkable views of moose, bear and Rocky Mountain sheep at close range. The other two sections are views of the Huka water falls in New Zealand and Pathecolor scenes of Shrewsbury Castle and the nearby town, including a picture of the smallest house in Great Britain.

"In for Life"

(Universal—One Reel)

Featured with Neely Edwards in this Blue Bird Comedy is Consuela Dawn. The pair appear as love birds who have an awful time getting married. The result is a fast-moving and amusing slapstick comedy well up to the standard of these stars' usual efforts. Not only do Neely and Consuela meet parental opposition but they succeed in being haled to court for enough traffic violations to send them up for life. The judge, however, is so touched with Neely's wild story of explanation that he gives them another kind of life sentence by marrying them on the spot. Neely's account of his troubles differ widely from the real stuff and is amusing farce.

"High Spirits"

(Educational—One Reel)

The fun in this Cameo Comedy is built around the situation of a young wife who is "nuts" over going to spiritualistic meetings much to the disgust of her hubby who is a cop. He finally follows her to one of the meetings, finds out the medium is not only a faker but a clever pickpocket and drags him off to jail amid great excitement. There are novel effects of the spirit type and some good gags, making this a moderately amusing slapstick and rough and tumble comedy. Ernie Shields, pictured here, appears as the medium's assistant, with John Sinclair and Toy Gallagher as the husband and wife, respectively.

"The Sporting Knack"

(Pathe—One Reel)

IT WOULD SEEM THAT Grantland Rice would run out of new angles for his Sportlights, however, he still keeps handling sports from different viewpoints in each issue. This time he deals with the knack that makes champions, stressing particularly the quickness of brain and muscle and their absolute co-ordination. He illustrates with examples of experts at football, boxing, log-rolling and skating.

"Meet the Husband"

(Universal—One Reel)

Elsie Tarron, pictured here, is featured with Arthur Lake in this single reel comedy, which deals with a four-sided romantic mix-up when a young wife hires the butler, played by Arthur Lake, to impersonate her husband to deceive relatives, after she has had a row with her real husband. Situations of an amusing farce comedy type in which there is much confusion resulting from the return of the husband and the jealousy of this party and the pretty cook because of the love-making of the supposed husband and wife, result in several laughs. Of course, the old couple finds the wrong couples flirting with each other, as they believe, and this adds to the hilarity.

"Slippery Silks"

(Fox—Two Reels)

This Imperial comedy contains several situations that will amuse the slapstick fans. Lige Conley, pictured here, is the leading player and the "plot" concerns his adventures in a small town. He becomes fascinated with Caryl, but her father objects and he gets his friend, portrayed by Cliff Bowes, to dress as a girl and vamp the father. In the general mix-up that follows, a fat girl, anxious to get married, played by Babe London, complicates matters even further. The comedy moves at a good pace with both new and familiar gags. Jules White directed, and Caryl Lincoln appears as the girl. Others in the cast include Frank Coleman and John Kolb.

"Smith's Customer"

(Pathe—Two Reels)

The newest of the series of Mack Sennett Comedies built around the Smith Family is based on the familiar idea of hubby kicking over the way wifey runs the home and taking her place with disastrous and amusing results. This time, wifey tries to run the office and does well until she invites a customer home to dinner. Of course, everything goes wrong and when the chap gets fresh, hubby, who is posing as the butler, resents it. It develops that wifey has pulled an awful bull, as the guest is a book agent. So they decide to change back to their old places. The baby, Mary Ann Jackson, adds to the fun and it is an amusing comedy. Ruth Hiatt, pictured here, appears as the wife; Raymond McKee is the husband, and Johnny Burke the book agent.

"Mike Wins a Medal"

(Educational—One Reel)

MIKE'S EFFORTS to rescue little Nibbins from a burning skyscraper furnishes the idea for this Life cartoon. Nibbins sets fire to the place by accident and Mike has a time getting the fireman. Considerable cleverness is shown in the imaginative stunts that this pair indulge in. Mike climbs up to the top on a stream of water and gets Nibbins. The water is suddenly cut off, but Mike and Nibbins grab a flagpole and the faithful pup saves them from disaster.

"Duck Out"

(Educational—Two Reels)

In this two-reel comedy in his series for Educational, Bobby Vernon appears as a country lad who aids a magician in the "opry" house. His "dumbness" proves so amusing to the audience that he is engaged for the act, along with his pretty sweetheart, played by Frances Lee. Two crooks eventually steal a lot of watches, but Bobby follows and outwits them and gets the timepieces back and is made a constable. His first official act is to free Frances, who has been arrested. There is something doing every minute, and the result is amusing slapstick.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Northwest

Moving Picture World Bureau, Seattle, Wash., Feb. 10.

EASTERN Washington members of the M. P. T. O. met in Spokane February 7, for a special regional meeting and conference. Headquarters were at the Davenport Hotel. A number of Idaho boys always come in for these meetings. J. M. Hone, executive secretary-treasurer, represented the Western Washington boys.

Troy, Idaho

Troy, Idaho, has just won out in a battle for Sunday closing. At a special election last week the vote resulted in 118 in favor of Sunday shows and 104 against.

Houses in Eastern Washington, particularly those in the smaller communities, were obliged to close their doors temporarily, during a period of extreme cold weather that broke all previous records for its severity.

Recent changes of ownership among Washington theatre owners are as follows: L. Shoemaker, after purchasing the Lincoln, Tacoma, from K. L. Minkler, closed his Majestic. Bruno Hollenbeck has purchased the Rose Theatre, Sumas, Wash., from H. F. Warner. The Gym Theatre, Lynd, Wash., which has been closed, has been reopened by A. E. Ballington.

Tacoma

The old Tacoma Theatre, reopened February 4, following a complete rebuilding process which has been going on all summer and fall, as the Broadway, under the banner of Pacific Northwest Theatres, Inc., of which Harry C. Arthur is president. The house is magnificent in its appointments.

Bob McKinnell of the Rose Theatre, Tacoma, Wash., recently installed a Panatrope, having special connections made which would give complete box office control, so that his cashier can change the records, reduce or increase the volume of sound, slow or quicken the tempo, etc. The instrument is placed out of sight down front. When McKinnell plays a pipe organ record the illusion is so convincing that many patrons have complimented him on his new organ. Business has improved considerably, due to the excellent music.

Spokane

Jack Allender, long identified with Spokane, Washington, theatres, has announced his candidacy for the school board at the coming election. Mr. Allender has been a member of the civil service board for the past ten years.

Thieves dragged the safe of the Venetian Theatre, Fifteenth avenue and East Pine, into a small room underneath the stage, blowing it and securing $577 receipts from Friday, Saturday and Sunday.

White Fork, B. C.

Fire in the theatre at White Rock, B. C., about three miles north of Blaine, Wash., did $25,000 damage earlier in the week. All of the patrons escaped from the burning building in safety.

Jarnagan Branches Out

H. C. Jarnagan, manager of the Strand Theatre at Mendota, Ill., has bought the Colonial Theatre at LaSalle, Ill., and will change the name of the house to the Family Theatre. Harry Kelly, formerly manager of the Park Theatre, is the new manager of the Family Theatre for Jarnagan.

March Rhythm Grips Feet as Rout Becomes Retreat

St. Cloud, Minn., Feb. 10.—A fire broke out recently in the projection room of the Sherman Theatre at a time when the house was packed by students from St. Benedict's and St. John's Colleges, at an afternoon performance. A rush was made for the exits, and the jamming which brings about loss of life in so many cases, was almost a fact here when Miss Louise Means, organist at the Sherman, struck up a march with a striking swing and rhythm, and in a very brief time the swing and volume of the orderly march-time gripped the students and the audience was gotten out of the theatre in an orderly fashion—and panic averted. Miss Means did not leave the bench of her instrument until the last patron had left the building. (Prompt action by firemen averted serious fire damage.)

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Feb. 10.

THE Garrick Theatre, Minneapolis, is to have a special morning matinee program, featuring patriotic numbers, on Lincoln's Birthday. Children of the city will be the guests and patriotic societies, Parent-Teachers' associations and a number of clubs are co-operating in the arrangement of this program with Miss Blanche MacDonald, newly-appointed head of the department of public relations of Finkelstein & Ruben.

Sioux City, Ia.

The Plaza Theatre, Sioux City, Iowa, was damaged by fire recently to the extent of $60,000. The Frank Amusement Company of Waterloo, Iowa, operated the theatre.

Recent visitors at the Minneapolis film exchanges included Cleve Adams, Chicago district manager for F. B. O., and S. A. Shirley, Chicago district manager for M.-G.-M.

Jackson

Joe Matuska of Jackson, Minn., opened his new $50,000 State Theatre recently.

E. J. Entringer of Colman, S. D., recently sold his motion picture theatre to a syndicate of local business men.

Texas-Oklahoma

Moving Picture World Bureau, Oklahoma City, Okla., Feb. 10.

AT the last meeting of the M. P. T. O. of Texas it was resolved that no further consideration of the chain theatre proposition is to come up at meetings.

A number of executives of the Publix Theatres Corp., traveling in a special car, visited Dallas and held the second of a series of five regional meetings at the Baker Hotel, at which theatre problems and other matters were discussed with local managers.

O'Donnell, Tex.

Fred Henderson will open his new theatre at O'Donnell, Tex., a house to seat 360, about February 14.

Blackwell, Okla.

The Ritz Theatre, to cost $125,000, is to be built at Blackwell, Okla., by the Palace Theatre Company.

Cherokee, Okla.

The Majestic Theatre at Cherokee, Okla., has been purchased by Hawk and Hark.

Oklahoma Notes

J. E. Lett has been appointed traveling salesman for New Home State at Oklahoma City.

A. M. Caudle will open his new theatre at Tulsa, Okla., in the near future.

Waurika, Okla., has returned to Sunday shows by order of the city council and the Mayor, the old ordinance against them having been repealed.

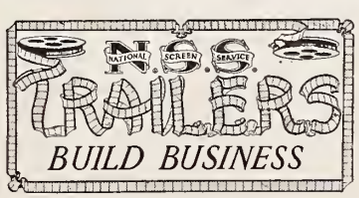
Toledo, Ohio

Moving Picture World Bureau, Toledo, O., Feb. 10.

TOLEDO movie fans this week enjoyed a world's premier showing of McFadden's Flats at the Pantheon. The new picture broke all previous attendance records at this house for the first two opening days Saturday and Sunday.

Work is expected to start here March 1 on the Famous Players' new two million dollar theatre, which will be located at the corner of Huron and Adams streets, in the heart of the city.

Billy Exton has left the Temple Theatre and is now managing a chain of houses in West Virginia.



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Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., Feb. 10.

FORMERLY with the Rowland and Clark theatres and recently of Sharon, Sam E. Eleyer on January 31 began his duties as manager of the Park Theatre, Meadville, succeeding E. T. Claffy, resigned. Mr. Bleyer was most recently manager of the Rowland and Clark Liberty at Sharon. Mr. Claffy has not announced his future plans.

Jerome Casper, formerly general manager of the Rowland and Clark Theatres, Pittsburgh, and who for the past year has been connected with the First National studios on the West Coast, has returned home to Pittsbugh. Although he has not yet made known his future plans, rumors are that he will be at the head of the new theatre Marcus Loew is building here. "Cas" reports that although he was getting along famously on the coast, he was homesick for the vigorous eastern climate, and is more than glad to be back home.

Bert Bright, international producer, who has staged pantomimes throughout the world, is in the Pittsburgh territory for a few weeks, staging prologues for picture theatres. He is assisted by his sons, Morris and Billie.

Harry Megowan, veteran film man and at present handling the personal appearances in picture houses of Miss Peggy Bosza, winner of a beauty contest conducted by Loew's Aldine Theatre here, is confined to the U. S. Veterans' Hospital, at Fortieth and Penn avenues. Harry recently suffered an attack of pleurisy, which left him considerably weakened, and he may be confined to the hospital for some time in an effort to regain his strength. Harry has written us stating that he is very lonesome, and would appreciate very much having any of the boys call upon him, if only to say "hello."

Among the exhibitor visitors on Film Row the past few days, were: George Shafer and George Otte, Wheeling; "Jimmie" Retter, California; John Perino, Arnold; Mr. and Mrs. Tom Kinney, Franklin; Paul Thomas, Greensburg; J. B. Cox, Mt. Pleasant; Mrs. and Miss McGinley, Elizabeth and Mr. Zwick, Finleyville.

Manager R. S. Wehrle, of First National, spent the past week in New York and Atlantic City, in an effort to regain some of his lost strength which he suffered as a result of his recent sick spell. However, the dynamic "Russ" is again at his desk, and the old-time pep and vitality is returning fast.

Jack Rainey, manager of the Film Distributing Company, who recently underwent an appendicitis operation, is recovering rapidly, and is expected back at his desk within a few days.

F. Hicks, theatre owner at Saxton, is usually "among those present" when the roll is called at the meetings held in Pittsburgh by the M. P. T. O. of W. Pa., and W. Va., and has promised to stir up the boys in his neighborhood and see to it that they attend the forthcoming seventh annual convention to be held in the Steel City April 24, 25 and 26. Hicks is a hard worker for the organization, considering the distance his town is from Pittsburgh, and the inconvenience he suffers in coming to the city to attend the meetings. Ten hours are needed for Mr. Hicks to make the trip to Pittsburgh, and local exhibitors who do not attend the meetings regularly, might well emulate this man's loyalty to the organization and to his brother exhibitors.

Lawrence Carettie, Educational booker in Pittsburgh is working hard in the interests of Booker's Week, which occurs the week of January 24th. Lawrence is anxious to bring the Pittsburgh office in at the head of all Educational branches.

Julius Shares Pretzels So Albany Shares Thirst

Albany, N. Y., Feb. 10.—Julius Singer, who said farewell to New York a few weeks ago to manage the Albany Universal exchange, surely missed his pretzels, claiming they could not be found in the Capitol City. But some friends in Maryland, knowing Julius and his fondness for the convoluted crunchers, sent him a big box full. He is generous and he shared his pretzels with his office staff and for a while the desks looked life the old pre-Sahara bars—except for one former essential, the lack of which enhanced the deadly effects of the salty confections. If Mr. Singer's pretzels and generosity continue, Universal will have to install a bigger water cooler.

M. A. Tauber, who recently sold his interests in three local theatres, left early the past week for a two months' vacation trip to California. Mr. Tauber expects to spend most of his time in Los Angeles, and at the picture studios.

John S. Fisher, manager of the Columbia Theatre, Sharon, accompanied by Mrs. Fisher, stopped off to say "hello" to the local film folk when they were en route from Harrisburg, whither they had gone to witness the inauguration of Governor J. C. Fisher of Pennsylvania, an uncle of the popular Sharon theatre manager.

Nebraska-Iowa

Moving Picture World Bureau, Omaha, Neb., Feb. 10.

THE A. H. Blank Enterprises of Des Moines, owning a string of theatres in Iowa and Nebraska has done exceptionally progressive exploitation work for some five or six weeks to promote interest in the coming showing in its Strand Theatre at Des Moines of the film "A Regular Scout."

R. C. Pollard has bought the Auditorium Theatre at Nehawka, Neb., from J. W. Palmer.

The Eastern Iowa Theatre Company has bought the Orpheum Theatre at Oelwein, Ia., from L. E. VonDollen.

Tuthill, South Dakota, has a new moving picture theatre owned and operated by a woman, Bessie N. Chapman, who opened the house there recently.

Mr. and Mrs. H. B. Holdridge of the Zenith Theatre at Shenandoah, Ia., have bought the Empress Theatre, also in that city, from C. J. Latta. They have taken over all the 1927 contracts of Mr. Latta, and will run both theatres. Mr. Latta, who sold out, is the man who, within the past year received untold national publicity because he used paid advertisements to tell the public when he was showing a poor show and advised them to stay away that week.

H. J. Chapman, who had charge of the Sioux Falls, South Dakota, office of Universal for the past two years, has been transferred to the Omaha branch as manager here, taking the place of Harry Lefholz. Sam W. Kidd, a salesman from the Kansas City office, was promoted to the managership at Sioux Falls. Mr. Lefholz had been the company's branch manager at Omaha for the past twelve years.

Sherman Fitch, branch manager at Omaha for the F. B. O., has just been given supervision of the Sioux Falls, S. D., offices also.

New York

Moving Picture World Bureau, Albony, N. Y., Feb. 10.

JUNIOR MOVIES, which are held at Harmanus-Bleecker Hall each Saturday morning in Albany, continue to attract capacity audiences, and with programs that vary considerably. In addition to the pictures, the children are now being entertained by vaudeville given by those possessing talent, and with prizes donated by the Exchange Club of the city. Mrs. Frank W. Clark was recently in New York City, and returned with a number of new ideas.

C. H. Buckley, who is making a small fortune these days at the Leland Theatre, has braced up business at his other house, the Clinton Square, by using double first run pictures throughout the week at no increase in price.

Abe Stone, owner of the Arbor Hill Theatre in Albany, who has been planning to erect a new house during the coming spring, has abandoned his plans following last week's announcement by Harry Hellman that he would erect a new theatre a short distance from Mr. Stone's house. In Schenectady, Abe Dwore plans to erect a theatre this spring, which he will run jointly with his father, the two now operating the Cameo and Capitol Theatres.

Jake Rosenthal, owner of the Rose in Troy, is certainly stepping out these days, having just returned from Atlantic City, with a stopover in New York, where he witnessed one of the fights staged at Madison Square Garden. Mr. Rosenthal plans to put on a carnival week at his house, beginning February 21.

There is considerable sickness among families of central New York exhibitors. The small son of James Rose of Troy has been seriously ill, while Charles Derry, operating the Empire in Port Henry, has had his worries on account of his little daughter having contracted the measles.

Here's a line of thanks intended for Alex Weisman, now of Buffalo, but who for a year or so was manager of the Metro-Goldwyn exchange in Albany. The thanks comes from the many exhibitors and exchange managers in Albany, who are being remembered these days with many a postal from Mr. Weisman.

Sol Manheimer, who is managing the Schine theatres in Watertown, came out with an announcement this week, that the Olympic in that city would be closed for an indefinite period, during which the house will be entirely redecorated, new carpets will be laid and an organ will be installed.

Troy

Louis Saperstein, managing the American in Troy, is staging a merchants' midwinter carnival that is attracting much attention.

Northern New York towns are fighting for Sunday movies. It is expected that the issue will go to a vote soon in Plattsburg. There is considerable sentiment for Sunday shows, in fact, far more than a year ago.

Saratoga Springs

William Benton of Saratoga Springs, who already has a half dozen theatres in northern New York, will take over the Plattsburg house that has been run for several months by Mrs. Jack Matthews, widow of the former well-known exhibitor. News filtering through to Film Row in Albany, from other sources, indicate that several houses are shortening their week during the winter season. The Palace in Oneonta is now down to three days a week, the Colonial in Norwich is running vaudeville but one night a week, while the Community at Newcomb is operating every other week, and the Holden Theatre in Gilbertsville has closed.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Feb. 10.

AN "all movie row dance" now is the hub of conversation along Kansas City's row. No definite plans have been worked out yet, but there is a strong undercurrent of feeling that such an event would be the most logical method of celebrating what promises to be a prosperous spring season in Kansas City territory.

Four more theatres have been added to the circuit of Capitol Enterprises, with headquarters in Kansas City, and the Josephson Circuit theatres in Lexington, Mo., and Mexico, Mo.

Webb City

The Blake Theatre, Webb City, Mo., following improvements costing $20,000, was given a wide heralding last week.

The Rialto Theatres Corporation has acquired two more Kansas City theatres and, according to C. R. Gregg, secretary, will obtain others in the next few weeks. The Roanoke and Alamo Theatres, suburban houses, were obtained this week, the Roanoke formerly being operated by L. J. Lenhart, and the Alamo by E. E. Webber. K. S. Duncan is president of the Rialto concern.

Among the out-of-town exhibitors in the Kansas City market this week were: G. L. Hooper, Orpheum, Topeka, Kas.; W. Wallace, Orpheum, Leavenworth, Kas.; S. E. Wilhoit, Electric, Springfield, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.; Glenn Dickinson, Dickinson Circuit, Lawrence, Kas.

Harris P. Wolfburg, formerly of Kansas City but late of Cleveland, who has been appointed Metro-Goldwyn-Mayer district manager in the Kansas City district, succeeding J. E. Flynn, who has been assigned to the Detroit-Cleveland-Cincinnati territory, spent a busy week in Kansas City this week lining up his new work. The M.-G.-M. Club, composed of employees of the Kansas City Metro-Goldwyn-Mayer branch, "threw" a real party at the Hotel President, Kansas City, last week. Russell Borg, booker at the Educational branch, is the latest addition to the "happy father" ranks. It was a seven-pound baby boy. Harry White, Midwest Distributors, Inc., representative, is back on the job again, after having undergone an operation.

Canada

Moving Picture World Bureau, Ottawa, Canada, Feb. 10.

ANNOUNCEMENT has been made at Montreal, Quebec, that the Laurier Palace Theatre, where the panic took place which cost 78 lives, would be reopened in six months after the theatre building had been reconstructed. Ameen Lawand, proprietor of the ill-fated house, and two others, are on trial for manslaughter and a Royal commission has been authorized to investigate the disaster but no definite conclusions have yet been reached.

Toronto, Ont.

Henry Nathanson of Regal Films, Limited, Toronto, brother of N. L. Nathanson, managing director of Famous Players Canadian Corp., has gone to the Southern States for a quiet vacation.

Arthur Cohen, vice-president of Regal Films, Limited, Toronto, has announced that this company has secured a group of English features for distribution in the Dominion. Prints of the subject will be released through the six Regal offices across the Dominion.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Feb. 10.

A LUNCHEON meeting of the Allied Amusement Industries of Northern California was held at Marquard's Cafe, San Francisco, at which measures affecting the amusement industry, introduced at the first half of the bifurcated session of the State Legislature, were given attention. The local organization, which has been in existence seven years, is unique in that it is made up of moving picture exhibitors, vaudeville interests, film exchange interests, theatrical printers, bill posting firms and others directly connected with the industry. Its success has brought it into national prominence, with much of this credited to the leadership of Thomas D. Van Osten, its general manager. The headquarters of the organization were moved to the sixth floor of the Golden Gate Theatre Building the first of the year.

Under the title of "The Lure of the Screen," California State Labor Commissioner Walter G. Mathewson has issued a report warning screen aspirants against false hope and fake schools of screen acting and makeup. The report sets forth that investigation made by the labor bureau have disclosed illegal practices on the part of both schools and licensed employment agencies.

The Parkside Theatre & Improvement Co. has taken out a permit for the erection of a moving picture theatre on Tavaral street, near Twenty-ninth avenue, San Francisco.

Charles Kurtzman, manager of the Granada Theatre, San Francisco, has been busy of late preparing for the stage appearance a George Young, the Canadian lad who startled the sporting world by swimming the Catalina Channel. To accommodate the extra crowds expected, arrangements have been made for extra performances.

Mike Coyne, former manager of the San Francisco branch of United Artists, but now with the road attraction, "Ben Hur," has returned from an extended stay in the southern part of the State.

A. M. Bowles, general manager of West Coast Theatres, with headquarters at Los Angeles, paid the San Francisco office a visit early in February.

Harry C. Oastler, of the American Theatre, Winnemucca, Nev., was a visitor at San Francisco early in February in connection with plans for the rebuilding of the theatre at Lovelock, Nev., recently destroyed by fire.

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., Feb. 10.

THE Jefferson Amusement Company has been incorporated in St. Louis, Mo., with $10,000 capital stock, one-half of which has been paid up. The incorporators were: G. Pliakos, 30 shares; F. Spiros, 19 shares, and B. E. Hamilton, 1 share.

The Delmonte Theatre, 5630 Delmar boulevard, St. Louis, Mo., has been reopened by S. G. Hoffman. It will be operated as a subsequent run house and will change the feature picture four times each week. The seating capacity of the house, once the largest one-floor theatre in the world, has been reduced from 2,800 to 1,600 seats to permit a comfortable view of the screen from any part of the house.

Flooded roads in Eastern Missouri and Southern Illinois made it very difficult for St. Louis film salesmen to get over their territories the past week. Many were forced to abandon their automobiles and resort to trains. Poor train service made it impossible to make but one or two towns each day.

Taylorville, Ill.

Dominic Fresana of Taylorville, Ill., is said to contemplate the erection of a 750-seat theatre to cost about $100,000 at Vandalia, Ill. Recently Harry Tanner of Pana bought the Dixie Theatre in Vandalia from S. E. Pertle of Jerseyville, Ill. It develops that Fresana also desires the Dixie and thinks so much of Vandalia as a show town he plans to build there.

Danville, Ky.

Stout's Opera House in Danville, Ky., and the Monarch Theatre in Farmington, Mo., were destroyed by fire recently.

Jerome C. Woolf, formerly with Warner Brothers, is now travelling Eastern Missouri for United Film Service. His place on the Warner Brothers staff has been taken by G. I. Bradford, formerly with United Artists.

Illinois

Moving Picture World Bureau, Chicago, Ill., Feb. 10.

SEVERAL changes have been made in the policies of the Balaban and Katz theatres, among them being the return of the Roosevelt Theatre on State street to first run pictures on a weekly change basis. McVickers Theatre will continue to show first runs at popular prices on extended runs and the Central Park Theatre, on the west side, will revert to tri-weekly change of pictures at reduced prices, vaudeville on Saturday and Sundays. The Berkoba Productions will film a picture at the Central Park Theatre and at the Norshore Theatre of the circuit. J. W. Dubach has been made manager of the Chicago Theatre, succeeding Louis Lazar. The big event at the Chicago Theatre is the showing of Gertrude Ederle during the week of February 14.

Changes have been made in the staff of the Orpheum circuit; Charles McDaniles from the Oliver Theatre, at South Bend, to the new Granada Theatre; Hugh Flannery, formerly at the Palace Theatre, has been made supervisor of fourteen theatres under the direction of Asher Levy of the Chicago offices; Herbert S. Cohen has been made manager of the Oliver Theatre; and LeRoy Williams has been named as manager of the Orpheum Theatre. John Thoma has resigned as assistant manager of the Tower Theatre; George Gordon has been named as manager of the Palace Theatre; and Carl Smith treasurer at South Bend, Indiana.

The Selwyn and Harris Theatres will soon pass to the management of the Shubert circuit and the Powers interests announce they will build a new loop theatre on the site of the Briggs house at Wells and Randolph street, across from the new Palace Theatre of the Orpheum circuit. The Selwyn interests also plan a new theatre, according to the reports along Randolph street.

The Ascher circuit have finally announced the definite opening of their new Sheridan Theatre for February 12. The merchants in that district will decorate their stores for the event.

Onerga

Jay and Wesley Uphoff have opened the Onerga Theatre at Onerga, Ill., after making extensive alterations in the house.

Metropolis

A. J. Gibbons has opened the Illinois Theatre at Metropolis, Ill., and will show moving pictures exclusively in the house.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Edgar Hart Finds Children's Matinees Are Fine Builders of Extra Business

REPORTING on his January activities, Edgar Hart of the Colonial Theatre, Portsmouth, N. H., writes that his best bet has been a couple of children's matinees, the second the result of the huge success of the first. Initially Edgar only planned to give a special morning show on the day before Christmas with Fairbanks in The Mark of Zorro, Our Gang's Telling Whoppers and an Aesop's Fable. Mrs. Charles Dale, wife of the Mayor, headed a special list of patronesses, and each child was given a small gift, 1256 presents being given out to as many youngsters.

There was a large Christmas tree, and as Edgar could not get a suitable Santa Claus so far as voice was concerned, he hid back of the tree and megaphoned Santa's speeches, the impersonator merely moving his lips and supplying appropriate gestures. Edgar used to be an actor, and he is there with the voice.

The party was such a success that many mothers urged that he have another, and two weeks later, the picture being Man of the Forest, he gave a special with popcorn instead of presents. He got the corn in bulk and as each child passed the doorman a scoop of the popcorn was poured into his or her hat.

A third event was announced as a Peanut Party, and for this Edgar bought a bag of peanuts and used it in the lobby to advertise the event. These three parties have been so well received that he plans a special whenever he has a picture booked for Saturday that will appeal to the child patrons.

Plays Fruits and Flowers

The next will be an apple afternoon and with other fruits and flowers Edgar feels that the supply of ideas will hold out. It is not so much the value of the gift as it is the talking point the gift supplies, and even with a ten cent admission the stunt shows a money profit not to mention the good will engendered. Moreover where he uses the regular program, the children go home and talk their elders into attending in the evening.

Another good stunt is a permanent hook-up to the Boston and Maine busses. The railroad company operates a fleet and Edgar talked them into letting him have a conspicuous space in which he sells the idea of his show and bus patronage. Clever copy has increased the bus business as well as his own, and he now has space in twelve busses.

They cost only the cards, and a special rate has been made by the sign writer, so that this charge is very light.

Edgar also sends in a photograph of a display he made from the three-sheet of Twinkletoes. This shows Colleen with one foot in the air. He wired a three-way socket to the tip of the toe, put in flash buttons and small lamps, and the toes actually twinkle, the movement getting much more than the usual attention from the passers-by. As he had the electrical material, the only cost was for the sheet and the compoboard.

Edgar also sends in a bottle of perfume gotten out for Blond or Brunette. He printed up some ornate stock labels and the bottle makes a fine flash for limited distribution.

Students Helped Sell Valencia for Stewart

Putting over Valencia at the Sterling theatre, Greeley, Col., G. R. Stewart enlisted the student bodies of the university, giving them half of their direct ticket sales, looking to the general advertising for his profit.

The students not only splashed Valencia all all over the campus, but they combined in a special prologue of Spanish songs and dances for the first night of the picture, and that ran business into a three figure advance. Not only that, but it served to jazz up the showing and send satisfied patrons out to tell the rest of the town.

As the picture was shown just after the Christmas holidays, the campaign not only put Valencia over, but got the students back to the Sterling habit. It's worth a concession just to get the crowd coming back after a recess, and if the concession can be made to create extra business in itself, so much the better.

Let Old Settlers See The Flaming Frontier

John W. Creamer, of the Burford Theatre, Arkansas City, Kans., asked all the old-timers to come and see The Flaming Frontier as the guests of the house and the local paper, and the newspaper handed out the invitation. You had to be 65 years old to qualify. It brought out quite a crowd, many of whom had not seen a picture in several years, and the old time scenes thrilled them the more because they were so unused to the pictures. This, of course, made for a better newspaper story, and the story brought in those under the age limit.

A Blanket Frame

For one still frame Mr. Creamer borrowed an unusually good Indian blanket from a friend and sewed the stills and announcement cards to the surface.

Mr. Creamer made so much of the unusual features of the picture that he even persuaded the bank to rescind its rules and permit the display of a one sheet in its banking room. This helped to convince a lot of the solid citizens that they should see the picture, and it materially aided in building business.

Economical Eddie

Eddie Collins, of the Queen Theatre, Galveston, did not see why he should hire naval uniforms for We're In the Navy Now when there was a revenue cutter in port. He slipped out a few passes and got the blues. His entire house staff was uniformed the week in advance of the picture, (when it would do the most good), and then Eddie shuffled the uniforms so that the big men got the little ones and vice versa and sent out six men to carry banners announcing the opening.

EDGAR HART'S FLASHING FOOT FOR TWINKLETOES

A three-way socket, each with a flasher button fastened to the upraised toes of a three-sheet cutout, made a fine lobby display for the Colonial Theatre, Portsmouth, N. H. A card just under the three lamps repeats the title.

Army Recruiters Cooperate With Pathe In On Guard

Santa Claus Film Was Better Than a Feature

Recently H. M. Addison reported a clean-up in Binghamton, N. Y., with the two-reel Santa Claus film, and now comes Eddie Collins to tell that he made more money with the same picture than Valencia drew at the Queen Theatre, Galveston.

Like Mr. Addison, Eddie used it just before Christmas, and he tied in a department store. He knew that the store planned to have its Santa arrive by aeroplane, and it was no trouble to persuade them to add that Santa was bringing the films with him.

A week before Christmas a plane flew low over the store and dropped a dummy on the roof. A man, similarly dressed, who has been waiting in the concealment of the parapet, immediately arose and was helped to the street by the fire department, which had a truck in waiting in front of the store.

The store put special enclosures for the theatre in all its bundles, donated one of its best windows the entire week and had its telephone force mention the show in every store conversation.

In return Eddie mentioned the store in all his advertisements for the Kleinschmidt picture, and he did a nice business the week before Christmas.

Real Tin Hats

Tin hats of paper are among the accessories supplies by M-G-M on their comedy of that title, but G. R. Stewart, of the Sterling Theatre, Greeley, Col., wanted real tin ones.

He bought a dozen tin hand basins from the ten cent store, punched holes for shoestring chin straps and gave them to two boys from each of the six public schools.

The boys wore them for a week before the showing, lettered with an advertisement of the date, and were mighty proud of their unusual headgear. Mr. Stewart bought a lot of publicity for $1.20.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Thirty-four minutes of musical presentations and 1 hour and 30 minutes of films made up the show which had "The Music Master" as the feature photoplay. This production required 1 hour and 22 minutes of the 2 hours and 4 minutes taken up by the complete show. The Topical Review was the additional film subject, running its accustomed 8 minutes.

Each of the 4 de luxe performances of the day was opened by the orchestra in Wagner's "Lohengrin" overture. The lights were as follows: bridge lights of amber on the fabric draw curtains which closed over the production stage and also on the side drapes, steel blue stars in cove; blue foots on production stage; and flesh pink on orchestra.

After the Topical Review came a "return engagement" of Ben Bernie and his Hotel Roosevelt Orchestra. A revue was staged with Bernie's presentation, several favorites of audiences here being introduced. The incident started off in the usual Bernie manner with the orchestra playing its first number before the leader came on the stage. This number was played behind a scrim upon which was thrown a moonlight blue flood. Just before Bernie came on this scrim was raised as the lights came up to an amber.

The act from this point on proceeded with Bernie as master of ceremonies, introducing not only the selections played by his own organization, but the incidental numbers of the revue as follows:

The Smith Brothers, "Scrappy" Lambert and Billy Hillpot, widely known as radio artists, who sang various choruses Bridges go deep blue on orchestra; deep blue flood from dome; spot from dome, dissolving at finish.

Fion Van Mar, acrobatic dancer, formerly of the Follies, who likewise has appeared at this theatre previous to great success.

Dillon Ober, eccentric xylophonist; Oscar Levant, pianist, who was featured in "Rhapsody in Blue" by George Gershwin, and last, but not least, the champion Charleston and Black Bottom dancers, Georgie Raft, ably assisted by his dimunitive colored protegee. This little colored youth, by the way, copies each of Raft's steps to perfection, the two dancing in perfect harmony. Others in Bernie's organization were also featured including "Toots" O'Brien, trumpet and concert master, and his pianist-arranger.

Army Cooperation for Pathe Military Serial

On Guard, the new Pathe serial, seems to be the first chapter play to share with the feature stories the co-operation of the United States Army. Stocks of posters have been sent to the Army recruiting stations all over the country and the officers in charge have been requested to co-operate with any exhibitor playing the feature. For the convenience of managers, these stations and the names of the officers in command have been listed in the plan book on the serial.

Cullen Landis, who was starred in the serial, gave the first push to the drive by doing recruiting duty at a special booth in Times Square after having been sworn in as Master Sergeant. He stood his trick all one afternoon and as it had been advertised that he would be visited by many of his screen friends, he played to standing room that blocked the car tracks.

The serial was made with the co-operation of the War Department in southern camps and in and around New York, and gives a vivid picture of military life. The authorities believe that the picture will be useful in interesting men in the Army and they are going to get back of the picture wherever it is played. In many instances it will be possible to arrange for a special recruiting drive in towns near the stations, preferably to launch the first showing, and the use of the Army A boards and other stands has been freely granted.

CULLEN LANDIS ON GUARD IN TIMES SQUARE, NEW YORK
The star of the Pathe military serial has been sworn in as Master Sergeant in the Army, and did his tour of duty one afternoon in the most traveled section of Broadway, drawing huge crowds, opening the Army campaign.

From Mary

Picking out a card that would look like a real greeting, W. S. Perutz, of the Lincoln Theatre, Lincoln, Neb., had the upper half printed up with a Christmas greeting from Mary Pickford. Below was a reminder that Sparrows was coming to the Lincoln.

To get contrast the upper half was in shaded Old English and the lower portion in script, making each more conspicuous.

Two thousand of these, sent to a select mailing list, shot business well above the cost of the cards.

Used Marine Postal Guard To Ballyhoo Chaney

A MICHAEL STROGOFF HELPED DETROIT'S BROADWAY-STRAND
A former Russian officer was hired to come to town to get interest for the picture, and with his orderly he did a lot of special exploitation work following the lines of the usual mysterious woman. It was a business maker.

H. M. Addison Gets Space With Two Regular Stunts

H. M. Addison, of Binghamton, N. Y., has been out after space again, and has brought large additions to his scrap books. He knows that he will, because he always does.

The first of these is the annual Kiddie Carnival which runs for three nights about this time of year. All of the music and dancing teachers co-operate. Mrs. Addison, who was professionally known as Kathleen Barry, assembles the units into a clever revue that will compare more than favorably with most of the professional talent that comes to Binghamton. You can get some idea of the personnel through the photograph on this page, but the camera could not get them all in.

If the Metropolitan Opera Company came to Binghamton they would not draw more space, and we are very sure that they would not command such enthusiastic criticisms. Mr. Addison got an enormous business and every mother and father thinks more kindly than ever of the enterprises Mr. Addison conducts.

If you are overlooking the kiddie revue, wake up. It is a winner whenever used, if you can make a creditable showing, and you always can find someone to stage manage the affair.

Mr. Addison's other space-grabber was the usual overcoat party when coats still good, but a trifle shabby are contributed by their owners to be distributed to the needy. The papers carry large stories in their appeal for garments. Two tickets are given for each coat. This year; the seventh, more than 150 coats were passed along to those who had none.

Postal Marines Used to Help Navy Feature

Guy Kenimer, of the Arcade Theatre, Jacksonville, Fla., has found something new; which is not unusual for Kenimer.

He had Tell It to the Marines and wanted to get it over to the limit. A detachment of 25 marines had been sent to Jacksonville to guard the mails. Kenimer arranged with the officer in charge to have the Marines hang about the Arcade lobby when not on postal duty, and as the train movement is not very heavy in Jax, there was plenty of time for ballyhoo purposes.

Kenimer used the recruiting service for a special drive, recruiting officers telling off men to special booths in good locations to profit by the interest aroused. The Service provides special paper, but Kenimer built them special booths. All recruits were given free tickets to the Arcade.

Along more usual lines he gave a special matinee for boy and girl scouts, with the usual parade to the theatre with 675 scouts in line.

With a special lobby and 5,000 telephone hangers, he got the business in.

A Mysterious Strogoff Was Cleanup in Detroit

With hundreds of Russian refugees finding asylum in America, it was a comparatively simple matter for Raoul Cleaver, Universal exploiteer, to hire a former officer in the Russian army to impersonate Michael Strogoff in an interesting campaign for the Broadway Strand Theatre, Detroit, when the Jules Verne story came to the automobile city.

Two uniforms, one closely approximating the dress uniform worn by Strogoff at the Imperial palace, but without a curiass, were provided, and a simpler uniform was obtained for an orderly.

The two men arrived in town by train, were received with much pomp and driven to one of the leading hotels where the visitor was registered as Strogoff. He visited the theatre, where he was elaborately welcomed by the manager—on the sidewalk—and then proceeded to do the town pretty thoroughly, always attended by his orderly, who handed out cards copied from the press book, with the Imperial crest and "Michael Strogoff, Courier of the Czar." More than 5,000 of these cards were given out, but many other thousands saw and were impressed by the military figure, all of which reacted in favor of the theatre.

Shod a Henpecked

There seems to be something phoney about a contest recently staged by H. M. King, Jr., of the Plaza Theatre, Asheville, N. C.

He offered a pair of shoes to the most henpecked husband in the audience the opening night of So's Your Old Man. And someone claimed the shoes, though no henpecked husband would dare to brave his wife. He must have been a bachelor.

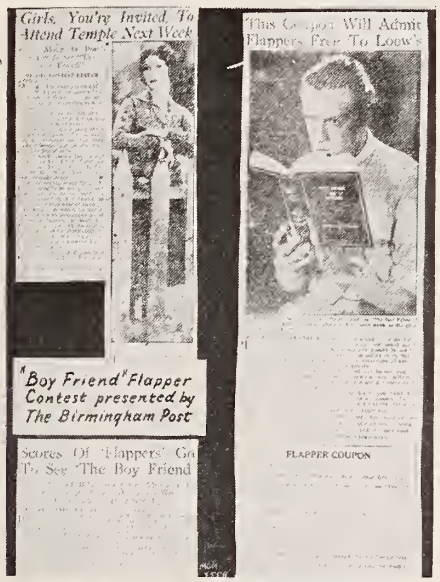
Anyhow he got the shoes and the stunt not only got a big first night audience to go out and talk about the picture, but the store supplying the shoes did a lot of newspaper and window advertising. This beats a Cinderella contest in a small town.

H. M. ADDISON'S KEWPIE CUTUPS AT BINGHAMTON
The kiddie party is an unusual event at Binghamton, N. Y., and not only yields a wonderful three-day business, but makes a good-will that lasts the season through. Mrs. Addison is even standing in the centre.

Edgar's Devil Was Hot Enough To Melt The Snow

Gave All Flappers Boy Friend Tickets

Down in Birmingham, Ala., Loew's Temple Theatre permitted the Post to print a coupon good for the admission of any flapper to any matinee of The Boy Friend if presented before five o'clock. The cut shows the style of publicity obtained.


Girls, You're Invited To Attend Temple Next Week
This Coupon Will Admit Flappers Free To Loew's
"Boy Friend" Flapper Contest presented by The Birmingham Post
Scores Of Flappers Go To See The Boy Friend
FLAPPER COUPON

SOME OF THE NOTICES

The cut shows only three of the stories, but there was a story each day the following week to let the newspaper collect its own publicity, and of course that helped along the ticket sales as well, since the boy friends had to dig and not all the girls could go in the afternoon.

It pleased the paper and leaves them lined up for favors, and it does not take as many free admissions as you might suppose.

Worked Live Stunts On Strogoff in Denver Run

With Michael Strogoff at the Aladdin Theatre, Denver, Charles E. Lounsbury, Universal exploiteer, did a lot of good things to keep the picture before the public.

One of his best bets was to appoint the boys of the Postal Telegraph couriers of the Czar, and the company permitted the boys to wear cards on their cap fronts announcing the fact. The "permission" was more or less imperative, but the boys were told that if they kept the cards clean for a week they could see the show free.

In addition each message sent out during the week carried a stuffer contrasting the rapidity of Postal with the laborious course of Strogoff across the Siberian steppes. This was also worked into the window display of each Postal office.

Postal is almost as handy as the recruiting services and is always willing to listen to a good sales argument.

The Navy recruiters donated their A boards to a special block poster suggesting seeing Strogoff at the Aladdin and the rest of the world through a Navy enlistment, and a final kick was a tie-up with a Russian cigarette which gave several windows.

The Boston Daily Globe
Pathe News Reels Now Shown in Hub Schools to Aid Pupils in Studies
CHRISTIAN SCIENCE MONITOR
WILL EXTEND FILM COURSES IN SCHOOLS
THE DETROIT FREE PRESS, SUNDAY, DECEMBER 19, 192
HOROUGH PIVOTING MADE IMPOSSIBL
BY GRANTLAND RICE
TAKING ADVANTAGE OF THE GRANTLAND RICE SYNDICATED ARTICLES, THE KUNSKY THEATRES IN DETROIT ADVERTISE SHOWINGS OF THE GRANTLAND RICE SPORTLIGHT REELS DISTRIBUTED BY PATHE ON SPORTING PAGE IN TIE-UP WITH LOCAL NEWSPAPER
GRANTLAND RICE "SPORTLIGHT"
picture at the
MADISON THEATER
this week
"WITH THE WIND"
showing how sailing makes great sport—from kites to ice-boats!

TWO ANGLES TO PATHE PUBLICITY THAT SELLS SEATS

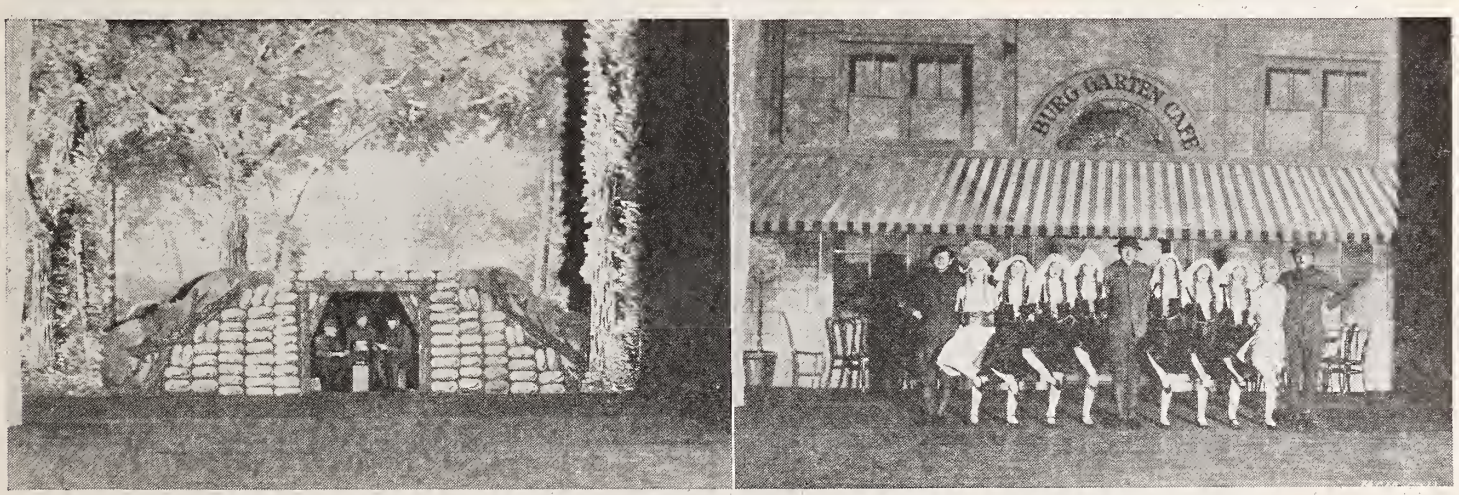
On the right is a school hook-up from Boston while on the left is a special ad from Detroit for the Madison Theatre, hooking to the syndicate articles by Grantland Rice in the same paper. Extra advertising that pays.

Edgar Hart's Devil Was A Red Hot Snow Melter

When he played The Flesh and the Devil, in Portsmouth, N. H., in January, Edgar Hart, of the Colonial Theatre, writes it was so cold one could skate on his own breath.

He put out a man in Mephisto dress to advertise the stunt, and to get a laugh he provided his devil with a pair of snowshoes. After the man had been out for a while the snow turned to rain and he came back to swap the snowshoes for an umbrella and rubbers, and the populace decided that it must be a pretty hot show that would melt the snow of a New Hampshire winter, so they all turned out.

Often a little joke is better than the best of the big stunts and Edgar certainly collected on this one.



A COLORFUL PROLOGUE ON TIN HATS STAGED BY THE GARRICK THEATRE, DULUTH, MINN.

Opening with a trio in a trench setting, the three men arrive at the beer garden, where the frauleins proceed to make them glad that the war is over. The idea is so simple that even the small houses can adopt it, and yet it can be made as elaborate as the facilities permit. It helped to build a heavy business in the city on the lake.

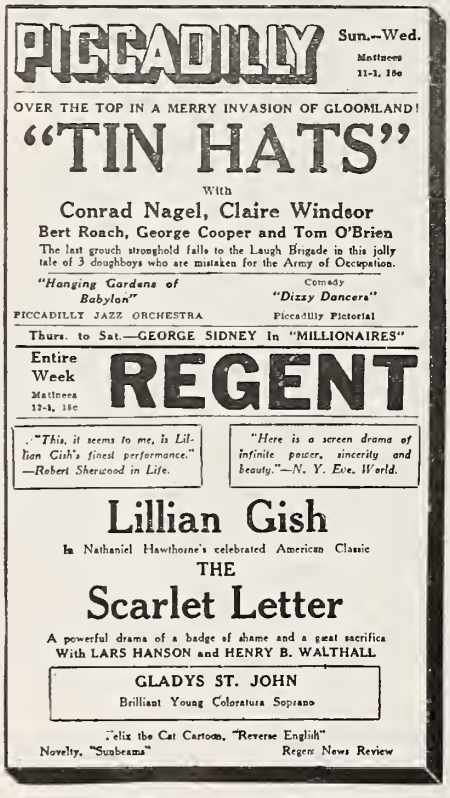
Reducing A Mat Gave A Good One Column Ad

Two Nice Displays Use Only Type Face

There is a nice study in type display in this double space from Rochester, New York. They run a total of two sevens, with the Regent getting the best of the space allowance for The Scarlet Letter.

As the houses are under the same management, they are held together by the twelve point border on the left, running into a similar twelve across the bottom.

The Regent gets the best of it so far as name plate is concerned, for this signature is far more legible and outstanding than the shaded outline of the Piccadilly. In a town where there are many houses, that light signature might prove a handicap, but Rochester has few houses large enough to take display ads, and here the signature is less important—though a signature is never unimportant.


PICCADILLY
Sun.—Wed.
Matinees 11-1, 15c
OVER THE TOP IN A MERRY INVASION OF GLOOMLAND!
"TIN HATS"
With
Conrad Nagel, Claire Windsor
Bert Roach, George Cooper and Tom O'Brien
The last grouch stronghold falls to the Laugh Brigade in this jolly tale of 3 doughboys who are mistaken for the Army of Occupation.
"Hanging Gardens of Babylon"
Comedy
"Dizzy Dancers"
PICCADILLY JAZZ ORCHESTRA
Piccadilly Pictorial
Thurs. to Sat.—GEORGE SIDNEY In "MILLIONAIRES"
Entire Week
Matinees 12-1, 15c
REGENT
"This, it seems to me, is Lillian Gish's finest performance." —Robert Sherwood in Life.
"Here is a screen drama of infinite power, sincerity and beauty."—N. Y. Eve. World.
Lillian Gish
In Nathaniel Hawthorne's celebrated American Classic
THE
Scarlet Letter
A powerful drama of a badge of shame and a great sacrifice
With LARS HANSON and HENRY B. WALTHALL
GLADYS ST. JOHN
Brilliant Young Coloratura Soprano
Felix the Cat Cartoon, "Reverse English"
Novelty, "Sunbeams"
Regent News Review

TWO IN ALL TYPE

But the chief thing to notice is the type display. In the top space only the title gets a large display line, and so it stands out with due prominence. The star names below do not suffer through being cut down. They still have sufficient prominence through the use of a light six for the sales talk and eight point for the smaller features. In a word the title has nothing to fight, and so it comes through with a force that would not obtain were there other lines of nearly equal value in the same section.

In The Scarlet Letter both Miss Gish and the title are important, so they are given an equal play-up, but instead of being put so close together that each line kills the other, the use of one light line of billing and a small "The" for the title, they are held so far apart that each stands out. At the same time this use of the article gives more room for the remainder of the title. It was entirely possible to set all three words on the same line in the same face. But to have done so would have crowded the line through depriving it of the display value of the white space, and it also would have brought star and title that much closer together.

This was realized and provided for in advance, with the result that this space forms one of the best examples of proper balance that we have been able to offer in a long time.

The instinct of the average printer would be to jam the space just as full of display faces as he could get. The impulse of the average manager would be to encourage the use of as much black type as possible. And the result would have been a terrible mess.

Using only three display lines in a seven inch space gives ample display to those lines and gives the house a better chance than it could get from a three column space proportionately deeper, but wrongly set.

It is not the amount of black ink you get into a space that counts. It's the amount of apparent blackness that you give the main lines. Here there are no very large lines, but there are three very prominent ones. It forms a fine example of precisely the right way to do advertising with all type. For that matter we think that with this composition a cut would have been thrown away, since type works so much better.

If you do much all type work, be sure and take this over to your printing office. It will do more for you than hours of unillustrated argument.

Gets a Single Cut By Reducing a Mat

This single three from the Waverly Theatre, Baltimore, is apparently made from a press book cut of a larger mat. The house probably pasted down a clipping from the plan book, had it reduced to fit the single column space and got an illustrated single at a cost of less than two dollars.

A REDUCED PLAN BOOK CUT

The reduction of a cut from the plan book does not make for perfection of detail. The figure is a bit blurred, most of the letter outlines are not precisely sharp, and "of the Apocalypse" is almost entirely lost, which does not matter much since the average reader can supply the missing words, and "The Four Horsemen" is virtually the title of this picture.

This seems to be a new idea in getting cut material for a single, and where the original is clearly printed, you can get a sufficiently good result to make it worth while.

This small space gives the three changes for the week, announcing the Monday and Tuesday attraction above and the Saturday feature below, but giving most of the space to the real money maker of the week.

Too Many Capitals Hurt This Display

There is a certain display value to this space for the Metropolitan Theatre, Washington, D. C., on Just Another Blonde, but it is spoiled with too many all-capital lines.

The House of Recognized Preeminence
Direction Stanley Company of America
METROPOLITAN
THE SUPREME BILL OF THE WEEK
A SURE FIRE FUN FILM
FIRST NATIONAL PRESENTS
DOROTHY MACKAILL
JACK MULHALL
WITH
WM. COLLIER JR.---LOUISE BROOKS
JUST ANOTHER BLONDE
NOTICE! POSITIVELY FINAL WEEK Of America's Greatest Singing Comedians.
THE "WOWS" VAN AND SCHENCK
AN O. HENRY COMEDY, "BABES IN THE JUNGLE"
SPECIAL WORLD SURVEY
OVERTURE—Selections, "The Vagabond King" (Friml)
DANIEL BREESKIN, CONDUCTING
WASHINGTON'S FINEST ORCHESTRA

TOO MANY CAPITALS

The device of lining the background to get more effect for the white space is well thought out. That linear work gives splendid prominence to the white spaces, but the printer has nullified the work of the artist by using far too many all capital lines. That entire center panel does not carry a single lower case letter. There are four lines of light all caps under the star names and five under the title, and few will bother to puzzle these out. It would have been much better to have dropped them out entirely, for then there would have been the display value of the white space. So far as argument is concerned, these all-cap lines have less value than white space. They clog the area without getting a chance of being read.

There is a little upper and lower in the circles and one line in the lower box, but the rest is monotonously even and impossible to read without intense application, and

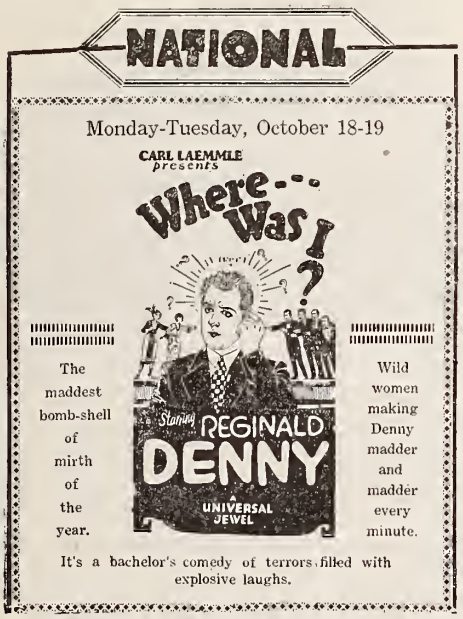
Larmour Gets A Double With A One Column Cut

most persons will not take the trouble to read through difficult banks in an advertisement. They don't have to and they simply will not.

Washington printers seem to be slipping on typography. There was a time when they did model work.

Using a Single For a Good Two Columns

Here is another example of how M. W. Larmour, of the National Theatre, Graham, Texas, saves money by using a single column cut for the basis of a two column display. He needs two columns, because he has to sell three titles in his weekly paper, but we show only the top portion of the space in which he supplements the single on Denny in Where Was I? with some breezy added talk.


NATIONAL
Monday-Tuesday, October 18-19
CARL LAEMMLE presents
Where---Was I?
The maddest bomb-shell of mirth of the year.
Starring REGINALD DENNY
A UNIVERSAL JEWEL
Wild women making Denny madder and madder every minute.
It's a bachelor's comedy of terrors filled with explosive laughs.

A LARMOUR LAYOUT

Mr. Larmour can sell three titles in less space than is needed by some managers to sell a single title. He never made any heavy splashes, so his modest fifteen or twenty inches is regarded as a big splash and reacted to accordingly. It's a great thing to train your patrons properly, but of course you cannot always do this if you have opposition. Mr. Larmour has the field pretty much to himself.

This Line Portrait Is Better Than Halftone

When you can get a good line portrait, it is greatly to be preferred to the sort of halftone that the average newspaper can handle. The only trouble is that it is not an easy matter to get an artist who can give a respectable portrait. The Palace Theatre, Toledo, achieves a reasonably good cut and so gains a very presentable three tens on The Third Degree.

In an effort to gain contrast, the artist has streaked the space with white to let in the title, so that the eye does not get a first impression of Dolores Costello in The Third Degree, but rather gets either the star or the title first, but the two are so closely connected that this is unimportant. However the title is robbed of some of its strength through the lighter letter because the line is bendayed instead of a strong black, and the surrounding black kills it down. It would have been better had the title been in a solid black. It needs to be to fight the reverse area successfully, and this is a stage title with a real sales value.

PALACE
STARTING TODAY
LOVE UNDER THE SHADOW OF THE LAW
DOLORES COSTELLO IN
"THE THIRD DEGREE"
with
Louise Dresser
Rockliffe Fellowes
WARNER BROS. production
The drama whose whirlwind action sweeps everything before it on the stage, now more thrilling than ever on the screen.
ON THE STAGE
OTT MARSHALL
AND HIS
Carlton Club Orchestra
Featuring MARY REILLY "THE BLUES" SINGER
ROY PARKS ON THE MARR-COLTON ORGAN

NICELY DRAWN

It is a good space, and yet it will be noted that the all type on white is far stronger than the star and title, though they are less important. The thing that saves the reverse section is the white in the cut. Without the cut this space would be distinctly poor, but probably the artist would not have given this treatment without the portrait.

Action Cut Used to Back Up Sales Talk

Most of the selling on The Ice Flood at the Garden Theatre, Baltimore, is done with the type talk, but this action cut helps to get attention to the talk, and so it performs its duty. As usual, the Universal artist has

WHIRLWIND ACTION!
Thrills That Will Spellbind You!
GARDEN
Whitehall St. Theatre
The terrific climax of this great drama of adventure and romance amid the passions of the frozen North—the never-ending conflict of man against man—beast against beast!
KENNETH HARLAN and VIOLA DANA
the ICE FLOOD
—Added Novelty—
"GOLF WIDOWS"
FIVE BIG ACTS OF SUPERIOR VAUDEVILLE

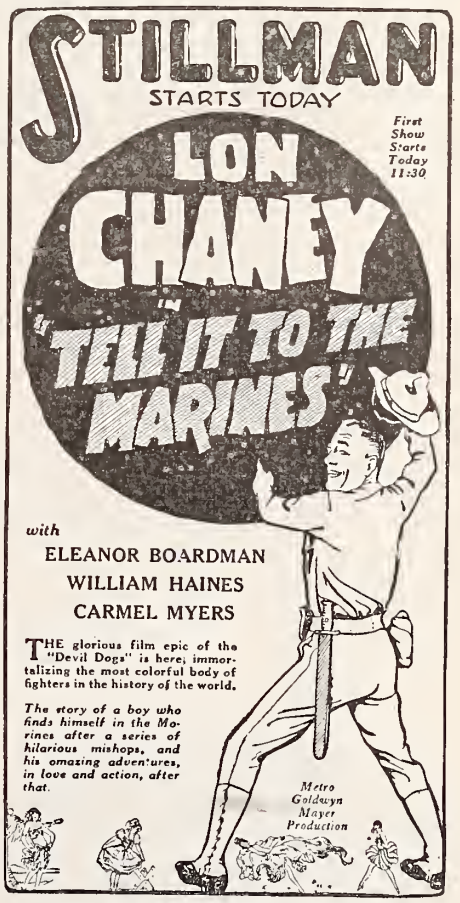
INK AT WHOLESALE

splashed the ink with unsparing hand. They must get a commission from the supply man. Not only is the drawing too black, but the star names are so heavy and so closely set that they look more like another blob of ink than a couple of names. It would pay to notcht his cut and set the names in type.

The drawing is not particularly good. It looks more like a quarry than an ice jam, but the title explains the picture, and there is enough action to get attention for the talk, and the talk will do the selling.

Too Much Emphasis On a Comedy Angle

There is a good punch to this display from the Stillman Theatre, Cleveland, on Tell It to the Marines, and once more the black circle performs its usual efficient work. With three other good ads running across the bottom of the page, this layout claims the first reading largely through the value of the design.


STILLMAN
STARTS TODAY
First Show Starts Today 11:30
LON CHANEY
in
"TELL IT TO THE MARINES"
with
ELEANOR BOARDMAN
WILLIAM HAINES
CARMEL MYERS
THE glorious film epic of the "Devil Dogs" is here, immortalizing the most colorful body of fighters in the history of the world.
The story of a boy who finds himself in the Marines after a series of hilarious mishaps, and his amazing adventures, in love and action, after that.
Metro Goldwyn Mayer Production

AN EYE-WINNING CIRCLE

The text is all type and upper and lower case, at that, which means it is much easier to read. It is well done, but we think that both text and cut lay too much stress upon the comedy angles. Comedy is, of course, the most valuable sales factor, but there is a fine dramatic punch to many of the scenes that could be sold, as well. Certainly there is no call for the dancing figures which bottom the space. A miniature of the Boxer fight would have been much better for the bottom.

Shading the title letters might be objected to on the grounds that it lessens their importance were it not for the fact that it is Chaney who does the selling, rather than the title. Even at that we think a black inline would have marked the title better.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"When a Man Loves"

John Barrymore and Dolores Costello in Gorgeous Version of Classic Romance of Period of Louis XV

USING AS A BASIS Abbe Prevost's classic story of Manon Lescaut on which the grand opera was based, Warner Brothers are offering a rather liberally adapted version under the title "When a Man Loves" with John Barrymore as the star and Dolores Costello featured.

The dramatic highlights of the original have been retained although some changes have been made in the settings and events leading up to them, and a stirring melodramatic climax shows the hero instigating a mutiny aboard the convict ship which gives the chance for the suggestion of a happy ending instead of picturing Manon's death as in the original.

The theme of this production is the passionate romance of an unsophisticated girl from the provinces and a young nobleman who letting the flesh overcome the call of the spirit succumbs to the fascination of this girl on two different occasions just as he is about to enter a monastary and take holy orders.

With the action taking place in the settings of the gorgeous court of Louis XV. of France, the story under the direction of Alan Crosland has been sumptuously mounted on a super-production scale and is marked by many beautiful and artistic pictorial effects.

The story of Manon and her lover the Chevalier is an interesting one and the fact that neither of this pair are painted as paragons of moral perfection makes the roles more human even if it does tend to alienate a certain amount of sympathy. There is no doubt of Manon's passionate lover for the Chevalier whose mistress she became, but her passion for jewels and gorgeous clothes led her to allow herself to become the paramour of the wealthy count, and the Chevalier himself is shown as not being averse to cheating at cards to get the money to satisfy Manon's foibles.

From the impulsive elopement of the young divinity student with the innocent Manon to save her from the Count, up to the final climax aboard ship, and various episodes of the ardest and tempestuous romance of this pair which seemed but pawns buffeted by fate, are pictured in great detail, and while they are glamorous and colorful and gorgeous, the interest inclines to weaken before the finish and it would seem that it could be materially shortened to advantage to much less than its present 10 reels.

The mutiny aboard ship is exceedingly melodramatic with Barrymore working up the manacled convicts to such a frenzy that they break their chains and run riot over the ship. It is all thrilling and exciting but it is not pleasant to view their gruesome murder of the captain or to contemplate the fate of the other women at their hands even though this does provide the chance for the escape of hero and heroine.

Barrymore, as always, gives an excellent performance, marked at times by exceptional flashes of ability although he is inclined to overact in the scene where he instigates the mutiny. Dolores Costello is beautiful and alluring as Manon though seldom suggesting the warmth and passion of the character of Manon. Many of the supporting players give striking performances.

Although the story has been given a gorgeous production and the work of the players is excellent, only a superficial interest is aroused and at no time does it seem to get down deep under the skin and arouse an emotional response.

Warner Bros. present
John Barrymore in
"When a Man Loves"
With Dolores Costello
Directed by Alan Crosland

CAST:

Chevalier Des Grieux	**John Barrymore**
Manon Lescaut	**Dolores Costello**
Andre Lescaut	**Warner Oland**
De Morfontaine	**Sam De Grasse**
Louis XV	**Stuart Holmes**
Marie	**Marcelle Corday**
Landlady	**Eugenie Besserer**
Due DeRichelieu	**Bertram Grassby**
Convict	**Tom Wilson**
Ship Captain	**Tom Santschi**

Length—10,049 Feet

When her brother tries to sell her to De Morfontaine, Manon elopes with Des Grieux, who is about to enter the priesthood. Their happiness is marred by the jealousy of De Morfontaine, who finally has Manon deported. Des Grieux boards the same ship and in a mutiny of the convicts escapes with Manon in a small boat. Stirring drama and colorful love story.

"The General"

Theft of Locomotive During Civil War Supplies Buster Keaton With a Novel and Amusing Vehicle

TAKING ITS TITLE FROM the name of a locomotive, the theft of which provided one of the most exciting incidents of the Civil War, Buster Keaton's newest picture "The General," his first production through United Artists, offers amusing entertainment of a decidedly unique type.

With Keaton as the star, of course "The General" is a comedy. But it has a real story that is sufficiently exciting to make a corking war melodrama if played up from this angle alone. In developing it as a vehicle for Buster Keaton the story has been handled so as to inject the greatest amount of gags and to realize the utmost of the comedy possibilities.

What makes this picture unique is the fact that instead of handling the idea as a broad burlesque or making it an uproarious farce, the story is pictured straight as an exciting narrative with Buster in his usual unsmiling manner with apparent seriousness doing everything possible to recover his stolen engine, to rescue the girl and finally to reach the Confederate side in time to warn them of the attack by the Union forces. Injected into every situation, however, is a steady stream of laughs arising from the different things that go wrong and tend to frustrate Buster in his plans. There is good suspense in the melodramatic angle and fine anticipation as to what the next comedy gag will be, and the use of the wood-burning locomotive permits the introduction of a lot of brand new gags.

The picture has been mounted on a big scale and is in reality a comedy-spectacle. There is a big battle scene for the climax with large numbers of men used to represent the opposing armies, and there are some good thrills including the fall of an engine through a burning bridge, but always, the comedy angle is held uppermost.

Buster has been given a thoroughly capable supporting cast with Glen Cavender in the prominent role of the spy who steals the "General." Marion Mack is attractive and entirely satisfactory as the girl.

While not as hilarious as some of his other offerings, there is a steady stream of smiles and chuckles in "The General."

Joseph M. Schenck presents
Buster Keaton in
"The General"
Story and direction by Buster Keaton and Clyde Bruckman
A United Artists Picture

CAST:

Johnnie Gray	**Buster Keaton**
Capt. Anderson	**Glenn Cavender**
Gen. Thatcher	**Jim Farley**
Southern General	**Frederick Vroom**
Annabelle Lee	**Marian Mack**
Her Father	**Charles Smith**
Her Brother	**Frank Barnes**

Length—7,500 Feet

Union spies during Civil War steal an engine. Johnnie, the engineer, follows and harasses them. Eventually he rescues the girl who was captured with the train and saves the Southern army from being defeated. Stirring war story made into amusing comedy, chock full of laughs.

"McFadden's Flats"

Charlie Murray and Chester Conklin Are Starred In Irish-Scotch Comedy That Is a Riot of Laughs

Asner, Small and Rogers present
Charlie Murray and Chester Conklin in "McFadden's Flats"
Directed by Richard Wallace
A First National Picture
CAST:

Dan McFadden .....Charlie Murray
Jock McTavish.....Chester Conklin
Mary Ellen McFadden .....Edna Murphy
Sandy McTavish .....Larry Kent
Mrs. McFadden .....Aggie Herring
Pat Halloran .....DeWitt Jennings
Russell Haloran .....Freeman Wood
Length—7,846 Feet

McFadden, an Irish contractor, and McTavish, a Scotch barber, are pals but are always scrapping. McTavish secretly helps McFadden to complete his flats and both face ruin, but it all comes out right and there is a romance between the young folks. Hilarious comedy with strong human interest.

WITH THE TWO EXPERIENCE funmakers, Charlie Murray and Chester Conklin as the stars, "McFadden's Flats" which is being distributed by First National, is an uproarious comedy that should keep any type of audience in gales of laughter.

Irish humor furnishes the basis of the fun with Charlie Murray as a hod-carrier who becomes a contractor and builds McFadden Flats and then becomes a millionaire, but Chester Conklin contributes a generous share as an exceedingly close-fisted Scotch barber who however is warm-hearted enough to help Mc when he needs the money.

Woven into the story is a romance between the Irishman's daughter and the Scotchman's son, and there is considerable heart interest and a lot of real human interest.

No better selection for the leading roles could have been made than Murray and Conklin and Aggie Herring is a close runnerup as McFadden's wife.

Richard Wallace has made an excellent audience picture of this idea which was originally popular as a stage play. As screened, it is chock full of sure-fire situations, farce, melodrama, human-interest and above all, genuine hearty laughs. At the New York Strand during the usually unresponsive noon show, the audience was kept in continual laughter and applauded the picture.

"It"

Elinor Glyn's First Production for Paramount Itself Exemplifies Her Much Talked About "It"

DURING THE FILMING of her first Paramount production, Elinor Glyn injects several definitions of her famout "it," even making a personal appearance on the screen to add another version. The cimematic version of "it" seems to translate into the "good audience picture," and "It" assuredly has "it," for while Mrs. Glyn has evolved a very trite tale from exceedingly old material, she gives it a twist of "it" that makes it good popular entertainment. It should make much more money for exhibitors than far more worthy pictures. It is going to please the crowd, and since it will, it does not matter that it is wholly lacking in literary excellence while implausible. It is sure-fire.

Clara Bow plays the shopgirl with "it," and while her exuberant personality is given large play, it is by no means the best thing she has done. She is given small sympathy in her role, but merely romps through her scenes like the usual melodramatic soubrette, with her big scene happening when she claims the maternity of her chum's child to keep a welfare society from putting it into an institution. This causes the rupture with her heart's desire, but she fights through, intrudes on a yachting trip and they plight their troth clinging to the flukes of the yacht's anchor, which gives a novel fade-out.

Clarence Badger has done his best to give reality to the production, and tells his tale in gorgeous photography. Antonio Moreno is given small chance, William Austin getting much the best of the opportunity. The others do not matter.

Adolph Zukor and Jesse Lasky present
Clara Bow in "It"
Based on story by Elinor Glyn
Directed by Clarence Badger
A Paramount Picture
CAST:

Betty Lou.....Clara Bow
Cyrus Waltham.....Antonio Moreno
Monty .....William Austin
Adele .....Jacqueline Gadsdon
Mrs. Van Norman.....Julia Swayne Gordon
Molly .....Priscilla Bonner
Welfare Worker.....Rose Tapley
Length—6,542 Feet

Betty Lou, a showgirl, decides to win her employer, Waltham. Her first start is spoiled by complications which lead him to believe her an unwed mother, but eventually she achieves her goal. An interesting social study with strong comedy relief.

"Upstream"

John Ford Produces Interesting and Colorful Story of Types in Theatrical Boarding House

William Fox presents
"Upstream"
Based on story "The Snake's Wife" by Wallace Smith
A John Ford Production
CAST:

Gertie King .....Nancy Nash
Brasingham .....Earle Foxe
Jack LeVelle.....Grant Withers
Star Boarder .....Raymond Hitchcock
Miss Breckenridge ....Lydia Yeamans Titus
Campbell Mandare.....Emile Chautard
Length—5,510 Feet

Brasingham, a ham actor, is chosen because of his honored name, to play Hamlet in a London revival and makes good. He becomes intolerably conceited and when he condescends to flirt with his former sweetheart her hubby ignonimously throws him out. Forceful character study of stage life and types.

THERE IS CONSIDERABLE of the O. Henry flavor in "Upstream," a John Ford production released by William Fox, which is a story of the stage adapted from a novel "The Snake's Wife"

The story itself is simple and most of the action takes place in a theatrical boarding house. John Ford who has demonstrated his ability with big spectacular productions shows his skill in another direction in the manner in which he handles the varous types of actors. In fact it is more in this angle than in the story itself that the interest lies.

Earle Foxe proved a good selection for the leading role. Emile Chautard as a broken-down Shakespearean actor, Raymond Hitchcock as the star boarder, Lydia Yeamans Titu as the landlady, Grant Withers and Nancy Nash in the romantic roles and Sammy Cohen and Ted McNamara as a dance team, all give fine performances.

"Upstream" despite a rather abrupt and apparently unfinished ending which does not show what happened to the star, should prove good entertainment especially for those who know or are interested in the off-stage life of stage people. It is strong in human interest with lots of colorful atmosphere and realistic touches of "the profession."

"Uneasy Payments"

Alberta Vaughan Stars in Farce Comedy Based on Perils of Buying on the Installment Plan

ALBERTA VAUGHAN, who achieved widespread popularity as a featured player in several series of two-reel comedies, appears in a similar type of role as the star of the F. B. O. feature, "Uneasy Payments."

Cast as a country girl who wins a Charleston contest and invades the city looking for success on the stage, Alberta is shown as landing a job and using the manager's credit to doll up herself and her apartment. When she turns down his advances he withdraws his credit and even her clothes are taken from her. In negligee, she jumps into a revue in the cafe and makes a big hit and the backer of the show eventually marries her.

This belongs to the type of story that cannot be taken seriously, for the manner in which the country girl tries for a job, wins the sympathy of the backer of the show and even though clad in hopelessly out-of-date clothes, wins out, does not ring true to life. The whole story seems to have been built up with the idea of introducing the situation where her cloak and dress are taken from her in the cafe giving her a chance to make a hit by dancing in lingerie. Then, there is a regular slapstick ending in which she hides in a trunk that rolls down hill and is smashed just as the hero comes to the rescue.

The work of the star and the supporting players is satisfactory. The story proves fairly entertaining and mildly amusing.

Joseph B. Kennedy presents
"Uneasy Payments"
Starring Alberta Vaughan
Directed by David Kirkland
An F. B. O. Picture
CAST:

Bee Haven ..... **Alberta Vaughan**
Tom Gatesby ..... **Jack Luden**
Bozoni ..... **Gino Corrado**
Ross ..... **Eugene Stone**
Valentic ..... **Betty Francisco**

Length—4,770 Feet

Bee wins the village Charleston contest and goes to New York and gets a job. She buys everything in sight on the installment plan, but when the manager rescinds his O. K., even her clothes are seized, but Tom comes to her rescue and all ends happily. Amusing farce.

"One Man Game"

In His Newest Blue Streak Western, Fred Humes Appears Both as Cowboy and Fashionable Swell

Carl Laemmle presents
Fred Humes in
"One Man Game"
Directed by Ernst Laemmle
A Universal Picture
CAST:

Fred Hunter ..... **Fred Humes**
Roberts ..... **Fay Wray**
Sam ..... **Harry Todd**
Millicent ..... **Lotus Thompson**
Mrs. Delacey ..... **Julia Griffith**
Robbins ..... **Clarence Geldert**

Length—4,089 Feet

When Fred, a ranch owner, is snubbed by a rich girl because of his rough appearance, he poses as a duke and dresses in style, wins her, but finds out that he really loves an unaffected girl of the ranches. Entertaining western.

FRED HUMES IN "A One Man Game," his newest starring vehicle for Universal, has a rather unusual role for a western star, as in the development of the plot he is called upon to masquerade as a duke and appear in swell raiment like a regular Beau Brummel.

The idea of the story is the fact that although Fred is a wealthy ranch owner, a snobbish eastern girl treats him with contempt because of his rough-looking clothes. Posing as a duke, he easily wins the girl and then discovers that he does not want her as he is in love with a little tomboy who has blossomed out as an attractive miss.

Of course, in the development of the story there is considerable villainy, and this is furnished by a crook, who is turned down by the bank when he wants a loan and starts out to get revenge by kidnapping the supposed duke, only to find out that it is really Fred, and he gives them more than they were looking for.

Humes is satisfactory in the western role and although he is a snappy looking chap as a swell, he rather overacts the role. Fay Wray gives a good performance as the ranch tomboy, while Lotus Thompson is very attractive as the snobbish girl. Harry Todd contributes amusing comedy as Fred's eccentric pal.

This picture has the advantage of a certain amount of novelty in addition to the usual sure-fire western action stuff and should prove of average entertainment value for the western fans.

"Burnt Fingers"

Pathe Offers a Melodramatic Murder Mystery Story Involving an International Spy Angle

STARTING OUT AS A STORY of a fascinating he-vamp, who used his talents to lure women and then blackmail them, the Maurice Campbell production, "Burnt Fingers," soon develops into a melodramatic murder mystery with suspicion pointing in several directions, the solution involving an international spy angle.

The blackmailer, Stockmar, has letters belonging to Vera and threatens to use them. To save her, Anne, who is Stockmar's dancing partner, goes to his apartment and there is a struggle. Stockmar is found dead. Anne's sweetheart sticks to her, although he doubts her. Her real friend in need is the man who aided her to escape; that is Lord Cumberly, who finally proves that Stockmar was a foreign spy and was killed by another spy with whom he quarreled.

It will be seen that the story introduces a number of angles that have proved standbys for years with melodramas, and although it is never convincing, it does move at a reasonably rapid pace, and aided by the mystery angle will probably hold the interest and prove to be an average program attraction for the melodrama fan.

The cast, which does satisfactory work, includes Eileen Percy as Anne, Edna Murphy as Vera, George O'Hara as Anne's sweetheart, and Wilfred Lucas as Lord Cumberly. Ivan Doline is an excellent type for the role of the villain and gives a good performance.

A feature of the production is a fashion parade of attractive gowns and wraps calculated to fascinate the feminine contingent.

Pathe presents
"Burnt Fingers"
Directed by Maurice Campbell
CAST:

Anne Cabell ..... **Eileen Percy**
Stockmar ..... **Ivan Doline**
Vera ..... **Edna Murphy**
Lord Cumberly ..... **Wilfred Lucas**
Dick ..... **George O'Hara**
Mrs. Cabell ..... **Jane Jennings**
Mr. Cabell ..... **J. M. Bennett**

Length—5,854 Feet

Anne goes to her dancing partner's apartment to get letters written by her friend, Vera. Her partner, Blackmar, is found dead and Anne is accused, but through the aid of Lord Cumberly her innocence is established and she finds happiness with Dick. Stirring mystery story.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

"It is my utmost desire to serve my fellow man." That is our slogan, we exhibitors who send unbiased reports on pictures we have played.

Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.

OUR GANG

F. B. O.

BIGGER THAN BARNUMS. (8,361 feet). Star, Viola Dana. Dandy little show. Played one day but think it will stand up two days in most small towns. Think Viola Dana nifty little actress. Tone good, appeal 90 per cent. Sunday yes, special? Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (275 seats), Port Allegany, Pennsylvania.

BIGGER THAN BARNUMS. (8,361 feet). Star, Viola Dana. Played this on Christmas and it pleased. All class it as one of the best of the best of the circus pictures. You can bill it big. Tone O. K. Appeal 85 per cent. Sunday yes, special no. Draw general class, town 3,000. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

BLUE STREAK. Star, Richard Talmadge. Good action picture that pleased. Tone fair, appeal 90 per cent. Sunday yes, special no. Draw general class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

BLUE STREAK. Star, Richard Talmadge. As a program picture for the action lovers it is a good feature. For the highbrows—never! Tone, appeal good, special no. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

COLLEGE BOOB. Star, Lefty Flynn. A good college story with fine appeal. Sunday yes, special no. Draw general class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

DUDE COWBOY. Star, Boh Custer. Not up to western standard first set by this star, but the picture seemed to please. There was some good comedy in it and this was probably what saved the picture from being a fizzle as western fans are growing tired of this "Dude" cowboy stuff. Tone O. K. Fair appeal. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FIGHTING BOOB. Star, Boh Custer. A very good Saturday night picture. Tone good, appeal fine. Sunday, special no. Draw farm class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium, Benoit, Mississippi.

GLENISTER OF THE MOUNTED. (5,480 feet), Star, Lefty Flynn. A very good picture aud, I helieve, the hest of the Flynn pictures that I have played. Two nights to small crowds and made a little ahove expenses. If you can buy it right, but it. Tone good, appeal 75 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-30. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

GOING THE LIMIT. Star, George O'Hara. Punk! A fine star in one of the worst stories shown in this house for many a day. Our advice, F. B. O., is to put George is some good melodrama with lots of conflict between hero and villian and a good sprinkling of fights. Let other stars do the comedy dramas. Tone O. K. Appeal none. Sunday yes, special no. Draw all sorts, town ahout a thousand. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Lonisiana.

GOING THE LIMIT. Star, George O'Hara. A very pleasing little picture and think it pleased the few who saw it. Our first one of O'Hara and hope the rest are as good or hetter. Don't helieve you will make a mistake in hooking this one. Tone fair, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

HANDS ACROSS THE BORDER. (6 reels). Star, Fred Thomson. This was up to the usual standard set hy this star, and drew well and pleased. This star's pictures are worth just what they ask and that's one reason why I like Fred Thomson, F. B. O., and their way of doing husiness. Tone fair, appeal 85 per cent. Sunday, special yes. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House, Emporium, Peunsylvania.

LONE HAND SAUNDERS. (5,453 feet). Star, Fred Thomson. Fred always good with us. He is not going to give a bum picture. We hold a high opinion of him as a wonderful moral character. Tone O. K. Appeal 90 per cent. Sunday yes, special no. Draw general class, towu 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

OUT OF THE WEST. Star, Tom Tyler. A good western and a little different type which makes a very entertaining picture. Disagreeable weather and drew but few out. You will make no mistake in booking this one. Tone good, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

First National

BEAUTIFUL CITY. (6,466 feet). Stars, Dorothy Gish, Richard Barthelmess. A fairly good picture. Dick has made them hetter but gosh—he has made a lot that were worse. And these had ones have hurt his reputation here until it will take several extra good ones to hring him back. His work is fine in this picture. Tone O. K. Fair appeal. Sunday O. K. Special no. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour. National Theatre (430 seats), Graham, Texas.

BLONDE SAINT. Star, Lewis Stone. Very good; help them out on this picture. Great audience picture. Good acting, good producduction. Different from star's regular pictures. Tone good, appeal great. Draw family class, city 45,000. Johnny Jones, Washington & Orpheum Theatres, Quincy, Illinois.

BROWN DERBY. (6,500 feet). Star, Johnny Hines. Played this on a very stormy night and so did not do good. Picture is a good one from Hines. Appeal good. Special no. Mitchell Conery, Columhia Theatre, Renssalaer, New York.

BROWN DERBY. (6,500 feet). Star, J. Hines. A dandy program picture and played to a fair crowd on a Saturday night. Hines pictures have heen drawing very good so far, and hope it will continue. Made a little ahove expenses. Tone good, appeal 90 per cent. Sunday yes. special no. Draw general class, town 600. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats). Lamont, Oklahoma.

ELLA CINDERS. (6,540 feet). Star, Colleen Moore. The Spotlight gave this picture a complimentary rating of Class B, then explained that it was not up to Colleen's standard as far as entertainment and comedy was concerned, saying it was only mildly so. Harrison's Reports said it was up to her usual standard, and with him I agree after a two-day showing. I am convinced that the people like her style of acting and turn out accordingly. I did a fair business with it—above the average for Monday and Tuesday, although First National exacted such a price for her pictures that is just about an even financial break whether you run them or something else that is not so good. Tone fair, appeal 90 per cent. Sunday, special yes. Draw all classes, towu 2,900. Admission 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

FOREVER AFTER. (6 reels). Star, Mary Aster. The first two-thirds of the picture are 100 per cent. The director fell down in the war and hospital scenes and brought in a few so impossible that even the children noticed it. However the first of it was so good that it went over in dandy shape. Would be a good picture for the Legion to get hehind, as they did here. Draw rural class. town 600. Admission 10-15. Opera House, Whiting, Iowa.

HER SISTER FROM PARIS. Star, Constance Talmadge. I think this is the best picture Miss Talmadge has produced. If you haven't played it go back and pick it up. It will pay you to do so. In seven reels. Appeal good. Sunday no. Draw rural class. town 600. Admission 10-15. Opera House, Whiting, Iowa.

INTO HER KINGDOM. Star, Corinne Griffith. A dandy program picture, and played two nights to small houses. Just made expenses but no fault of the picture as I had opposition the second night. Buy it, as it should stand up for two nights. Tone fine, appeal 90 per cent. Sunday yes. special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

IT MUST BE LOVE. (5,577 feet). Star, Colleen Moore. A very good picture but not as good as Ella Cinders. Believe it pleased the few who saw it. The weather was very hot and didn't get them out, so did not make expenses. Tone good, appeal 80 per cent. Sunday yes, special no. Draw generl class, town 600. Admission 10-25. 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

JUST ANOTHER BLONDE. (5,806 feet). Star, Dorothy Mackaill. A knockout story of today. Chuck full of comedy, with a good story with it, and a good cast which fits the picture. Tone O. K. Appeal great. Sunday, special yes. Draw family class, city 45,000. Admission 10 to 50. Johnny Jones. Washington & Orpheum Theatres (1,000 seats), Quincy, Illinois.

MEN OF STEEL. Star, Milton Sills. This picture has some of the greatest hox office paper I have seen in a long time. The title is good: so is the picture. But!—it is supposed to be a hig special and it was sold as such. Well, they must have oversold me for it didn't get expenses here. Sills is good but he isn't good enough to make me want to lose money just to have the honor of playing him. Tone O. K. Appeal fair. Sunday O. K. Special—suppose so. Draw general class, town 3,000. Admission 10-20. M. W. Larmour, National Theatre (430 seats). Graham, Texas.

OLD LOVES AND NEW. Star, Lewis Stone. This is a dandy program picture, and I think everyone was well pleased. Did a very nice husiness and made just a little money. Buy this one and boost it and you won't make a mistake. Tone fine, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-30. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SAVAGE. An average program; but on account of dull print could not hring detail out. Tone fair, appeal 60 per cent. Sunday, special no. Draw town, country class, town 350. Admission 15-25. Ria Stonebraker, Allen Theatre (350 seats), Allen, Kansas.

TWINKLETOES. (7,833 feet). Star, Colleen Moore. Knockout picture. Boost it—spend some money in the ads. Should get you big returns. Capacity all shows here. Tone O.K. Great appeal. Sunday, special yes. Draw family class, masses. Admission 10 to 50. Johnny Jones, Washington and Orpheum Theatres, Quincy, Illinois.

List From Our Old-Timer, Tom Haynes

Thomas Haynes, who was one of the founders of the Straight From the Shoulder group sending dependable tips, shoots in a list of pictures that he has played in Old Lyme, Connecticut, and which he says are good for critical and better class folk. More next week.

Light of Western Stars (Pt.)
Midshipman (M.-G.-M.)
Memory Lane (F.N.)
His Secretary (M.-G.-M.)
Sally, Irene & Mary (M.-G.-M.)
He's A Prince (Pt.)
Stop, Look and Listen (Pathe)
Merry Widow (M.-G.-M.)
Freshman (Pathe) (A special)
Never the Twain Shall Meet (M.-G.-M.)
Lights of Old Broadway (M.-G.-M.)
Little Annie Rooney (U. A.)
Winds of Chance (F. N.)
Clothes Make the Pirate (F. N.)
Iron Horse (Fox—a special)
Rugged Water (Pt.)
Wild Horse Mesa (Pt.)
Son of His Father (Pt.)
Sea Hawk (F. N.—little old, but a special)
That Royle Girl (Pt.)
Knockout (F. N.)
King on Main St. (Pt.)
Behind the Front (Pt.—special)
Don Q (U. A.—a special)
Unholy Three (M.-G.-M.)
Old Clothes (M.-G.-M.)

TWINKLETOES. (7,833 feet). Star, Colleen Moore. Very entertaining picture; suited our audiences to a T. Plenty of action, comedy and class. Many character types new to the screen. Tone O.K. Appeal very good. Sunday, special yes. Draw from masses, town 4,500. Admisison 10-50. Johnny Jones, Orpheum, Washington Theatres (1,000 seats), Quincy, Illinois.

Fox

THREE BAD MEN. (8,000 feet). Star cast includes Olive Borden. Big business three days and our audiences liked it better than Covered Wagon; gave everything from comedy to pathos. A knockout. Tone O.K. Appeal great. Sunday, special yes. Draw from masses, town 4,500. Admission 10-50. Johnny Jones, Washington, Orpheum theatres (1,000 seats), Quincy, Illinois.

THREE BAD MEN. (8 reels). George O'Brien heads star cast. A picture that pleased a great deal and a picture that did a very good business. Not a Covered Wagon, from box office standpoint, for it hadn't the publicity, so I'd be careful in buying. It's good for two days and bought within reason should show a profit. Dave Seymour, retired director, Pontiac Theatre, Saranac Lake, New York.

TRIP TO CHINATOWN. Star, Earl Fox. A very pleasing comedy that pleased all who saw it but like so many of the Fox pictures that are just good little pictures that fail to pull at our box offices. It takes more than a good picture to do business and if the Fox organization ever realize this and learn to present some of their pictures as others perhaps then this will be box office attraction. There's something lacking (can it be Elinor Glyn's "It?") L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WOMANPOWER. Excellent picture. All stayed through this one. Fox has the pictures. Goodrich Brothers, Strand Theatre, Callao, Missouri.

Metro-Goldwyn

BLARNEY. (7 reels). Star, Ralph Graves. Fights and then some. Not so good. My crowd likes fight and action pictures; but not of this type. Sunday, special, no. R. A. Preuss, Arvada Theatre Arvada, Colorado.

FOUR HORSEMEN. Star cast including late Rudolph Valentino. Third time, to capacity all shows. Play it back; it will get money every time. Still a great picture. Hard to beat at this day. Tone good, appeal great. Sunday, special yes. Draw family class, city 45,000. Admission 10 to 50. Johnny Jones, Orpheum & Washington Theatres. Quincy, Illinois.

GAY DECEIVER. Star, Lew Cody. A great big joke. It's a shame to make an exhibitor like us pay for such product. If we had to do it over we would make a charge for screening it. Metro has the wrong cue here somehow; they should chirk up as they have all necesary material to make good pictures. Tone O. K. Appeal 25 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats). Havana, Illinois.

LITTLE JOURNEY. (6,008 feet). Star, Harry Carey. Just a picture; should be one reel. Title bad. Picture worse here. Three people—fiction. Hide it if you buy it. Tone O. K. Appeal none. Sunday, special no. Draw family class, city 45,000. Admission 10 to 50. Johnny Jones, Orpheum & Washington Theatres (1,000 seats), Quincy, Illinois.

MARE NOSTRUM. Stars, Alice Terry, Antonio Moreno. Not a small town picture. It needs music and a prelude to go over. Tone "neh!" Appeal poor. Sunday no, special yes (with regard to above). Draw farm class, town 412. Leveck & Garner, Benoit Auditorium, Benoit, Mississippi.

Paramount

BLONDE OR BRUNETTE. (5,872 feet). Star cast, with Adolphe Menjou. Very good picture. Clever story but not a special. Tone, appeal good. Sunday yes, special no. Draw merchant, farm classes, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BLONDE OR BRUNETTE? (5,872 feet). Very good. Draw general class, city 12,500. Admission 15-35. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

EVERYBODY'S ACTING. (6,136 feet). Stars, Betty Bronson and picked cast. Directed by Marshall Neilan—this director sure proved by this that he is an "in-and-outer"; this one is an "outer." Positively no entertainment here despite the wonderful cast assembled. They've nothing to do, and with this supposedly a comedy a most sepulchral stillness pervaded the entire audience when I looked it over. Advice—stay away or run it and hide. Attendance better than the picture. Dave Seymour, retired managing director, Pontiac Theatre, Saranac Lake, New York.

FORLORN RIVER. Star, Jack Holt. A very good picture. Print in poor condition. Tone good, appeal 70 per cent. Sunday, special no. Draw town, country class, town 350. Admission 15-25. Ire Stonebraker, Allen Theatre (350 seats), Allen, Kansas.

GOLDEN PRINCESS. (8,364 feet). Title a little deceiving; this is a good western gold-mine story. Bronson good in this and has fine supporting cast. Draw general class. A. E. Sharer, Globe Theatre, Savannah, Missouri.

IT'S THE OLD ARMY GAME. (6,889 feet). Star, W. C. Fields. Walked out on this one. No good for us. Nothing but foolishness all the way through. Tone O.K. Appeal 10 per cent. Sunday, special no. Goodrich Brothers, Strand Theatre, Callao, Missouri.

KID BOOTS. (5,650 feet). Star, Eddie Cantor. A rather funny picture with some rather clever gags and bunch of "classy femenines" (none could be classier). Get it, boost it and play it. In buying it I would figure it within 75 per cent. of what I did with Behind the Front or We're in the Navy Now. Good attendance. Dave Seymour, retired director Pontiac Theatre, Saranac Lake, New York.

LET'S GET MARRIED. (6,800 feet). Stars, Richard Dix, Lois Wilson. This is one of the finest little pictures in a long time. Dix is one star that never fails to please our audience, and his pictures are all clean, with nothing to offend anyone. You may promise your patrons one of the best Dix pictures you ever had in this one. Special O.K. Appeal 95 per cent. Admission 10-30. L. O. Davis. Virginia Theatre. Hazard, Kentucky.

LET'S GET MARRIED. (6,800 feet). Star, Richard Dix. Here is one of Dix's best comedies. This furnished an evening of real entertainment for our patrons. Dix has many followers. Paramount's best for us so far. A. E. Sharer, Globe Theatre, Savannah, Missouri.

QUARTERBACK. (7,114 feet). Star, Richard Dix. Here's the best football picture in a long time. Did a good business for us and gave great satisfaction. Comedy, thrills, and about everything. Go after it. Draw working class, admission 15. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

Pathe

HOT WATER. Star, Harold Lloyd. Terribly old—but good. Played it two days to good crowds. Personally think Harold has a little on all the boys. Tone good, appeal 100 per cent. Sunday and special yes. Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (275 seats), Port Allegany, Pennsylvania.

Producers Dist. Corp.

ALMOST A LADY. Star, Marie Prevost. A nice little program from Producers. Tone O.K, Appeal 75 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

EVE'S LEAVES. (5,756 feet). Star, Leatrice Joy. This picture just suited our Sunday crowd. Leatrice very good as a boy. Tone O.K. Appeal 85 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

LAST FRONTIER. Star, Jack Hoxie. Very good historical picture and greatly enjoyed by the audience. Attendance poor. Tone good, appeal to those who came 100 per cent. Sunday yes, almost a special. Draw farm class, town 400. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

MILLION DOLLAR HANDICAP. An excellent picture, full of entertainment, and pleasing. F. W. Marshall, Town Hall, York Village, Maine.

ROCKING MOON. Good picture. Scenery is immense. Tone good, appeal 70 per cent. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

SHIPWRECKED. Stars, Joseph Schildkraut, Seena Owen. They have made a fairly good melodrama of the sea out of this; however there have been so many previously released along the same lines that it did only fair—and less on the second night than the first. At the price which I paid, it was not worth it. Buy it right or watch out. Tone fair, appeal 60 per cent. Sunday, special no. Draw all classes, town 2,900. Admission 10-30. A E. Andrews, Emporium Theatre (486 seats), Emporium, Pennsylvania.

UP IN MABEL'S ROOM. (6,345 feet). Star, Marie Prevost. A good picture which drew me a good crowd. People came to see picture that were never in my house before. I find my crowd likes a picture real spicy or real "outdoor" westerns. Tone of this? Sunday no, special yes. Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (275 seats), Port Allegany, Pennsylvania.

United Artists

WILD JUSTICE. (6 reels). Star, Peter the Great (dog). Say, boy, here is a real dog picture with thrills and action and wonderful Northern scenery. Cast in this picture almost flawless. Book it. A. E. Sharer, Globe Theatre, Savannah, Missouri.

Universal

BEAUTIFUL CHEAT. (6,580 feet). Star, Laura LaPlante. Good program picture. Tone good, appeal fair. Sunday yes, special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CHEERFUL FRAUD. Star, Reginald Denny. It might be a lot worse but he has made many better and yet I believe it is better than his last one. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

CHIP OF FLYING U. (5,596 feet). Star, Hoot Gibson. Best picture from Hoot in a long time. Hoot was ably assisted by a real comedian. Story helped to draw also. I find that they like a lot of comedy westerns. Tone good. Appeal 95 per cent. Sunday yes, special no. Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (275 seats), Port Allegany, Pennsylvania.

A DESPERATE GAME. Star, Pete Morrison. just a western—is all I can say for it: too near like so many others. Tone good, appeal fair. Sunday yes, special no. Draw farm, small town class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

ROLLING HOME. (7 reels). Star, Reginald Denny. This is a good picture but not so good as California Straight Ahead. A few people liked it better. Tone, appeal good. Sunday yes. Draw rural class, town 600. Admission 10-15. Opera House, Whiting, Iowa.

SPORTING LIFE. Star, Bert Lytell. Another good Universal picture and enjoyed by all. Tone fair, appeal 100 per cent. Sunday, special no. Draw farm class, town 400. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

TEXAS STREAK. Star, Hoot Gibson. Here's a western that is full of pep and fun; in fact the comedy predominates. Pleased 100 per cent. But we hope Universal doesn't try too much of this comedy stuff in their westerns or it will get old—that is, in big doses like this one had. This picture, though, all to the O. K. Draw all colors, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

UNDER WESTERN SKIES. (7 reels). Star, Norman Kerry. A jewel that clicked. A fine picture, with actual scenes of the Pendleton roundup. This held their interest throughout. A. E. Sharer, Globe Theatre, Savannah, Missouri.

WATCH YOUR WIFE. (6,224 feet). Good program picture: story, direction and acting good. Tone good, appeal fair. Sunday yes, special no. Draw farm, merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Warner Bros.

BRIDE OF THE STORM. Star, Dolores Costello. Pretty good picture but we had a big thaw and rain and you needed rubber boots to get to the theatre so therefore had a rotten crowd. Tone good, appeal O. K. Sunday yes, special no. Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (275 seats), Port Allegany, Pennsylvania.

HOW BAXTER BUTTED IN. Star, Matt Moore. A fair program offering. Tone good, appeal 70 per cent. Sunday yes, special no. Draw farm type, town 400. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

Dave Shoots 'Em From Florida

"Dear Van and Gang: Here's a couple of pictures I 'caught'—The Gang might be interested, so here you are." Dave Seymour, retired director Pontiac Theatre, now at Palm Beach, Florida.

KID BROTHER (Paramount). Just as good—or nearly—as any picture this chap has ever made. Can't go wrong on it: it's merely a question of the price paid and it's worth more at your box office for I see no reason for its not holding up and making you coin.

SUMMER BACHELORS (Fox). Madge Bellamy and a real cast of screen and stage celebrities, directed by Alan Dwan. This is a gem—I saw it at the Stanley Theatre here and they just "ate it up." It's got drama, pathos and laughs galore and beautiful scenic backgrounds. Worth in the smaller towns a two- or three-day showing and not a scene that would cause a blush. Get it, play it and get back of it properly and count your profits.

MILLIONAIRES. Stars, George Sidney, Vera Gordon. Very good comedy drama. Tone, appeal good. Sunday yes, special no. Draw farm, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MILLIONAIRES. Star, George Sidney. Not in class with Daddies—fair picture, regular program picture quality—wouldn't want to pay fancy price for this. Tone O.K. Fair appeal. Sunday, special no. Draw family class, masses, town 4,500. Admission 10 to 50. Johnny Jones, Orpheum & Washington Theatres, Quincy, Illinois.

MILLIONAIRES. (6,903 feet). Star, George Sidney. Good picture with a poor title for the small town. Paper not so good either. Played Sunday to a few highbrows: the other class stayed away. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

OH, WHAT A NURSE. Star, Syd Chaplin. This is a fine picture and will please everyone. Not a big special but a better-than-program picture. Tone, appeal good. Sunday yes, special no. Dream Theatre, Indianapolis, Indiana.

WHEN LONDON SLEEPS. (5,816) feet). Star, Rin-Tin-Tin (dog). The poorest of Rin-Tin-Tin's pictures so far. Morbid Limehouse story; our people disliked story. Don't play it unless it's cheap enough. The only thing that saved us was having Wolf, the war dog, "in person." Tone not so good. Appeal none. Sunday special no. Draw family class, city 45,000. Admission 10 to 50. Johnny Jones, Washington & Orpheum Theatres (1,000 seats), Quincy, Illinois.

WILDFIRE. Star, Aileen Pringle. Ran this one late—sorry I ran it at all. Did not please anyone. Very crude and lacked everything. Tone, appeal none. Sunday, special no. Dream Theatre, Indianopolis, Indiana.

Miscellaneous

BURIED GOLD. Star, Jack Hoxie. Fair western and failed to please. Poor direction. Business fair only. Tone fair, appeal 60 per cent. Sunday no, special No-o-o-o! Draw general class, city 22,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

MAN FROM OKLAHOMA. Star, Jack Perrin. The usual western picture but went over, pleased fair business. Good photography; fair direction. Fair tone, appeal 80 per cent. Sunday. special no. Draw general class, city 22,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

WOLF HUNTERS. Very good outdoor picture. Tone, appeal good. Sunday yes, special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Short Subjects

ADVENTURES OF MAZIE. (F. B. O.—Alberta Vaughn). While Alberta Vaughn is supposedly starred in these comedies, Al Cooke and Kit Guard easily steal the honors. We do a good business with these subjects. They're great. Draw working class, admission 15. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

BATTLING BREWSTER. Now, listen. This picture was all right but the rotten treatment I got from the exchange handling it in this territory! I got this in and on sixth episode they raised the price. What else they tried can't be printed. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

BLUE BOY. (Educational-Romance Prod.). Two reels. A beautiful subject. Good on any program. R. A. Preuss, Arvada, Theatre, Arvada, Colorado.

BY GEORGE. (Universal-Century). Here's another Century comedy that's a real comedy. Buy the Let George Do It series and you'll say they are great. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DODGING TROUBLE. (Educational-Jimmie Adams). Two reels. Same old stuff. Chasing one another. Not much. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FATAL FOOTSTEPS. (F. B. O.-Charley Bowers). Two reels. Bowers puts out real comedies but something is wrong with this one. There was hardly a laugh in the two reels. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FIGHTING HEARTS. (F. B. O.-Series). Star, Albert Vaughn. Have played eight chapters of this two-reel series and all have been very good. This bunch certainly do team together. Cook and Guard furnish the funny stuff. A. E. Sharer, Globe Theatre, Savannah, Missouri.

FIGHTING MARINE. (Pathe - Serial). Star, Gene Tunney. This serial was not so good. Played this after Green Archer and the older one made this Marine look sick. Could not advise anyone to play this serial. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

FIGHTING MARINE. (Pathe - Serial). Star, Gene Tunney. This serial here, does not register at the box office. A. E. Sharer, Globe Theatre, Savannah, Missouri.

KINOGRAMS. (Educational). An extra good news reel here for us. Well pleased with it. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

MERRY GO ROUND OF TRAVEL. (Educational). One reel. Where short subjects are liked, this Hodge Podge series can't be beaten. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ONE SUNDAY MORNING. (Educational-Lloyd Hamilton). Two reels. Something wrong with Ham. He don't make 'em laugh any more. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SNOOKUM'S OUTING. (Universal-Newlyweds). First one of the Newlyweds and Their Baby we have played. This kid is great. Played to a packed house. Many laughs. The kids nearly took the roof off. A. E. Sharer, Globe Theatre, Savannah, Missouri.

THREE GLAD MEN. (F. O. B.-Fat Men). Two reels. Not so good as some others this trie has made but it provides laughs at that. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WIFE SHY. (Educational-Bobby Vernon). Two reels. As good as they make them. This will surely please. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4.500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

On the Farm	McDougall Alley	Oct. 23..	2 rls
For the Love O' Pete	Lantz cartoon	Oct. 23..	1 rl
Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl
Fighting Fool (L. Sargent)	Fistical Culture	Nov. 6..	2 rls
Transportation	Screen magazine	Nov. 27..	1 rl
Nize Monkey	Sunkist comedy	Nov. 29..	2 rls.
At the Beach	McDougall Alley	Nov. 29..	2 rls.
Trail of the Monk	Lantz' cartoon	Nov. 29..	1 rl.
Monkey Huka	Sunkist comedy	Dec. 4..	2 rls.
Luke Warm Daze	McDougall Alley	Dec. 4..	2 rl.s
Blue Black	Fistical Culture series	Dec. 11..	2 rls
Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		

A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

	Kind of Picture	Review	Feet
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426

Waldorf

Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	...

EDUCATIONAL FILM CORP.

		1926	
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy	Nov. 6..	1 rl.
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo Comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashions	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,570
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536

Short Subjects		1926	
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Wild West	Bray cartoon	May 22..	1,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls

FIRST NATIONAL

	Kind of Picture	Review	Feet
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2.	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,086
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29 .	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321

FOX FILM CORP.

Features		1925	
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,97.
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,51.
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,60
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,89.
Desert's Price (Buck Jones)	Action western	Dec. 19	5,709
		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5 467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20.	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Short Subjects		1926	
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784

GOTHAM PRODUCTIONS

Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500

METRO-GOLDWYN-MAYER

Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530

	Kind of Picture	Review	Feet
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088

PARAMOUNT

		1925	
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,03
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6..	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,443
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,956
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,630
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,872
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Car-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uucle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevau)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	Jnne 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue siugle reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevau)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	Jnly 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Bahy	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Ang. 28..	2,000
Scramhled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Geue Tuuney)	Serial	Sept. 4..	
A Buggy Ride	Terry cartoou	Sept. 11..	1,000
Fourth Alarm	Our Gaug comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nnremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	2 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4..	2 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4..	2 rls.
Through Thick and Thin	Terry cartoon	Dec. 4..	1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4..	2 rls.
Hitting the Rails	Terry cartoon	Dec. 4..	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11..	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11..	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18..	2 rls
School Days	Terry cartoon	Dec. 18..	1 rl
Top Notchers	Sportlight	Dec. 18..	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25..	2 rls
		1927	
Anything Once (Mahel Normand)	Hal Roach comedy	Jan. 1..	3 rls
Telling Whoppers	Our Gang	Jan. 1..	2 rls
Musical Parrot	Terry cartoon	Jan. 1..	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8..	2 rls
With the Wind	Sportlight	Jan. 8..	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8..	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15..	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15..	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15..	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22..	2 rls.
Chasing Rainhows	Terry cartoon	Jan. 22..	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22..	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22..	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22..	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29..	....
Features		1926	
The High Hand (Leo Malouey)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479
		1927	
Cyclone Cowboy (Wally Wales)	Western	Jan. 8..	4,447
The Long Loop (Maloney)	Action western	Jan. 15..	5,977
Play Safe (Monty Banks)	Thrill comedy	Jan. 29..	4,915
Sink or Swim	Terry cartoon	Feb. 5..	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5..	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5..	2 rls
Between Dangers (B. Roosevelt)	Fast western	Feb. 5..	4,533

PREFERRED PICTURES

Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Stop Flirting (all star)	Light comedy	Juue 27..	5,161
Beauty and the Bad Mau (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jau. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,668
Million Dollar Haudicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Humau int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbiddeu Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Miduight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seeua Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	Jnly 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	Julv 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocqne)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27..	5,255
		1926	
Call of the Klondike (Glass-Dwau)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

		1926	
Has Anybody Seen Kelly?	Song Cartuue	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartnne	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	59

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31 .	1,000
eelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

STERLING PICTURES CORP.

			1926	
Big Pal (Wm. Russell)	Prize fight drama	Oct.	24..	5,800
Men of the Night (Rawlinson)	Melodrama	July	24..	5,723
Wreckage (May Allison)	Drama	July	24..	5,723

TIFFANY PRODUCTIONS, INC.

		Release Date	
anat Model From Paris	Society comedy drama	Aug.	15
Lost At Sea	Romantic comedy drama	Sept.	1
The First Night	Farce comedy	Oct.	15
One Hour of Love	Emotional drama	Dec.	15
The Enchanted Island	Romantic drama	Jan.	1
Flaming Timber	Woodland drama	Jan.	15
Squads Right	War farce comedy	Feb.	1
The Steeplechasee	Racing society drama	Feb.	15
The Tiger	Modern drama	Mar.	1
The Song of Steel	Society-business drama	Mar.	15
Husband Hunters	Domestic comedy drama	Apr.	1
Snowbound	Comedy drama of the North	Apr.	15
Wild Geese (Special)	Human drama	May	1
The Squared Ring	Society comedy drama	May	15
The Broken Gate	Emotional drama	Jun.	1
Fools of Fashion (Mae Busch)	Social life drama	Oct.	9.. 6,484
College Days (Marceline Day)	College comedy-dr.	Nov.	6.. 7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov.	27.. 5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec.	11.. 6,100
			1927
Redheads Preferred (Hitchcock-Daw)	Farce comedy	Jan.	15.. 5,300

UNITED ARTISTS

			1926	
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb.	27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar.	20..	8,388
The Bat (all-star)	Mystery drama	Mar.	27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug.	7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct.	9..	6,800
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec.	4..	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan.	29..	7,440

UNIVERSAL

Features			1926	
My Old Dutch (McAvoy-O'Malley)	Drama	May	1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May	2..	8,767
Looking for Trouble (Hoxie)	Western	May	8..	4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May	15..	8,000
Rolling Home (Denny)	Farce comedy	May	22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May	28..	5,820
Rustler's Ranch (Acord)	Western	June	5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June	12..	6,822
Chasing Trouble (Morrison)	Action western	June	19..	4,304
Bucking the Truth (Morrison)	Action western	June	26..	4,305
Marriage Clause (Lois Weber)	Drama	July	3..	7,680
Under Western Skies (Norman Kerry)	Western	July	10..	6,352
The Terror (Art Acord)	Western	July	10..	4,862
Man in the Saddle (Gibson)	Western	July	17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July	24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug.	14..	6,662
Wild Horse Stampede (Hoxie)	Western	July	31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug.	28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept.	4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept.	11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep.	25..	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct.	2..	5,747
Yellow Back (Fred Humes)	Western	Oct.	9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct.	16..	6,649
Michael Strogoff	Russian Melodrama	Oct.	30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov.	6..	5,65[illegible]
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov.	20..	6,107
Red Hot Leather (Hoxie)	Western	Nov.	27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec.	4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec.	11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec.	18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec.	25..	5,598
			1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan.	1..	7,319
Rough and Ready (Hoxie)	Western	Jan.	8..	4,409
Loco Luck (Art Acord)	Action western	Jan.	22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan.	29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb.	5..	6,807

Short Subjects			1926	
Op'ry House Tonight (Lake)	Comedy	July	31..	1,000
Who's Next? (Edwards)	Comedy	July	31..	1,000
Thrilling Romance (Wiley)	Comedy	July	31..	2,000
Little Warrior (Sedgwick)	Short western	July	31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug.	7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug.	7..	2,000
Mixed Brides (Wiley)	Comedy	Aug.	14..	2,000
When East Meets West	Mustang comedy	Aug.	14..	2,000
Pep of the Lazy I (Cobb)	Short western	Aug.	14..	2,000
Buster's Orphan Party	Buster Brown series	Aug.	14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug.	21..	1,000
It's All Over Now (Edwards)	Comedy	Aug.	21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug.	21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug.	21..	2,000
Don't Shoot (Mower)	Short western	Aug.	21..	2,000
Tiddly Winks (Lake)	Comedy	Aug.	28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug.	28..	2,000
Rustler by Proxy (Hume)	Short western	Aug.	28..	2,000
And George Did (Saylor)	Comedy	Sept.	4..	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept.	4..	2,000
Buster Helps Dad	Buster Brown series	Sept.	4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept.	4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept.	11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept.	11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept.	11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep.	25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep.	25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct.	2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct.	2..	1,000
The Collegians	Series of 10	Oct.	9..	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct.	16..	....
A Man's Size Pet	Western comedy	Oct.	16..	2,000
Never Again	The Gumps	Oct.	16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct.	16..	1,000
Lots of Grief	Gump comedy	Oct.	16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct.	16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct.	23..	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct.	23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct.	23..	1 rl
When Bonita Rode	Mustang western	Oct.	30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct.	30..	1 rl
Jane's Engagement Party	What Happened to Jane	Nov.	6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov.	6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov.	6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov.	6..	1 rl
Please Excuse Me	Excuse Maker com.	Nov.	6..	2 rls
The Big Surprise	Gump comedy	Nov.	13..	2 rls.
Snookums' Outing	Newlyweds comedy	Nov.	13..	2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov.	13..	1 rl.
Better Luck	Gump comedy	Nov.	20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov.	20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov.	20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov.	20..	1 rl
Buster Prize Winner	Buster Brown series	Nov.	27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov.	20..	2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov.	29..	1 rl.
Sweetheart Daze (Edwards)	Bluebird comedy	Nov.	29..	1 rl.
Last Lap	Collegians No. 4	Nov.	29..	2 rls.
A Close Call	Gump series	Nov.	29..	2 rls.
Snookums' Merry Christmas	Newlyweds series	Nov.	29..	2 rls.
Hen Punchers of Piperock	Mustang western com.	Nov.	29..	2 rls.
Trail of Trickery (Cobb)	Northwest drama	Dec.	11..	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec.	11..	1 rl
Around the Bases	Collegians series	Dec.	11..	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec.	18..	1 rl
Rooms for Rent	Andy Gump comedy	Dec.	18..	2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec.	18..	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec.	18..	2 rls
Fighting Spirit	Collegians series	Dec.	25..	2 rls
Buster's Picnic	Buster Brown series	Dec.	25..	2 rls
			1927	
Lost Soul (Puffy)	Bluebird comedy	Jan.	1..	1 rl
Jane's Flirtation (Wiley)	What happened to Jane	Jan.	1..	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan.	1..	2 rls
Snookums' Playmate	Newlyweds comedy	Jan.	8..	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan.	8..	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan.	8..	2 rls
Up Against It	Gump comedy	Jan.	15..	2 rls
The Relay	Collegians	Jan.	15..	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan.	22..	2 rls.
Tied Up	Piperock western	Jan.	22..	2 rls.
What's Your Hurry?	Excuse Makers	Jan.	22..	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan.	22..	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan.	22..	2 rls.
Cinder Path	Collegians	Jan.	22..	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan.	22..	1 rl.
Youth and Beauty	Gump comedy	Jan.	29..	2 rls.
Thanks for the Boat Ride	What Happened to Jane	Jan.	29..	2 rls
George Runs Wild	George series	Feb.	5..	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb.	5..	1 rl
Tenderfoot Courage	Mustang western	Feb.	5..	2 rls

WARNER BROS.

			1925	
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep.	19..	6.858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich. C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov.	21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov.	28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
			1926	
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April	10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April	24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May	8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May	15..	6.578
Little Irish Girl (D. Costello)	Crook drama	May	22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May	29..	5,262
Silken Shackles (Irene Rich)	Drama	June	5..	6.061
Social Highwayman (Devore-Love)	Farce-comedy	June	26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July	3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug.	21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct.	16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov.	6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct.	30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct.	23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov.	20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec.	11..	5,810
			1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan.	8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb.	5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan.	22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan.	29..	7,068

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by O. T. Taylor

A Revival of the Vikings

A Presentation Little Used of a Romantic Episode of Bygone Days

SELDOM touched upon for presentations, yet containing a wealth of material; scenic possibilities as well as music and action, are the old Norse Sagas.

Perhaps producers of presentations have felt that this material is too heavy, too somber, to make good entertainment, but is it? Poets and writers of many lands have received inspiration from the exploits of the hardy viking; musicians have immortalized him in songs and music.

The vikings, on their many raids, touched on nearly all countries in Europe; they visited Africa, Asia and even America.

On many of these trips they brought back slaves taken in raids on barbaric temple or moorish stronghold. Is it not, then, reasonable that among these slaves, these temple attendants and harem girls, should be found accomplished dancers?

Thus we have the songs by basso or baritone soloists furnishing the heavy northern atmosphere; the dancers of the south-lands for the light, airy touch; a happy blending of song and dance with plenty of contrast to make it interesting.

THE ROUTINE

The main drapes part to a tabloid of two vikings holding a shield on which reclines the limp figure of a slave girl in chains. On the floor, in a pleading position, a youth with arms stretched toward the group.

The setting is a cyc of light blue sateen on a blue stage with green spot on the group. Wind howling, flashes of lightning, a peal of thunder. Suggested music (play softly during tabloid pose and storm as a theme, pick up tempo and forte as dance begins), "Orientale," Cesar Cui. The storm abates, amber lights up gradually, spot to white as the girl awakens, stirs and shrink from vikings. The vikings tip the shield and drop the girl to the ground. The youth advances; he appeals to the vikings who releases the girl from her chains.

Youth and girl introduce dance number, oriental. At finish they make obeisance to the vikings, who order them off with a motion of the hand. The vikings now take up position, one on each side of stage, near braziers.

Lights dimming to dark. A trumpet blast is heard, then sound of temple gong. Reds up slowly with green overhead spot on viking chief whom, during dark stage, has taken up position up-stage, center. Chief in song. Suggested, "Land Sighting," Grieg. Cyc has split to show tab with emblematic decorations. (This may be in form of a plaque instead of decorations applied to tab.)

As viking chief sings last part of solo a number of slave boys and girls, in rags and chains, enter in rhythmic step. The singer steps back slowly as the slaves, in two groups, crouch right and left. Temple gong sounds. Overhead spot out. Red flood as music goes to dance number, "Ballet Barbarian," Zamecnik. Slaves doff rags and chains and are revealed in exotic costumes for a fast barbaric temple dance.

(Continued on next page)

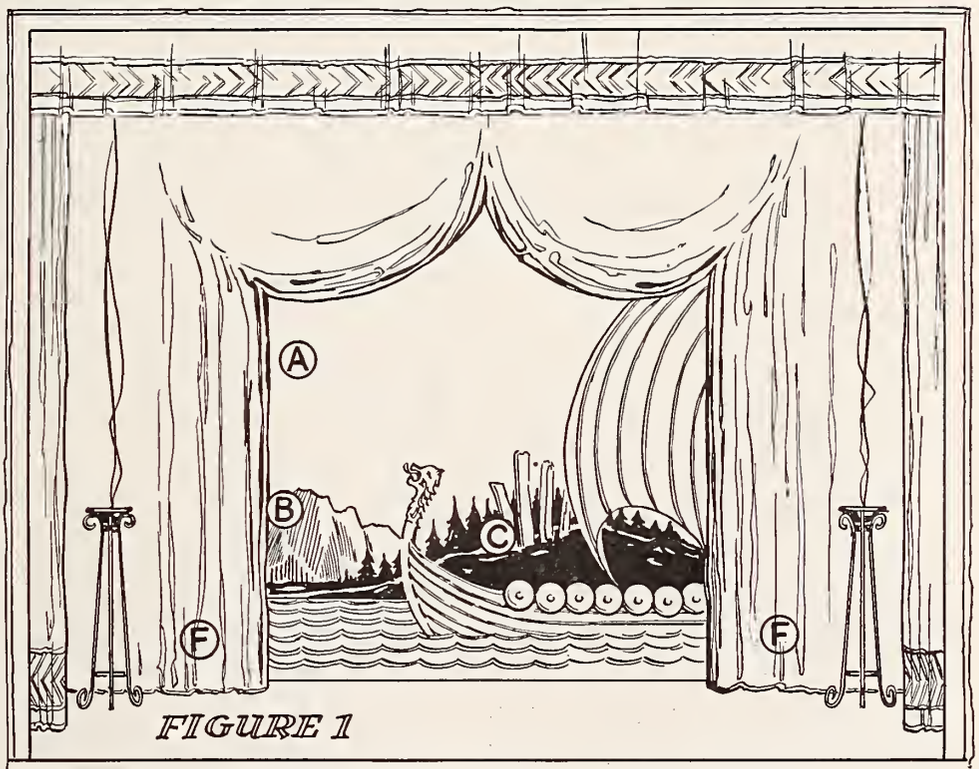


FIGURE 1

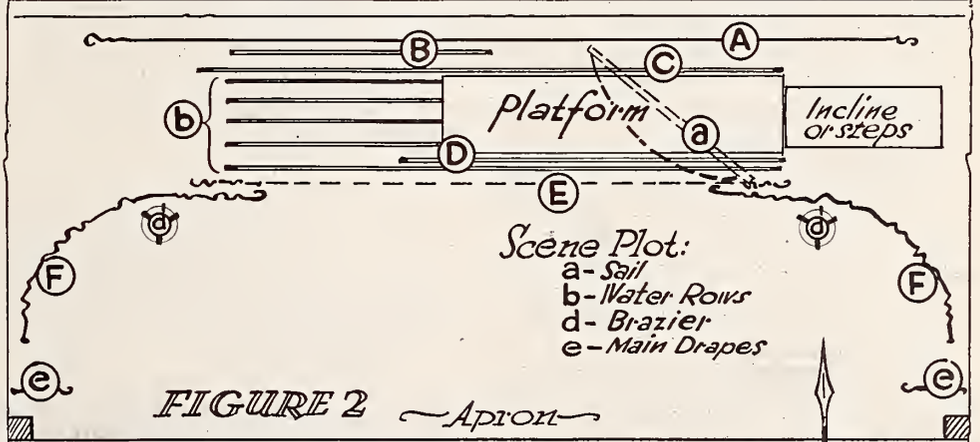


FIGURE 2 —Apron—

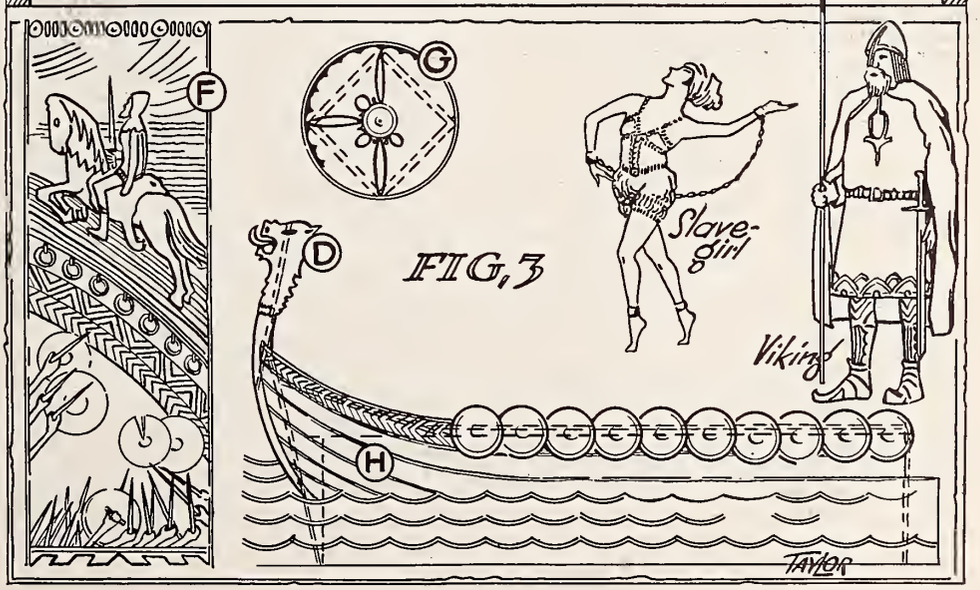


FIG. 3

Production Tips, Kinks and Wrinkles

(Continued from preceding page)

Two vikings leave stage; chief steps to right. At seemingly height of the dance temple gong sounds; the dancers crouch, then back slowly off stage right and left, a flash of lightning, thunder. Stage gradually to blue with green glint from sides. Chief sings. Suggested, "Olav Trygveson," Grieg.

Tab flies, revealing, against a background of distant hills and mountains, a viking ship with sail bellying in the breeze. On the deck of the ship are seen vikings in watchful pose, and the dancers in tabloid pose.

Amber flood from right overhead on viking ship. Red overhead spot on singer from left.

At the finish of song one of the vikings gives a trumpet blast (on ram's horn), temple gong sounds, a flash of lightning, thunder. Curtain.

THE SETTINGS

As the main drapes open the split cyc FF hangs in a down position. The tab for the second number, E fig. 2, can be of sateen or other suitable material with decorations painted or appliqued on; or it may be a plain tab with a decorated plaque. The latter is the more practical way, as the tab, as well as the plaque, the latter redecorated, may be used for future presentations.

The plaque should be of rather large proportions, about 4 by 12 feet for the ordinary size stage. No poles, cords or tassels are to be used with this plaque. Suspend on chains or wires.

The viking ship, used for the last scene, is cut from wall board and battened as indicated by dotted double lines in fig. 3, H. Three or four water rows are also cut to an even wave line from wall board and placed as shown in fig. 2. The land row C, as well as the mountain B, figs. 1 and 2, are constructed from wall board and paper, or muslin, over a wood frame. This construction has been explained in detail in previous presentations. A plain blue sky drop serves as backing, A, figs. 1 and 2. The sail may be made from Jap silk. This material is light, airy and inexpensive. Make up the sail in alternate red and white stripes. One or two fans placed off stage will furnish enough wind to fill the sail. Suspend the sail from batten as shown in fig. 2.

Two large wrought iron fern stands will do for braziers. Ribbons to suggest smoke. A red light concealed in bowl, and illuminating the ribbons, will add realism.

Make the shield G, fig. 3, from veneer or ply board. If well battened on back, wall board will do.

PAINTING

The sky drop, A, is in plain blue. This is a stock hanging. The mountain, B, in pink with shading in lavender and medium purple in flat tones. The trees in the land row, C, in medium blues and purple; land foreground in dark and bright greens and browns. Stones in light gray and black. Water in dark blue with wave definitions in turquoise and white.

The ship gets light grey defined with black and gun-wale decorations in red, green and white.

Dragon D, fig. 3, in gold, high-lighted with metallics and shaded in deep red. Shields on ship in alternate bright red and white. Carrier shield, G, is done in antique bronze decorated in red and gold.

The plaque F, fig. 3, gets a white ground with decorative motif in red, blue and yellow colors and in gold outlined in black.

COSTUMES

Where costumes are obtainable from costume houses it does not pay to make these merely for one presentation. However, viking costumes may be difficult to procure and simple directions for making these are therefore offered.

The helmet can be made from light weight tin, or from muslin over a wire or screen frame, painted in bronzes and colors to imitate iron. A dressmaker should not find it difficult to make the cape and fur coat. The latter may be from sateen, preferably in light grey, with decorative motif in red and blue. The cape may be of the same material in a darker shade or in black.

A curtain pole, painted dark grey, with a gilded wooden head, will do for a spear. The sword can be fashioned from wood, finished in antique bronze, with a gilded hilt. The footwear is made by drawing long length heavy weight hose over shoes and stockings and attaching shin and foot plates made from light weight black sheet iron or oilcloth pasted to cardboard.

The slaves' costumes should be picturesque, colorful, exotic. We consider this presentation one of the most effective and colorful submitted by this department. It can be made a big flash even by smaller cities, as the dancing schools can be depended upon for dancers. In addition to these only one singer is required, the other participants being atmosphere and parts that can easily be taken by anyone without any special training. This is a distinct novelty and a presentation in the full meaning of the term, being different from the ordinary run of stage offerings.

Novelty stunts from Tex Howard's Novelty Orchestra, Spokane, Wash.

TEX is right there with novelty and comedy stunts; and novelties are to the orchestra "the spice of the program." (Apologies to Educational.) Of course, Tex and his nine side-kickers are all artists; they know their stuff and we don't mean perhaps, so when Tex pulls a stunt and said stunt goes over, well—it is worth knowing about.

HERE IS HOW "HORSES" WAS PUT OVER

"Horses" is a bit old, but where it has not been overdone it is as good as new with this added novelty comedy angle.

The first time through is done by the entire band. Three members leave stage as rest of band go to introduction for repeat. Reaching chorus they stop playing, all but pianist, to sing, meanwhile watching with interest something going on off-stage left. At the end of the first chorus they shout: "They're off." Hoof-beat effects from drummer. Band pick up instruments and hit chorus again, this time playing it. The race is on. Here comes the leading horse tearing in from left, closely followed by number two, jockeys in full regalia using the whip.

A couple of the band boys pick up field glasses, two pint bottles lashed together, and peer up the track, left.

Pony, number one and two, are almost off right when three breaks in. A splendid steed ridden by a 200-pound, six-foot jockey. The pony balks, swerves and "acts up"; finally, after great efforts subdued by the jockey and off right.

Repeat chorus with jockeys cantering on, playing their respective instruments with some comedy gags pulled by the big boy playing clarinet. The ponies are of the regulation stage comedy variety; in this case cut from wall board, dolled up loud, and tied to jockey by means of shoulder straps. Back for repeat and encore. Did the patrons like it? Do they like comedy and novelties? Do they? Try it.

ANIMAL CRACKERS

This is another good stunt from Tex. The entire band does "Animal Crackers" once through; then repeat chorus for song. As they sing one of the boys leave stage. A string of oversize animal crackers are pulled across the stage next to foots. The animals, about a foot high, are made from wall board, attached to a piece of board with wheels and painted in fantastic colors. They are tied, one behind the other, on a string and manipulated from off-stage. One of the boys now enter from left, following the animals, tugging on a heavy rope, apparently attempting to bring in some stubborn animal. He braces himself against the proscenium and strains every muscle; he is gaining and presently drags on Krazy Kat's little playmate, Ignatz Mouse. The band repeats until gags are off, then finish hot. The animals included Felix and most of the Aesop Fable Animal characters. The number clicked.

Watch for more stunts from Tex.

Close Incense Burners

In using incense on the stage do not burn the incense in open burners or bowls. Use a fool-proof, closed burner, with slits or small holes for smoke outlet. Where approved burners are not available inclose the bowl with window screen and the ever-present possibilities of fire from draperies, or other inflammible material, coming in contact with the burning incense is largely averted.

Don't "take a chance." It costs so little to take the necessary precautions.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Give Your House Credit and Take the Cash

EVERY TIME you can sell standing room you give your house a better standing. Not only does the picture go over with a bigger zam, but the theatre, as, well, has a chance to show its comforts, its conveniences, its courtesies and its community serving to a greater circle of people.

Oppositely, a half empty theatre exercises a dampening effect on the receptivity of the "few who came out" and not alone the picture, but the prestige of the house, as well, gets a black eye.

That is why it is sometimes worth while to show a picture that has this standing-room-only pull, even if you don't figure that you can fatten up the checking account with it.

The big pictures get them in and give the house a chance to sell itself and help to take the curse off the empty seats on the in-between nights.

Pictures Come, Pictures Go
But the House Is There Every Day.

The theatre is right on the job, every day. You may not be able to afford many pictures of the type that is a gilt-edged mortgage on your standing room; but you can afford, and if you intend to stay in business and prosper as a theatre man, you must afford the quality in equipment that will keep your theatre at the highest point in public favor.

Good and comfortable seats, smoothly laid and well cared for floor coverings, a source of music that is not allowed to deteriorate, the highest type of projection, are things that will give your house a standing.

Once you have the foundation of quality equipment to build on you can train your house staff in courtesy, drill them in the one right thing to do in any emergency, and then you are set to offer to your community the same thing in a theatre that you offer them in the pictures with the standing room pull—you can say, "It has everything!"

It Takes Work
But is Worth the Effort

A week or two is usually all you exploit a big picture, and you get them in for even a shorter period than that on the run. But when you start to sell your house you must expect to stretch the selling over a much longer period, to fight harder; but the eventual effect, the getting them in, lasts for keeps and is worth the battle.

You can keep them coming once they start. It gets to be habit. Without the theatre you can't fulfill your promises—so get the theatre set, give it the credit—and take the cash.

Hedwig Operates Largest Independent "Lab" In U. S.

Contrary to any rumors that may have slipped around, William K. Hedwig is independent, is satisfied with his independence, and proves that he is thriving on independence by the fact that he operates the largest independent laboratory in the United States.

Twenty years of effort in the laboratory activities of the motion picture industry certainly entitle Mr. Hedwig to the pride and optimism whch he radates as he sees honest effort reaping an ever increasing avalanche of business.

SANFORD, ME.—W. K. Emery, Washington street, plans to erect one and two-story theatre on Mechanic street. Estimated to exceed $150,000.

DUXBURY, MASS.—J. Rudman, 16 Queensbury street, South Boston, has plans by Kroykn, Browne & Rosenstein, 220 Devonshire street, Boston, for one-story theatre. Estimated cost $150,000.

FRANKLIN, MASS.—Franklin Theatres, Inc., plans to erect one-story theatre. Estimated cost $150,000.

NATICK, MASS.—Suburban Amusement Corporation, F. L. Harris, president, 34 Brooks street, Wellesley, Mass., plans to erect theatre and store building at Hayes and Central streets. Estimated cost $160,000.

SPRINGFIELD, MASS.—Poli Real Estate Company, 26 Church street, New Haven, Conn., plans to erect large theatre. Estimated cost $250,000.

DETROIT, MICH.—J. M. Hogan and associates have plans by Garstecki & Waier, 403 Hoffman Building, for three-story theatre and apartment building, 100 by 250 feet, on Harper avenue.

IRONWOOD, MICH.—Coeman Building Corporation, 221 East Arch street, has plans by N. A. Nelson for two-story theatre, 65 by 120 feet. Estimated cost $150,000.

PONTIAC, MICH.—R. L. Spitzley, Grosse Pointe Park, has plans by L. Kamper, Kamper Building, for four-story theatre and office building. Estimated cost $850,000.

BROOKLYN, N. Y.—Owner, care Salvati & Le Fuornick, 371 Fulton street, are preparing plans for three-story theatre, store and office building, 110 by 210 feet, to be located on Fourth avenue, between Union and President streets. Estimated cost $275,000.

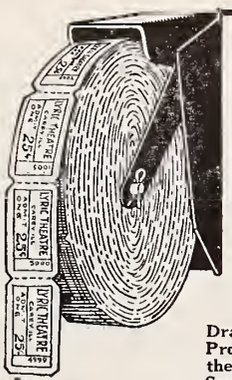
PORTLAND, ORE.—Portland Finance Corporation, Fifth and Salem streets, will soon take bids for two-story theatre, 120 by 180 feet, to be located at Broadway, Salmon, Main and Park streets. Architects, De Young-Roald, Spalding Building. Estimated cost $2,000,000.

SAN ANTONIO, TEXAS.—J. M. Nix and associates, care Lamier Hotel, have purchased site and plan to erect 20-story theatre and office building, 120 by 168 feet, on Houston street, between St. Marys and Navarro. Estimated cost $2,000,000.

BELOIT, WIS.—Castle Theatre Corporation, 407 Broadway Building, Milwaukee, plans to erect two and three-story theatre and business building, 72 by 265 feet, to be located on East Grand avenue. Estimated cost $300,000.

CUDAHY, WIS.—United Holding Company, 1023 Walnut street, Milwaukee, has plans by Gurda & Gurda, 448 Mitchell street, Milwaukee, for two-story theatre and store building, 122 by 150 feet, to be located on Packard avenue. Estimated cost $200,000.

MINNEAPOLIS, MINN.—Minneapolis Theatre Corporation, S. T. McKnight, president, 1236 McKnight Building, has awarded general contract to Lundoff-Bicknell Company, B. F. Keith Building, Cleveland, O., for five and seven-story theatre and store, 167 by 225 feet, to be erected at La Salle avenue and Ninth street. Estimated cost $2,000,000.



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THE GRANADA THEATRE FOR SALE

Must sacrifice at once, only theatre in La Jolla, near San Diego. New 811-seat, first-run house, 10-year lease and equipment at a bargain. Worth $40,000, will take $30,000. Only $20,000 cash down will handle this beautiful class A house, balance terms. Or will sell, with the building and real estate, with 7 stores, 1 bank, 15 office rooms, second floor. Good income. Address Dr. L. N. Isaacs, 208 Balboa Theatre Bldg., San Diego, or care of F. C. Thompson, Trust Officer, Union Trust Co., San Diego.

WAUWATOSA, WIS.—Badger Building Service, Inc., 445 Milwaukee street, Milwaukee, has plans by Peacock & Frank, 445 Milwaukee street, Milwaukee, for one-story theatre, 68 by 122 feet, to be located on Wisconsin avenue. Estimated cost $150,000.

HOLDREGE, NEB.—C. C. Porter has leased Erickson Building at East and Fifth avenue and is converting it into modern moving picture house.

CHICAGO, ILL.—Syndicate, care Harry M. Englestein, president, 6005 South Halsted street, has plans by A. Lavy, 111 West Washington street, for three-story theatre and ball room, 500 by 300 feet, to be located at 4700-43 South Parkway. Estimated cost $3,900,000.

EVANSVILLE, IND.—Isadore and Oscar Fine, Citizen's Bank Building, have plans by Alfred E. Neucks, 604 Old State National Bank, for one-and-a-half story moving picture theatre, 112 by 50 feet, to be located at Washington and Kentucky streets.

SPARROWS POINT, MD.—J. O. Blair, 3613 Grantley road, Baltimore, is preparing plans for one-story moving picture theatre. Estimated cost $25,000.

DEDHAM, MASS.—Goodwin & Mitchell, 638 Hammond street, Brookline, Mass., have contract for theatre and store building to be erected on High street, for Dedham Community Theatre Corporation. Estimated to exceed $150,000.

MERKEL, TEXAS—H. T. Hodge, of Abilene, Texas, has started work on one-story balcony theatre, 50 by 110 feet, with seating capacity of 800. Structure will be new home of Queen Theatre which Mr. Hodge operates. Estimated cost $22,000.

EXETER, PA.—Liberty Theatre is being remodeled. Seating capacity will be increased by 350 additional seats.

CAMERON, TEXAS—New Hefley Theatre was recently damaged by fire and both projection machines destroyed. Pending repairs being made to building and installing new equipment, the picture program has been transferred to the Wonderland Theatre.

TAMPA, FLA.—Nicholas Mitchell, 308 Cass street, advises that $250,000 theatre that he was planning, has been postponed indefinitely.

WAUWATOSA, WIS.—United Holding Company, 1023 Walnut street, Milwaukee, has plans by Gurda & Gurda, 448 Mitchell street, Milwaukee, for one and two-story theatre, 120 by 150 feet, to be located on West Milwaukee avenue. Estimated cost $200,000.

MAYWOOD, MO.—Elm Theatre, located on 15th street, near Hardy avenue, recently damaged by fire, is being remodeled.

PORTLAND, ORE.—Extensive improvements are being made to Liberty Theatre.

UVALDE, TEXAS.—Improvements being made to Strand Theatre, include new equipment and organ.

ANACORTES, WASH.—Empire Theatre is being renovated, redecorated, new seats and pipe organ costing $20,000 will be installed.

MT. VERNON, WASH.—Sum of $30,000 is being expended for improvements to Rex Theatre, including new equipment and organ.

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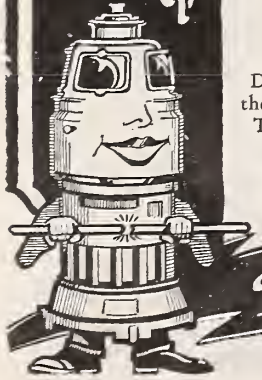

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1910 W. 114th Street CLEVELAND, O. U.S.A.

Better Projection

This Department Was founded in 1910 by its Present Editor
F. H. Richardson

Better Projection Pays

Publix Students Study Projector

THE editor of this department was invited to address the class of the Publix Theatre Managers Training School at the offices and factory of the International Projector Corporation, 90 Gold street, New York City, on January 25. The invitation was, of course, accepted since it was a duty to help such a meritorious work as the training of future motion picture theatre managers in any possible way. I was most agreeably impressed by the appearance and number of the men enrolled.

The meeting was arranged by John F. Barry, director of the training school, and Walter E. Green, vice-president of the International Projector Corporation. It impressed me as being what is commonly termed a "darned good stunt." The class remained at the factory two full days, and the introduction of these future theatre managers to the complexity of the processes necessary to the manufacture of modern projectors, and the marvelous accuracy of fitting and functioning of some of the parts, cannot but have a highly beneficial effect, in that these men will, when they take charge of theatres, not imagine that because a projector sprocket, for example, has three or four teeth still visible about the surface of the rim, it follows that the request for a new sprocket represents needless expense and waste.

P. A. McGuire, advertising manager for the company, welcomed the class to the factory. B. F. Greene, inspector for the Department of Water Supply, Gas and Electricity, who has charge of the examination of applicants for projectionist license in the City of New York, addressed the class.

Mr. Greene said that out of about 1,000 applicants for license examined each year, something less than 10 per cent. were found sufficiently competent to be licensed. He stressed the need for thorough competency in the theatre projection room, if only to so far as possible minimize the fire hazards.

During his address Mr. Greene said:

"It is an excellent thing that theatre owners are coming to the greater realization of the importance of good projection. In the past there has been too great a tendency to believe that all expenditures for the proper maintenance of equipment, for the betterment of projection is a waste of time and money. Good projection can only be secured by having competent projectionists, good working conditions, and standard equipment kept in first-class condition at all times.

"Projection rooms are under weekly supervision by inspectors of the Department, but we will not compel repairs and replacements unless it is necessary to do so. Neglect, however, is very poor economy, and theatre owners and managers should not wait until they are compelled to make repairs. Equipment kept in good condition insures the safety of audiences, adds to their pleasure, reduces damages to film and, I sincerely believe, increases box office receipts."

(Continued on next page)

Bluebook School

Question No. 563—Is there such a thing as an A C and a D C rheostat, and would there be any difference in amperage delivery if the same rheostate were used on A C and then on D C, light source resistance and supply voltage assumed to be equal in both cases?

Question No. 564—What proportion of waste is there in a rheostat as compared with the power available for light production at the arc? Where power is consumed there always is a result. What is it in a rheostat? Note: This question is designed to test your knowledge of rheostatic waste.

Show Indifference To Travel Ghost

IN a large vaudeville-motion picture theatre which I quite often attend, paying my way in—which entitles me to criticise as one may do so with regard to goods one buys and pays for—the projection work is very poor. There is apparently no attempt to suit projection speed to the speed of action in various scenes. The light is what one might call "just fair," though there are very few discolorations of it upon the screen.

I have attended this theatre an average of once a week through each winter for THREE YEARS. I cannot remember the time when there was not a travel ghost upon the screen, though usually it has been slight and sometimes discernible only by use of an opera glass.

What harm does it do them, do you ask? And if you do, it merely proves that your knowledge of motion picture projection is not very great, because travel ghost, no matter how slight, operates to injure both the definition of the picture and the contrast as between the blacks and whites.

Recently, however, I attended this theatre, and through a whole performance there was travel ghost six or more inches long. I attempted to speak to the assistant manager about it, but was invited to stand out in the hall and talk to him through the bars of the ticket office, though the ticket selling was entirely over for the day. I passed on. I then wrote the manager, but received no answer, which apparently shows how little some theatre managers care for such trifling details as the perfect projection of the motion picture which forms half their bill.

Remember, gentlemen, I am not talking as editor of this department now, but am criticising goods I BOUGHT AND PAID FOR, which I most certainly have every possible right to do. Why is such crude work tolerated?

Students of the Publix Theatre Managers' Training School

Blue Book School Answers No. 555 and 556

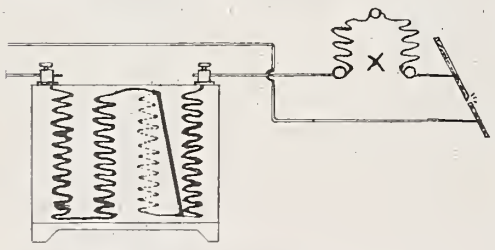
Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 555—How would you effect temporary repair if a rheostat coil or grid be burned out?

Note: Charles Curle, Chattanooga, Tenn., and Al Lehman, Glenside, Pa., made excellent replies to Questions 553 and 554, which either came too late for consideration or were overlooked. Curle's answer, especially, was a very complete one.

The following have sent acceptable answers to Question 555: Charles Curle, Chattanooga, Tenn.; C. H. Hanover, Burlington, Ia.; E. Fergodo, Livermore, Calif.; G. L. Doe, John Doe, "Bill" Doe and Andy Doe, all of Chicago; George Lawrence, Sackville, New Brunswick (What's the matter with all you Nova Scotia men? All died, dead or just asleep?); Thomas McNamara, projectionist, Waltham Theatre, Waltham, Mass.; D. G. Henderson, Quincy, Ill.; F. D. Orenbacher, Truesdale, Mo.; W. C. Budge, the old stand-by of Springfield Gardens, N. Y.; Frank Dudiak, Fairmont, W. Va.; Al Lehman, Glenside, Pa.; T. R. Guimond, Mobile, Ala.; G. R. Hahn, Memphis, Tenn.; Gilbert Atkindon, Cleveland, Ohio; Thomas True, Boise City, Idaho, and T. R. Roand, St. Louis, Mo.

Brother Curle wins out by five lengths because of the carefulness he has taken in the consideration of fixed and variable resistance, and the care he has used in the preparation of his drawing, which is printed just as he made it. He says:



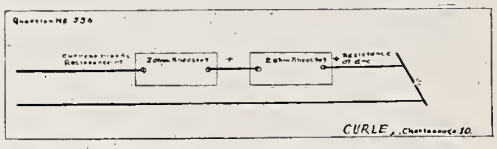
If a coil of the rheostat should burn out and you have no other coil at hand, temporary repairs may be made as per accompanying diagram, in which the dotted line represents the defective coil and the black line a copper wire of ample size to carry the current, which has the effect of eliminating one coil. This kind of repair will work all right until a new coil can be procured and installed. If the rheostat is of the adjustable type and if all the resistance be not in use at the time the coil burned out, using a "jumper" across the broken coil and cutting in more of the adjustable resistance may serve indefinitely, but if the rheostat is of the "fixed resistance" type, or if all the resistance be in use, more resistance will be needed, and if nothing else is at hand you may procure soft iron wire from any hardware store (size No. 8—diameter .128 of an inch—will work for ordinary purposes) and make a temporary coil, which may be installed in place of the defective one, or a copper jumper may be used to connect around the defective coil or grid, and the iron resistance mounted separately, in series with the arc, as at X in the drawing. Such a coil will serve acceptably for a considerable time.

The coil may be wound in any one of several ways, but I believe it is only necessary to say here that its spirals should be wound in contact with each other, and then the coil stretched in mounting sufficiently that one-eighth of an inch will be the minimum distance between spirals when the coil is installed. In installing such a coil, or any other coil for that matter, be very sure it is thoroughly and completely insulated from the rheostat frame, using heat sisting insulation—asbestos or mica, preferably the latter.

Note: I do not know Brother Curle, except by correspondence, but he has given more ample evidence that he is a real live-wire—an energetic, progressive projectionist of which same there are others in the "school." May I suggest that supervisors of projection and exhibitors who are looking for real projectionists will do well to keep an eye on them

Question No. 556—Draw a diagram of two rheostats connected in series. Describe the effect of such a connection.

Out of many excellent replies I have selected that of Brother Lawrence, and the drawing of Brother Curle. Lawrence says:



Two rheostats connected in series means that the total resistance of both is opposed, as a unit, to the voltage. In other words, the total resistance of a projection circuit with two rheostats connected in series is equal to the sum of the resistance of both rheostats, plus the resistance of the arc and the circuit wires, carbons, etc.

For example: Suppose one rheostat to have a total of three ohms resistance and that of the other to be two ohms. The total rheostatic resistance opposed to the voltage with them connected in series would then be 3+2=5 ohms. Disregarding the other resistance inherent in such a circuit, (Arc, etc.), if the supply voltage be 110, we then would have an amperage flow of (110÷5) 22 amperes. Of course it is understood that in practice the resistance of the arc, etc., must be taken into consideration.

Another and important note: I made certain remarks about Brother Curle. Don't get the impression that only those who send answers adapted to publication are live-wires. They have writing and drawing ability, PLUS projection ability, energy and ambition. However, others whose names appear regularly as replying to the question correctly, but who seldom or never have their answers published, are just as good. They simply lack the ability to make high-grade drawings, or to express themselves fluently on paper. That lack, however, has little or nothing to do with their ability as motion picture projectionists. My view is, and I think you will mostly all agree with it, that the man who sticks continuously to the school proposition, answering questions faithfully week after week and month after month, as some (Budge, for example) have done, by that very fact offers substantial proof that he is a live-wire—has energy and the desire to learn. He is not lazy. He is not easily discouraged. He is a man who wants to go ahead.

Students Study Projector

(Continued from preceding page.)

During the morning of the first day Herbert Griffin, general sales manager, Power's Division, addressed the class, particularly on the Powers projector. He displayed the projector and parts thereof, answering many questions asked by members.

He was followed by your Editor, who consumed an hour and a half in a general talk on which the importance of demanding and encouraging through competency in the projection room.

I pointed out that the manager, the projectionist and the orchestra leader were the three really important men in any motion picture, in the order named. Also that it is a mistake to treat the projectionist as an unimportant inferior, which instantly operates to either discourage or stifle all pride in the work produced, and to make of the man a mere time server.

I stressed, as strongly as possible, the importance of letting the projectionist know that his work is closely watched, and that its excellence is appreciated, pointing out the fact that the procedure of the average theatre manager is exactly the opposite.

After lunch, with the assistance of Herbert Griffin at the projector, various projection faults were shown upon the screen, and the cause and remedy for each was explained. Due attention was given to emphasizing the fact that the theatre manager has no right to demand or expect high-grade projection unless he is willing to and does supply the equipment necessary for it.

In addition to those named, A. E. Myer, H. G. Wrede and experts from various sections of the factory addressed the class.

As you may see by the photograph, taken on the roof of the factory, the class is composed of fine looking men. Unfortunately I have not the names of any except four men seated in the center. 1 is P. A. McGuire, 2 Herbert Griffin, 3, F. H. Richardson and 4 John F. Barry, Director of the class.

Hertner Co. Keeps Public Informed

EVERY little while we get a letter asking what make of motor generator I would recommend for high intensity, for ordinary projection arc or for the reflector type lamps. Here is one which comes from Alliance, Ohio, which is typical: "Which would you recommend for reflector type projection arc lamp work, the Transverter or the Westinghouse Motor Generator set? We will appreciate a reply at your earliest convenience."

My answer to this by mail (mail reply paid for) was: "Both the Transverter and the Westinghouse motor generators are excellent equipment. However, the Hertner Electric Company, maker of the Transverter, take the trouble to keep this department advised of any changes made in their apparatus, and through this department the users are thus advised."

Projectionist Ball Puts Some Question

PROJECTIONIST L. L. BALL, of the Empress Theatre, Arma, Kansas, wants to know what manner of paper the American Projectionist is; also how to clean mirrors of Mazda lamp equipment and whether or not the Bluebook and my handbook is the same thing; also will Mazda be included in the new edition?

The Same Thing

Yes, "Bluebook of Projection" is the designation of the latest editions of my handbooks, though they still will carry the title "Richardson's Handbooks."

The American Projectionist editor might send a sample copy to Brother Ball if it feels so inclined. Further than that I have nothing to say.

Mazda Is Included

Certainly Mazda will be included, though the matter in the Fourth Edition continues with very slight changes except as to Cinephor condenser. Also I might remark that the new reflector type lamp will be very fully dealt with, as to its operating principles and also with detailed description of and instructions on several makes of the best lamps.

To clean reflectors use either wood or denatured alcohol. It may be used full strength, but evaporates very rapidly. For that reason I prefer some adulteration with water—say anything you prefer up to half. Just wash the surface with it and polish dry, BUT be very certain to use only a clean, very soft cloth—an old clean cotton rag, or a very soft variety of tissue paper or toilet paper, and if the lens is very dirty wipe the worst of it off and then finish with a clean cloth or paper. Change cloths more than once if the mirror is very dirty—which it never will be if you attend properly to your business.

WARNING—If your mirror is coated with fine white ash and you polish it with the cloth or paper you wipe that off with, you will very soon dull the surface of the mirror and eventually ruin it, though no visible scratch marks will show.

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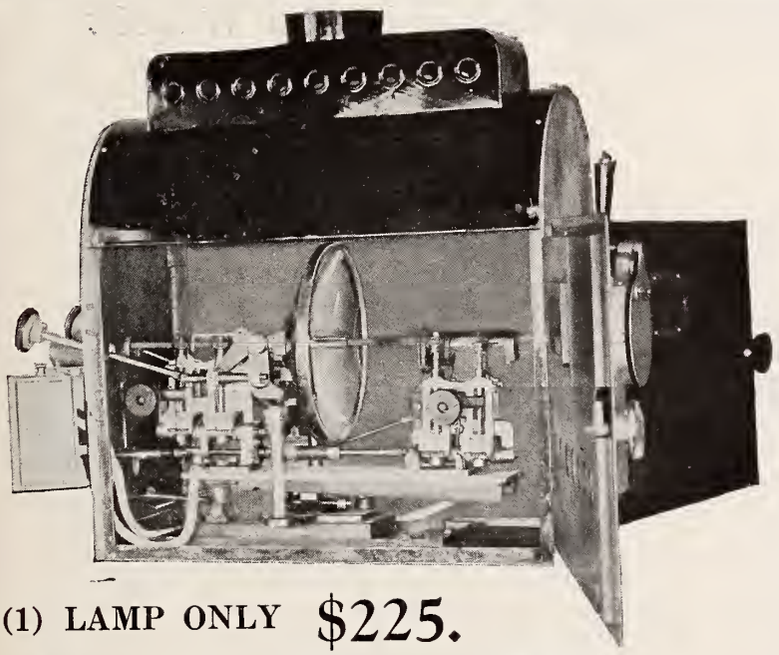
Appreciation Is Ever Inspiration

OUT in Edmond, Oklahoma, the Motion Picture Theatre Owners of Oklahoma publish a monthly paper called The Oklahoma M. P. T. O. News. W. Z. Spearman, Edmond, is president, F. B. Pickerel, Ponca City, vice-president, John Brown, Tulsa, secretary, and R. D. Hutchinson, Oklahoma City, treasurer of the state organization. The paper has a Projection Department, edited by I don't know who, in which I find this item: "Richardson's fifth edition of the Bluebook will be in two volumes. One contains fundamentals which will vary but little in the years to come. The other contains variable information which will change as we progress. We believe every motion picture projectionist should buy this book and study its contents.

"Incidentally, his Bluebook School is the greatest thing that ever happened for the advancement of the science of motion picture projection. Why not join in? Let the Grand Old Man of Projection see that Oklahomans are on the alert."

I must most sincerely thank whoever edits the projection department of the little paper for his friendly words. I must, however, disclaim the "Grand Old Man" end of it. I'm getting "not so young," true, but no grandeur clings to me, except such as may be claimed by any man who has honestly tried to do his duty as he saw it. I'm really just one of the "boys," or want to be anyhow. To have the friendship of the men I've tried so hard to help is the grandest grandeur I know of.



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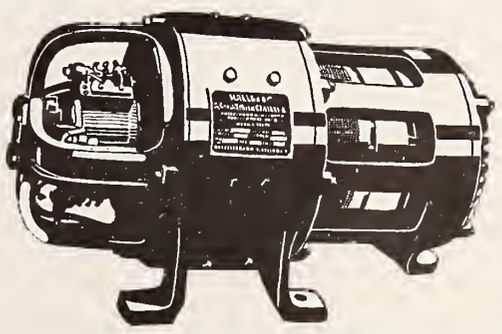

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EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All New Loew Theatres

And Wherever Possible All The Older Theatres Will Be Equipped With Three Projectors

LESTER ISAAC, Supervisor of Projection
LOEW'S Incorporated

Economy Seen *in* Good Equipment

By Daniel B. Clark
PRESIDENT
American Society of Cinematographers

Dilapidated Outfits Prove Burden to All Concerned, Including Audiences

Being connected with the Tom Mix company at the Fox Studios takes the writer to every section of the West for location scenes in the productions we make. Most of these location trips send us to sparsely settled sections. If we are not camping out or roughing it, we find our headquarters in some small Western town where the chief attraction problably is a motion picture theatre. (We have learned that we never get so far in the back-woods as to be out of the territory of a film house.)

Because I am interested in the subject of projection, I invariably take the first opportunity to make friends with the projectionists at such houses. I find that we have much in common, the projectionist being just as interested in my line of work as I am in his. It is always a matter of interest for me to observe his equipment in the projection room, just as he usually likes to look over our camera paraphernalia. Now to get to the point of this article:

In many of these houses, I have found up-to-date equipment. In others, I am sorry to say, I have found projection facilities sadly neglected. Very often, in the more modest establishments, the owner or manager presides over his own projectors—and has done so for many years past. It goes without saying that he is not an expert on the maintenance of his equipment, no matter how simple or fool-proof it may be. He gets a passable picture on the screen, and that is all.

In still other instances, the same type of equipment prevails in houses where there are projectionists. The possibilities are that the projectors, new or second-hand, started out in the custody of the exhibitor, who, on becoming more prosperous, turned his projection room over to a projectionist. The latter, no doubt inherited a run-down lot of instruments. It required and continues to require all his ingenuity to keep them anywhere near their original and just stage of efficiency. He no doubt is obliged to put in much of his time—and that of his employer—in keeping his apparatus in running order.

I can't see where the exhibitor can cling to the idea of economy in maintaining a worn-out system of projection. Repairs, working time, and faulty screenings more than offset any possible savings. Out of respect to every one concerned, it is my belief that in many of such houses, the best thing to do is to install a completely new array of projection apparatus. The investment involved—and it is an investment—would be more than rewarded in the elimination of repair bills, better screening, etc. Then don't let us lose sight of the effect that such equipment will have on the projectionist. I don't hesitate to say that up-to-date equipment proves a tonic to his morale. I feel that, in this respect, he is like the cinematographer, who, I am sure, enjoys the urge of having a highly efficient and modern camera outfit to serve him and, in turn, to have cared for—and not a ramshackle bunch of moving parts that might function, and might not.

Now I don't think that such conditions are fair to the projectionist. Nor are they fair to the audiences. Nor are they fair to the exhibitor himself. If you were running a taxi system, you wouldn't expect to get by with an antiquated fleet of cars. It stands to reason that no matter how conscientious the projectionist may be with the equipment, which has suffered from ill treatment in the past, he cannot screen as good an exhibition as he would be able to if he had modern and up-to-date equipment.

International Projector Corporation
90 GOLD STREET NEW YORK, N. Y.

On Guard!

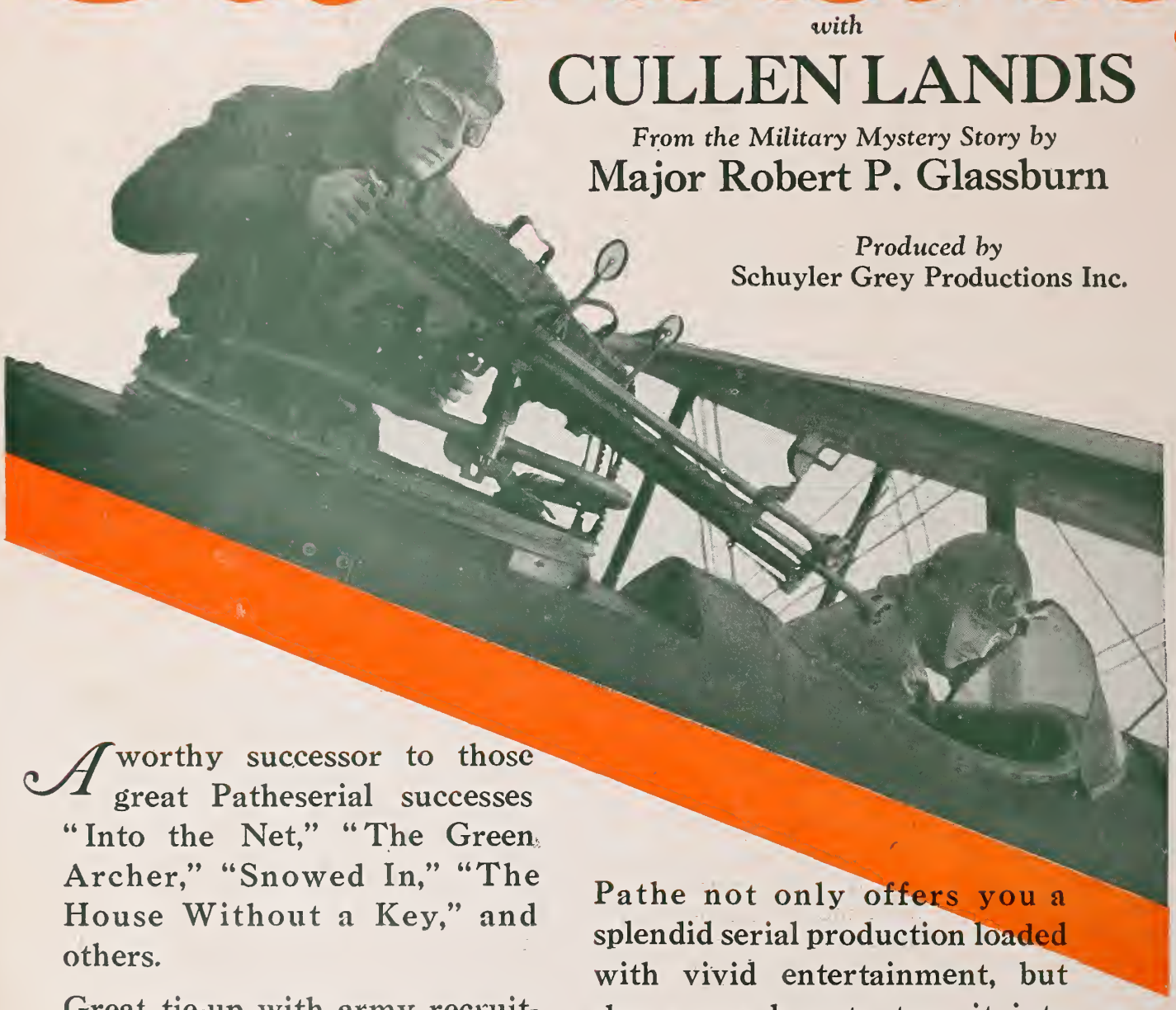
with

CULLEN LANDIS

From the Military Mystery Story by

Major Robert P. Glassburn

Produced by
Schuyler Grey Productions Inc.



A worthy successor to those great Patheserial successes "Into the Net," "The Green Archer," "Snowed In," "The House Without a Key," and others.

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10 weeks of cumulative business instead of one.

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TRADE MARK

IN THIS ISSUE

Producers Meet to Discuss Trade Papers
Baby Talk on "The Infant Industry"
Producing Companies Announce Year's Plans

MOVING PICTURE WORLD

VOL. 84, No. 8 FEBRUARY 19th, 1927 PRICE 25 CENTS

"IT's a hit!

--- in St. Louis!

"IT" opened with phenomenal success. Breaking all records despite unseasonable weather. GREATEST BOX OFFICE ATTRACTION OF YEAR. Congratulations to Paramount for giving us such a picture!

CHARLES SKOURAS
SKOURAS BROS.

CLARA BOW IN "IT"
AN Elinor Glyn - CLARENCE BADGER PRODUCTION
WITH ANTONIO MORENO
Story and adaptation by Elinor Glyn, Screen play by Hope Loring and Louis D. Lighton, B.P.Schulberg, Associate Producer
Presented by Adolph Zukor, Jesse L. Lasky
PARAMOUNT

--- and in San Francisco --
and New York --- and Tulsa
--- and EVERYWHERE!

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

AT YOUR SERVICE!

-U. S. Marines help break records at Roger Sherman Theatre, New Haven

LET the U. S. Marines
TELL it to your public . . . .
FROM Coast to Coast live-wire showmen
ARE taking advantage of
METRO-Goldwyn-Mayer's phenomenal
TIE-up with the Marines!
THE season's greatest picture
BACKED by the biggest promotion
OF years!
EASY money, Gentlemen!

METRO-GOLDWYN-MAYER:

Lon Chaney in Tell It to the Marines just broke every existing record of the Roger Sherman theatre with its Broadside of one hundred percent Box Office appeal and entertainment, which is further evidence of Metro-Goldwyn's constant parade of hits stop thanks for the smart showmanship permitting us to play Chaney's greatest simultaneous with two dollar Broadway engagement regards.

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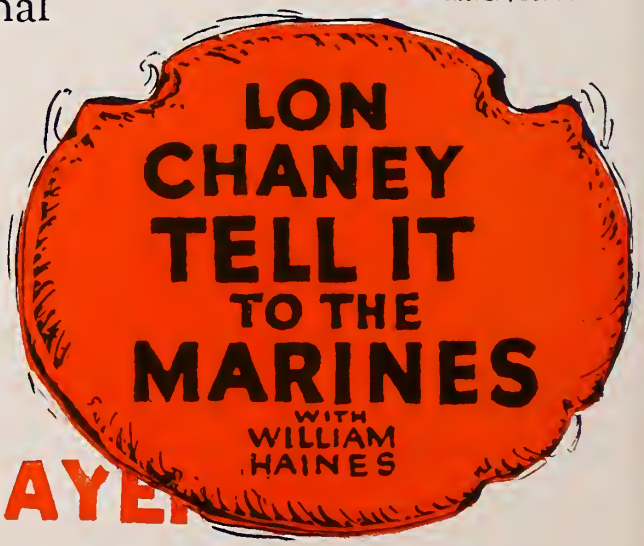
ROGER SHERMAN THEATRE
NEW HAVEN, CONN.



Showmanship that's Doughmanship!

METRO-GOLDWYN-MAYER

THE LEADER

Yesterday

Covered Wagon; Ten Comandments; Pony Express; Vanishing American; Behind the Front; Variety; Padlocked; Aloma; Quarterback; Campus Flirt; We're in the Navy Now.

Today

Kid Brother; It; Sorrows of Satan; Casey at the Bat; Hotel Imperial; Knockout Reilly; Glorifying American Girl; Love's Greatest Mistake; Special Delivery; Zane Grey.

Tomorrow

Beau Geste; Old Ironsides; Rough Riders; Wedding March; Metropolis; Wings; Barnum; Beau Sabreur; Gentlemen Prefer Blondes; Children of Divorce.

Paramount Pictures

Paramount Pictures

Lead with Paramount

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

CHATTANOOGA!—ATLANTA!
—cheer Buster's latest!

"Keaton's film 'The General' —a *masterpiece*—had overflow audience after overflow audience at Loew's Grand, first laughing until its sides ached—*then hoarsely cheering.*"

Fuzzy Woodruff
ATLANTA GEORGIAN

"Crowd at Tivoli last night found much to please, and *cheers greeted the action.* A comedy that has much of the thrill and magnitude of 'The Birth of the Nation.'"

CHATTANOOGA TIMES.

This fascinating three sheet is only one of the many big ticket selling punch posters available on "The General"

His Greatest

LAUGH

Spectacle

and his first

UNITED ARTISTS PICTURE

Each picture sold individually—on merit.

THE LAUGHTER LEADER OF THEM ALL

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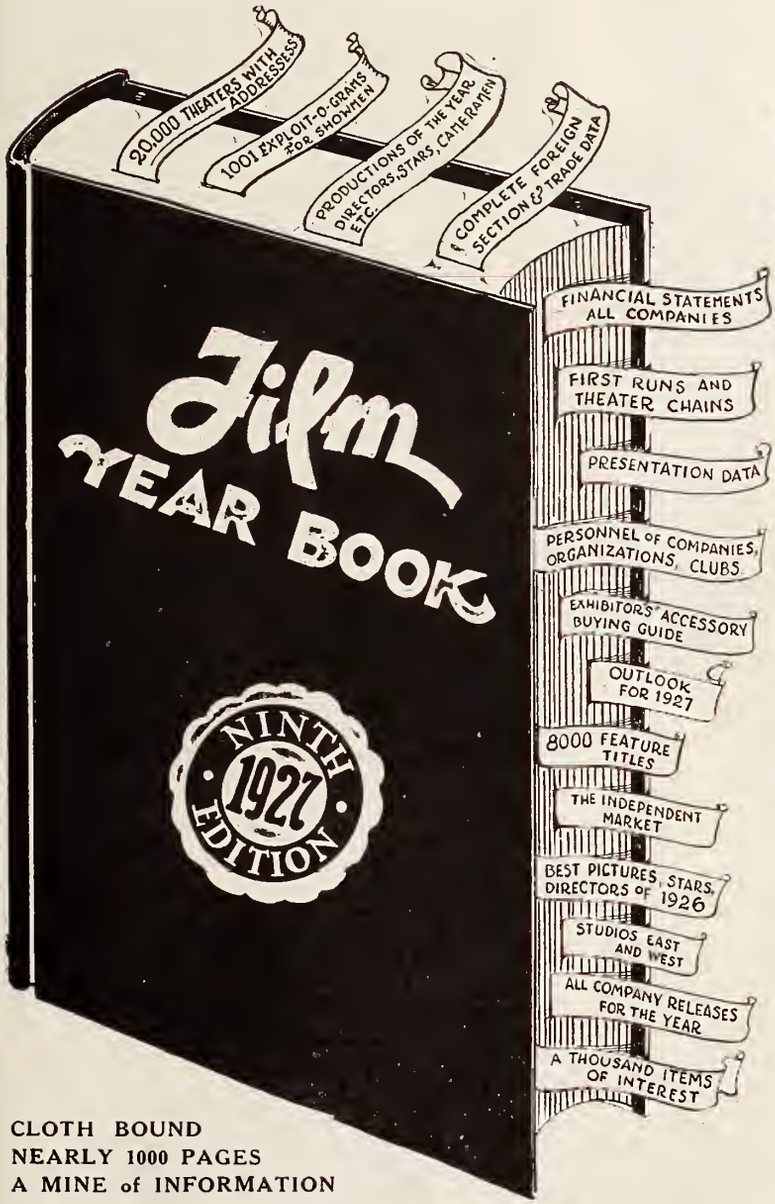
The Most Complete Reference Book on Motion Pictures Ever Issued


20,000 THEATERS WITH ADDRESSES
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FINANCIAL STATEMENTS ALL COMPANIES
FIRST RUNS AND THEATER CHAINS
PRESENTATION DATA
PERSONNEL OF COMPANIES, ORGANIZATIONS, CLUBS
EXHIBITORS' ACCESSORY BUYING GUIDE
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8000 FEATURE TITLES
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Starring

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Directed by Emory Johnson

With MARY CARR, HENRY VICTOR

and other big box-office stars.

An Emory Johnson Production

From the story by Emilie Johnson

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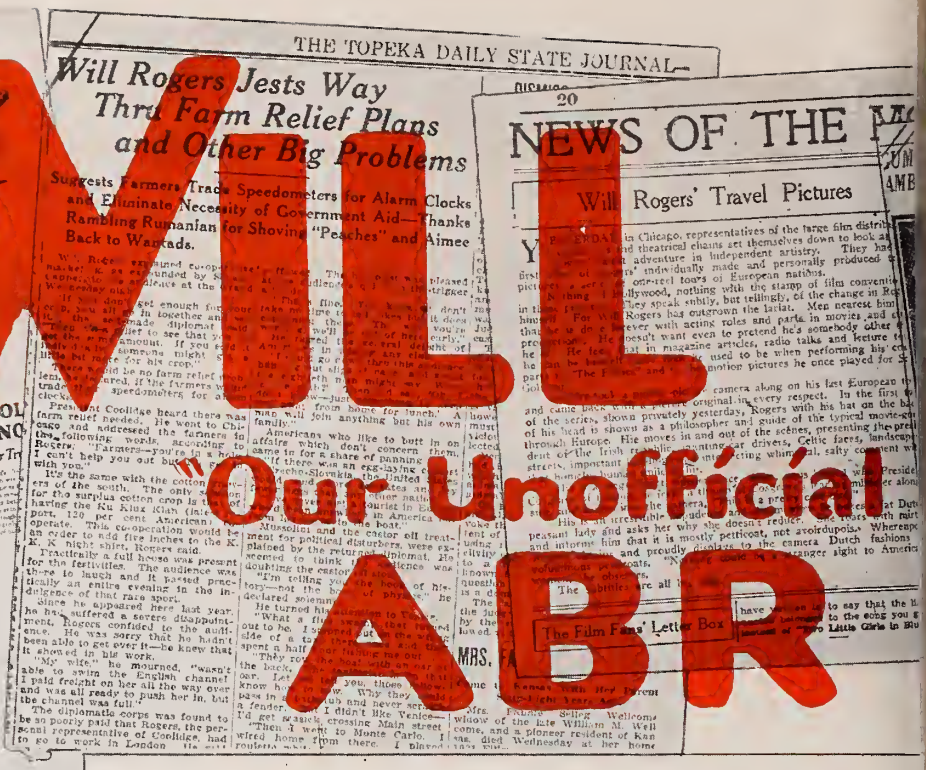
UNIVERSAL

The FOURTH COMMANDMENT

$50,000,000.
in Publicity behind
the Best Known Man
in the World!
WELCOME
MAYOR
WILL ROGERS
MICHELSON

NEW YORK HERALD TRIBUNE
Letters of a Self-Made Diplomat to His President
F. S. Clancy presents
AUTHOR'S NOTE—The author has allowed the President to receive all the glory and has kept himself and his achievements in the background.
This is unique in Memoirs or Autobiographies. I am publishing what was done, and said while all the Parties concerned in these narratives are alive. I could have waited a few years till some of the actors who walked across the stage in this great drama of human events were dead. But I said No. Those are feats, and if there is a man who dares to dispute them, let him rare up on his hind legs and proclaim it himself.
IT PROBABLY NEVER HAPPENED
By Normality Johnson
AND ALSO IN THIS SPLENDID ISSUE
NOW ON SALE
THE SATURDAY EVENING POST
"AN AMERICAN INSTITUTION"
5¢


THE TOPEKA DAILY STATE JOURNAL
Will Rogers Jests Way Thru Farm Relief Plans and Other Big Problems
Suggests Farmers Trade Speedometers for Alarm Clocks and Eliminate Necessity of Government Aid—Thanks Rambling Rumanian for Shoving "Peaches" and Aimee Back to Wardads.
NEWS OF THE
Will Rogers' Travel Pictures
The Film Fans' Letter Box

VAUDEFILM ABR
"Our Unofficial"

ichita Daily Eagle
CHITA, KAN., FRIDAY MORNING, NOVEMBER 19, 1926
TWENTY-TWO PAGES
THE EDITOR SPEAKING:
Cato Sells' tears, as genuine as they are, will not save Jackson Barnett's millions for an Indian hospital. Cupid's little smile got there first.
World Laughs at a Fat Man but Won't Pay for Privilege Muses Champ Fun Maker, Now on a Diet
Will Rogers Convulses Big Audience With Accounts of What He Saw and Did Abroad

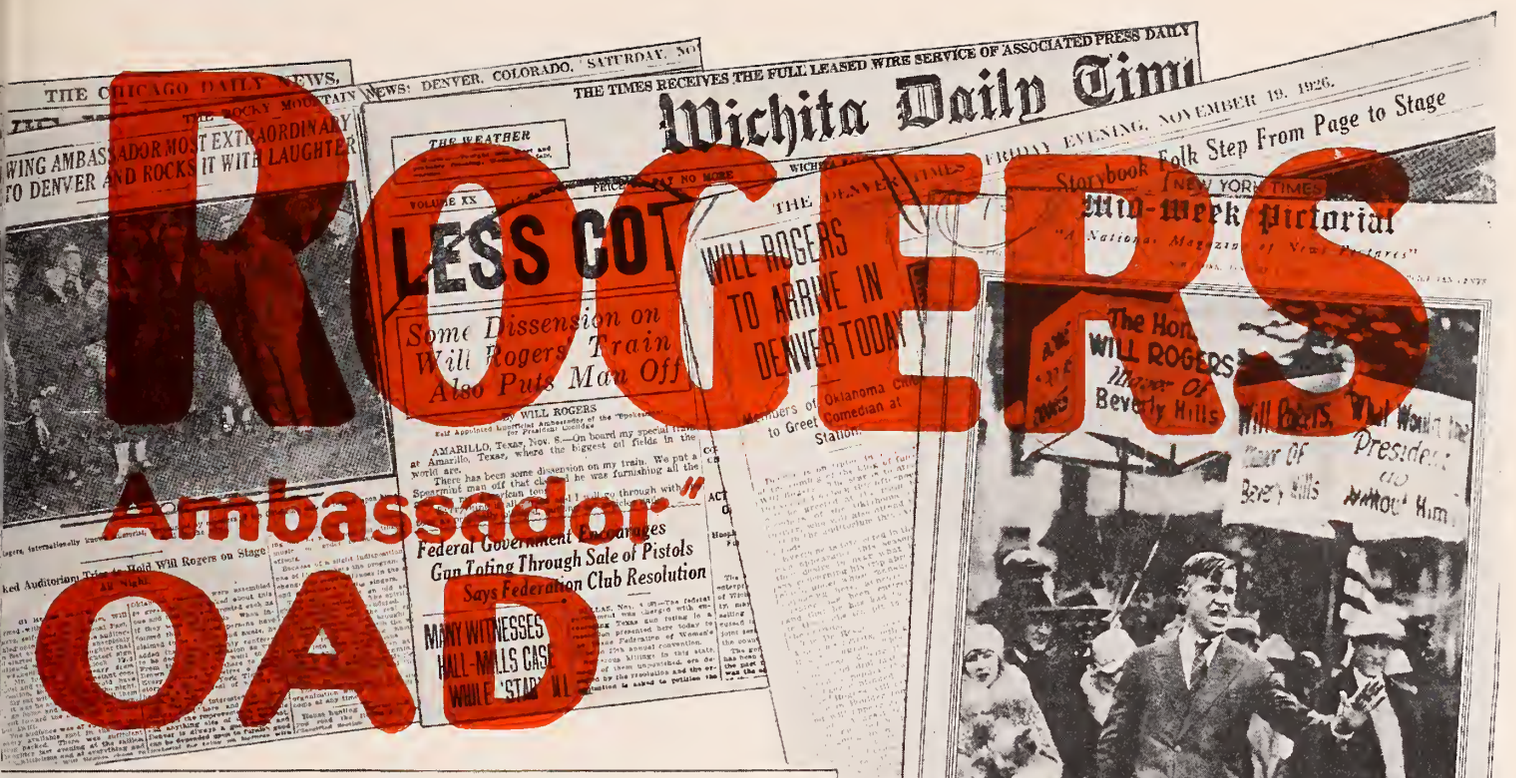
A New Rogers—
A New Idea in Pictures—
A New Kind of Box-office Value

HERE is a *new* Rogers. Now for the first time you may see the *real* man, with the quaint keen-witted personality that has made him the most talked of man in the world.

Neither comedies nor travelogues, these pictures have all the lure and entertainment of each. You take a personally conducted tour with the wittiest guide and the most charming

Topeka State Journal.
KANSAS, WEDNESDAY EVENING, NOVEMBER 17, 1926—FOURTEEN PAGES
The "Will Rogers Family"
Humorist Here Saturday
DID SOMEONE TELL WILL?

Uncle Jake Goes to Hear Will Rogers but Keeps Eyes on Customers in Row A A
AFT' IN STATE
DETAILS ON PAGE
Phoenix
5 CENTS
PRICE FIVE CENTS
'U. S. Reservations'll Make Folks Think We're Indians,' Will Rogers Tells Throng
Comedian Looks Like Boy, He Says, When Was Raised on Scrambled Eggs for His School Lunch.
Tells of Meeting Bobbed Hair Girl With a Name That Sounds Like French Grammar.
ROGERS' WOES IN EUROPE TOLD
HOUSTON POST-DISPATCH:
HE'LL SPILL THE LOWDOWN TONIGHT
Rogers Wins Armory Crowd With Running Fire of Wit
When Will Had 'Em Roaring


ROGERS
Ambassador
OAD
Wichita Daily Times
LESS COT
Some Dissension on Will Rogers' Train Also Puts Man Off
WILL ROGERS TO ARRIVE IN DENVER TODAY
Federal Government Encourages Gun Toting Through Sale of Pistols Says Federation Club Resolution
MANY WITNESSES HALL-MILLS CASE
Storybook Folk Step From Page to Stage
Mid-Week Pictorial
The Hon. WILL ROGERS Mayor Of Beverly Hills

companion that mind can conceive. Rogers talks to you in the subtitles. Everyone is good for a laugh. Many of them for an uproar.

The amazing Rogers' publicity make this series the greatest box-office value in pictures today.

Ask for a screening at the nearest Pathe Exchange. Seeing is believing,—and booking.

Twelve One-Reel Features

SENATE CANDIDATE CHARGES WIDE POLITICAL GR
Muskogee Daily Ph
Will Rogers in His Annual Dallas Appearance Is Found More Comic Than Philosophic
ROGERS TELLS ABOUT HIS VISIT TO "CAL"
LITERARY DIGEST
LETTERS - AND - ART
LITERATURE DRAMA MUSIC FINE-ARTS EDUCATION CULTURE
WILL ROGERS IN LONDON
ANTONIO EVENING NEWS
SAN ANTONIO'S ONLY HOME-OWNED AFTERNOON NEWSPAPER
TO BE ENFORCED TO LETTER,
Watch Out or the Cops
OOLIDGE TALKS TOO MUCH, ALAMO CITY GETTING TOO MODERN, WILL ROGERS SAYS
Absentee Mayor Best, Hon. Will Rogers Finds
Gave Post to Chaplin, Says Cowboy Jester
Pathépicture
TRADE MARK

More publicity than any star has ever received

Within two short years he has been given more publicity than has ever been received by any star of stage or screen.

$50,000,000.00 could not buy it.

A possible candidate for President

The Saturday Evening Post, the most widely read magazine in America, has just published his photo in an article on Presidential possibilities. His twelve articles in the same magazine on "An Unofficial Ambassador Abroad" have been so commented upon, such big circulation boosters that the editors are eager to get as many more as they can.

25,000,000 persons read his name every day

Newspapers with circulations equalling one fifth of the population of the country are printing his daily despatches.

He broke radio records

He received the largest fee for his radio talk that has been paid in the history of radio.

Huge drawing card

Whenever he appears on a platform he draws huge audiences and what he says is first page news.

He is the friend of Kings, Princes and Presidents.

Will Rogers, Mayor of Beverly Hills, California, has created the FIRST ONE REEL FEATURES EVER PRODUCED.

Pathépicture

TRADE MARK

FIRST AID TO THE LAUGH-HUNGRY

JIMMIE ADAMS COMEDIES

The public is hungry for laughs. And the theatre that provides more and better comedy is building for bigger profits just as surely as the restaurant that provides better food, and more of it, for the same money.

Jimmie Adams Comedies bring action, pep, laughs and a delightful comedy personality to your screen, in addition to the clever stories and fine production quality for which Christie-made pictures are famous. They are truly first aid to the laugh-hungry public, and to your box-office.

E. W. Hammons PRESENTS

"BEAUTY A LA MUD"

"A genuine laugh-getter"—Exh. Daily Review.

"SHELL SOCKED"

"Ingenious war-time comedy.... Jimmie Adams.... has a method that is quite his own."—M. P. News.

"WILD AND WOOZY"

"Plenty of action.... scenes showing the airplane trip.... amusing and mystifying, with excellent trick effects."—M. P. World.

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member,
Motion Picture Producers and
Distributors of America, Inc.
Will H. Hays, President

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. Hammons
President

He'll have something to BLOW about in
MARCH
Bill Boreas
Wonderful!.... How First National keeps box-office values at top level! Hit after Hit... Week after Week... MONTH after MONTH!.. 5 Biggest-Star hits—sure SRO Smashes... that's all First National has for you in March!.... No wonder First National Showmen have that Satisfied Smile!
COLLEEN MOORE in ORCHIDS and ERMINE
CONSTANCE TALMADGE in VENUS OF VENICE
MILTON SILLS in THE SEA TIGER
HARRY LANGDON in LONG PANTS
HIGH HAT with BEN LYON and MARY BRIAN and SAM HARDY
First National Pictures
FIRST NATIONAL has the BIG ONES for MARCH

Last Minute News From Everywhere

MIX MONTH
Is not a celebration for old time bartenders or new recipes for forbidden refreshments. March has been selected to honor Fox's famous star, TOM the FIRST.

MOVING PICTURE WORLD

A. B. C.
Means many things, including Audit Bureau of Circulations, and their report on Moving Picture World, out next week, will prove interesting to the intelligent advertiser.

Vol. 84 **New York, February 19, 1927** **No. 8**

Chicago Leads?

According to the newspapers, there are 143 movie theatres advertising their programs in the Chicago papers, the largest number in any city in the country, they say. The Balaban & Katz circuit and their subsidiaries have thirty theatres in the daily advertising pages, the Ascher circuit has fifteen, the Cooney circuit six, and Lubliner & Trinz has 22 theatres in their daily line-up for the newspapers. So far there has been no agitation about reduction of rates in this territory.

United Artists Theatre Announced For Chicago

Exactly $12,255,000 is the sum that United Artists Theatre Circuit, Inc., has invested in the United Artists Theatre that will be opened in September on the site of the Apollo Theatre, Randolph and Dearborn streets, Chicago, according to Joseph M. Schenck, chairman of the Board of Directors of United Artists Theatre Circuit, Inc.

The sum represents $2,175,000 erection costs, plus cost of the purchased Apollo Theatre and the existing lease on that theatre, and $11,080,000 rentals contracted for between the Lander J. McCormick Bldg. Corporation and the Chicago-United Artists Theatre Corporation, on a long-term lease.

Lou Anger, operating vice-president of the circuit, will be in charge of construction of the newest United Artists Theatre. It will have 1,800 seats.

F. P. Signs Boasberg

Al Boasberg, one of the outstanding humorists among the writers of the film industry, has been signed to a long-term contract as a member of the scenario staff at the Paramount West Coast studio.

Benefit Films

A committee of actors and authors plan to produce a series of 24 two-reel films, to be released through the regular channels, for the benefit of the Actors' Fund and the Authors' League. They will be made in New York next summer and the players will work without salary and the scenarios will be donated.

Backers Get No Publicity Break In Fashion Show

Film Stars' Gowns Not Properly Exploited

Gorgeous gowns and lustrous, sloe-eyed models delighted the eye at the Biltmore on Tuesday afternoon and again on Friday evening, where Peggy Hamilton, fashion editor of the Los Angeles Times, this week staged her "Fashions of Filmdom." The costumes worn by the mannikins were the originals designed by the studio experts of all the larger companies and were said to have been worn by various screen stars in recent and forthcoming attractions.

Needless to say, the gowns were striking and original and the display attracted many fashionables, film fans and a number of professional costume designers from Fifth avenue's exclusive houses. Among these last the writer noted Miss Arly Loew, head of the theatrical department at Russek's, who dresses many Broadway shows and is well known to motion picture people.

The expense of the stunt is shared by the various film companies represented, and while it has distinct newspaper and roto publicity possibilities, the manner in which it was handled indicates that Miss Hamilton should have the services of an experienced press agent.

(Continued on next page)

Van Praag in N. Y.

Morton Van Praag, who has been Washington exchange manager for Universal during the past two years, has been promoted to head the big "U" Exchange, Universal's New York distribution center, to fill the vacancy caused by Joe Friedman's appointment as European supervisor for the Laemmle organization. Earl Kramer, eastern sales director for Universal, announced the change. Van Praag recently was elected president of the Film Board of Trade of Washington, D. C.

Sterns Plan 2 Comedies From Paper Comic Strips

Gus Meins has been selected by the Stern Brothers to handle the megaphone for the new comedy series to be made from Pop Momand's newspaper cartoon comic strip, "Keeping Up With the Joneses."

The Sterns also are introducing another cartoonist to the screen for next season. They are making screen adaptations of "Mike and Ike, They Look Alike," the popular strip from the pen of Rube Goldberg.

A Staggering Figure

Metro-Goldwyn-Mayer in 1927 alone will use more than 50,000,000 feet of raw film for domestic distribution. The Culver City laboratory will turn out 165 prints of each completed picture for home consumption alone.

Fox Orders Vitaphone Equipment For Installation in His Houses

William Fox has just placed with Vitaphone and the Western Electric Company an order calling for the equipment of the playhouses of the Fox Theatres Corporation with Vitaphone apparatus as quickly as the manufacturers, the Western Electric Company, can turn these machines out.

The equipment that will be installed in Fox Theatres as a result of this, the largest individual order for talking pictures machinery yet placed, is designed to reproduce sound on the screen, whether recorded by the photographic method or by the phonographic method. The Vitaphone machine is adapted for both of these processes.

The former will make available to the patrons of the Fox theatres the product of the Fox-Case Movietone, which records sounds photographically upon the film containing the picture; the second or phonographic method will make available to these houses over the same machines any product which their managers might book from the Vitaphone Company which uses the phonographic method of recording and reproducing sound for the machine.

One of the first theatres to be equipped with these projection machines will be the Fox Theatre in Philadelphia, one of the largest theatres in the United States, which in the past has built up a nationwide reputation for its motion picture and stage presentations.

Indiana Complains About Activities of Credit Committee

New Owners Made to Use Predecessor's Films

Charges that the Credit Committee of the distributors in Indiana is assuming "full authority" over old contracts and insisting that new owners play pictures booked by their predecessors, are made by Frank J. Rembusch, president of the M. P. T. O. of Indiana, in a telegram to C. C. Pettijohn of the Hays organization.

Gabriel L. Hess, general attorney of the Film Boards of Trade, replied that "Credit Committee functions are limited to investigation of bonafides of transfers of theatres and fixing rating of new owners."

Mr. Rembusch's wire follows: "Six cases lately on change of ownership. Credit Committee assumes full authority over old contracts, insisting that new owner play and refuse to arbitrate. Former practice of Credit Committee was only to investigate if sale was bonafide. We have always maintained that change of ownership relieves old contracts.

"Advise immediately what your position is on the matter. We have experienced so much grief lately that in order to protect our members we must take drastic action.

"Case today involves a proposition where a film manager on Credit Committee is vitally interested through his company in a big theatre in a certain locality; therefore, insists on old contracts being accepted by competition theatre owner, who is greatly injured as a consequence.

"Sorry to say, despite every de-

(Continued on next page)

Buys 17 Theatres

(From our London correspondent.)

A. E. Abrahams, London theatre man, has purchased seventeen suburban music halls owned by London Theatres of Varieties, Ltd., for about $2,500,000. Most of the music halls, which are England's vaudeville houses, will be transformed into motion picture theatres. It was one of the biggest deals ever recorded in London.

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.

VOL. 84 No. 8

Arbitration Boards Dispose Of 12,566 Claims in 1926

The 33 boards of arbitration of the motion picture industry disposed of 12,566 claims, amounting to $2,712,495.22, in the United States in 1926, according to a report issued by the Film Boards of Trade.

Of these claims, 5,018 were settled before the date of the actual hearing because the filing of claims brought the parties together. Awards made totaled 5,476 for a total of $1,356,233.78. All but 25 of these claims were decided by an unanimous or majority vote of the board of three exhibitors and three exchange managers. A seventh arbitrator to break a tie vote was necessary in these 25 cases.

Eight hundred and twelve claims were withdrawn and 440 dismissed for want of jurisdiction, incomplete filing, etc. On January 1 there were 1,007 claims pending, totaling $300,-959.98. Seventy-one claims were litigated after submission. All but five of these suits were actions to reduce arbitration awards of 1924 and 1925 to judgments.

The Canadian Boards of Arbitration considered 127 claims and made 105 awards totaling $78,875.48. Three cases required a seventh arbitrator. Thirty-eight claims were settled before the date of hearing. These totaled $21,061.48.

Missouri Governor Now Weakens on Tax Measure

After supporting his proposed 10 per cent. amusement tax strongly for several weeks, Governor Baker, in the face of strong opposition, weakened on the Missouri bill.

The governor indicated that he had no strong objection to all or part of the 10 per cent. amusement tax in the permanent school fund bill, which has been made a special order of business in the house for the latter part of this week.

"The house might take picture theatres from the bill, and, leaving in the tobacco tax phase of the measure, provide a considerable sum for the permanent school fund," he said.

Schlanger in Washington

Ted Schlanger, veteran Universal employee, who recently has been short subject manager in the Chicago exchange, has been promoted to be the manager of Universal's Washington exchange. He will fill the post vacated by M. Van Praag, who moved up to the New York exchange.

Indiana Complains

(*Continued from preceding page*)

sire on my part to accept arbitration as a fair and equitable method of adjusting differences, it becomes more difficult daily because the film representatives on every opportunity add to their methods of dominating everything. Please answer."

Mr. Hess wired:

"Credit Committee functions are limited to investigation of bonafides of transfers of theatres and fixing rating of new owners. If Credit Committee's investigations disclose transfer is legitimate transaction and new owner is worthy of credit, new owner should be given favorable credit rating.

"Change of ownership does not relieve previous owner from liability for uncompleted contracts, and if such contracts are not assumed by new owner, distributor may proceed against previous owner to recover damages for previous owner's failure to perform such contracts.

"If you will write details of case mentioned in your telegram, will be glad to make complete investigation of facts to the end that justice will be done all concerned."

Try New Screen Effect

"Long distance rain" is a new effect being tried out for the screen. Instead of jets of water squirting before the camera, by means of this new invention, the water is many feet away, in a special metal "rain maker"—and it's picked up by the camera by reflected light at a distance. The result, sets and costumes are not endangered, as was the case under the old method of artificial precipitation. M.-G.-M. is trying it out.

New "U" House Opens

The Capitol Theatre, Danville, Va., Universal's newest Southern house, is to be opened Monday, February 21, and a Laura La Plante Jewel, "Her Big Night" has been selected as the premiere feature offering.

F. N. Signs Max Ree

First National has signed on a long-term contract Max Ree, Danish scenic and costume artist. He will take charge of the costume designing of all First National productions at the company's Burbank, Cal., studios.

M-G-M Starts "Unknown"

M.-G.-M. started production last week on Lon Chaney's new starring vehicle, "The Unknown." Tod Browning is directing. It is a mystery romance of circus life.

No Publicity Break

(*Continued from preceding page*)

Illustrative of this need, all the information the writer, who arrived a little late, was enabled to obtain was contained on a badly written, soiled sheet, mimeographed on both sides, which gave absolutely no description whatever of the gowns and even this was only secured through the courtesy of Miss Norma Hermann of the Biltmore, who acted as announcer for the various numbers.

Following is a sample of the information on this sheet:

"5. Metro - Goldwyn - Mayer Studios—per copy attached—in 'Altars of Desire,' 'The Temptress,' 'Flesh and the Devil,'—" etc., etc. It meant—just nothing.

Properly press-agented the idea ought to go big. As it is, it will be most effective only among those who see it and are able to pay the price. It ought to get Miss Hamilton lots of good publicity, but will not get so much for the companies and stars promoting it, unless attention is given to this angle of the stunt.

Production of Picture Radioed For First Time

Twenty stations in a nation-wide hook-up on Tuesday night broadcast for what is believed to be the first time the production of a motion picture. It is estimated that 20,000,000 radio fans were tuned in on this hour of unique entertainment.

"Knockout Reilly," Richard Dix's forthcoming Paramount feature, was the picture broadcast during the Eveready Hour through the chain of stations served by the National Broadcasting Company.

Four scenes, lending themselves easily to the ether form of entertainment, were enacted by the principals of the cast and broadcast by Graham McNamee, nationally known announcer. Dix, Mary Brian, Jack Renault and Malcolm St. Clair, director, were the principal studio lights before the mike.

Miss Normand Seriously Ill

Mabel Norman, comedienne, is seriously ill with pneumonia in Hollywood. Her illness was first diagnosed as pleurisy, then pneumonia set in February 13. At the first opportunity she was removed from her Beverly Hills home to the Santa Monica Hospital. Late reports give her condition as critical.

Seven in Work

Seven feature companies are at work either in the Fox West Coast studios or on location, in addition to the comedy units. Another feature, "The Joy Girl," is in production on location at Palm Beach, Florida. The pictures are "7th Heaven," "Is Zat So?" "Carmen," "The Heart of Salome," "Cradle Snatchers," "Outlaws of Red River" and "The Holy Terror." "Sunrise," F. W. Murnau's first American-made picture, has just been completed and now is being cut and edited.

COMING and GOING

Henry Ginsburg, president of the Sterling Pictures Distributing Corporation, has departed from New York on a general tour of inspection among the Sterling producing forces on the West Coast. He will join Irving L. Walenstein, of Sterling, in Los Angeles.

* * *

A. J. Moeller, president of American Cinema Association, returned this week from a tour of the Middle West and South West.

* * *

Joseph P. Kennedy has returned from Florida.

* * *

Colvin W. Brown is expected back from Europe next week.

* * *

Louis B. Mayer has returned to the West Coast.

* * *

J. R. Wilson, domestic sales manager of Educational Film Exchanges, Inc., has left on an extended tour of exchanges in the East and Middle West. He will not return to the home office until the latter part of this month. Max Stahl, special sales representative, has been visiting exchanges in the far western district. At present he is in the Seattle territory.

* * *

Bruno Fox is in New York City. He is managing director for Fox Films in Italy.

* * *

J. D. Williams is in Hollywood. He is said to plan the organization of a Canadian producing company.

* * *

J. P. Ryan, Fox managing director in Southern Europe, has returned from overseas.

* * *

Colonel Fred Levy of Louisville is in New York.

* * *

Benjamin Christianson, Danish director, has returned to Culver City after a brief vacation in his native land.

* * *

B. F. Zeidman, manager for the John Barrymore unit of United Artists, returned to California on February 12.

* * *

E. J. Sparks, who controls a number of Florida theatres, is in New York for a conference with E. V. Richards regarding an expansion of Publix theatre interests in the South.

* * *

Jesse L. Lasky and Walter Wanger of Paramount have returned to the West Coast.

* * *

Howard Dietz, director of advertising and publicity for M-G-M, is on the West Coast.

* * *

Monta Bell has returned to the West Coast.

New Inspections

A survey of the city of Montreal, Canada, by the local Safety Committee has shown that there are 889 public buildings within the city limits which require just as much inspection and just as many precautions against fire and panic as the 60 local moving picture theatres. All of these places are to come under civic regulation.

Filmdom Enjoys "Big Night" at Pathe Club Ball

Dance and Diversions Please Gay Throng

Though only six months old, the Pathe Club, composed of members of the Pathe Home Office, exchange and adjacent city office staffs, gave a ball in the Grand Ballroom of the Hotel Roosevelt, New York, on the evening of February 12 that brought together a brilliant and representative throng of film folk.

Dancing was made easy by Vincent Lopez' Orchestra, with the conductor in person at the baton; part of this program was broadcast through the Hotel Roosevelt station, WRNY.

A program of entertainment between the dances of the early evening was provided through the indefatigable efforts of Rutgers Neilson, chairman of the entertainment committee, and his able aides. Mr. Neilson brought many acts of world-wide fame before the delighted crowd, many of them coming through the courtesy of E. F. Albee, direct from the stages of Keith-Albee theatres.

A buffet lunch was served at midnight, and the taking of motion picture shots for Pathe Review, Pathe News, Screen Snapshots and Short Shots, together with the appearance of many notable stars of the screen, rounded out an evening that was voted "top notch."

Cupid in Kane Ranks

Everyone at the Robert Kane studio has been so busy telling the public about the three Kane pictures—"Convoy," "High Hat" and "Broadway Nights"—that news of the personal affairs of the company has been neglected. For instance, the marriage of Miss Gertrude C. Logan of Rye, secretary to Robert Kane, and William Werner, general manager of the Kane Production Company, on January 12, is just announced. Miss Logan is a daughter of Mrs. Catherine Logan of Rye, and has been with the Kane unit since it was organized two years ago.

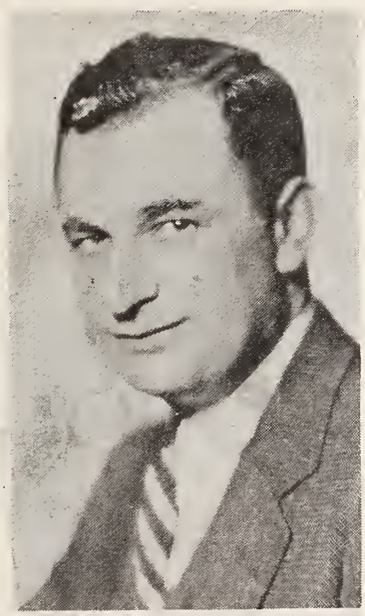
Daughter Born to Nolans

Warren Nolan of United Artists is rejoicing in the arrival of a baby daughter. Mrs. Nolan and child are doing well.

Carting Coals

Talk about carrying coals to Newcastle! J. D. Trop has just sold "The Black Bottom" to Africa. Note: This is a two reel picture called "The Black Bottom" which was produced by W. R. Wilkerson and is being distributed in the foreign territory by Capital Production Exporting Co., Inc.

Ends Sales Trip



Morris Safier, in charge of Warner Bros. Extended Run Productions, returns from trip throughout South and Southwest.

Guild Finds Sunday Home

The Film Arts Guild has leased the Times Square Theatre, New York, for Sunday showings. Its first program will be on February 20. Two features will be presented—"The Dark Angel" and "Salome." It also is negotiating for a Sunday lease of the Guild Theatre for a special program.

Convention Date Set

First National's annual sales convention will be held at the company's new studios at Burbank, California, May 20 to 23. Approximately 200 salesmen and exchange managers will attend.

"Roxy" Moves Offices

S. L. Rothafel has moved his offices from 113 West 57th street, New York City, to the Roxy Theatre, 133 West 50th street.

Executives Meet Secretly To Talk Trade Paper Advertising

May Slash Appropriations One-Half, Though Now Lower Than in Many Years

SECRET meetings of the advertising representatives of various film companies, called with the object of making a general reduction in trade paper advertising as yet have resulted in no definite plans.

At the meeting held at the Astor, on Tuesday, there were said to have been some caustic comments on the fact that although the meetings were supposed to be entirely in camera, immediately thereafter, there seemed to be a rush to the telephones by some of the participants to call up their favorite trade papers and inform them of all that had developed at the meeting.

The meeting at the Astor, this week, was the third held so far. Another was held the previous week at the offices of one of the leading film companies. The previous one is said to have been held at the Biltmore.

Just why there should be all this secrecy about these conferences is not apparent. The ostensible object is to discuss and evolve some plan whereby the total trade paper advertising appropriation, now spread out thinly enough, may be still further reduced, although there yet has been found no basis on which they can all get together to limit or reduce it. At present, a slash of exactly one-half of the present appropriations, which are already lower than they have been for years, is said to be contemplated. In the reduced schedule the companies would keep their present proportion, and, we understand, no provision is made for expansion. The so-called smaller companies are to be kept small in their advertising.

The contention rightly or wrongly is made (1) that there are too many trade papers and (2) that these papers depend too much on the business derived from the film advertising and make no effort to develop other income. The result of this, say the conferees, is that all the trade papers are so dependent on the support of a few of the larger companies that their value as advertising media and their authority and prestige in the industry is steadily decreasing.

While all recognize the fact that the trade papers afford a means of more quickly reaching the trade, such as can be obtained in no other effective way at so low a cost, nevertheless, there seem to be some who would like to see the present trade press put out of business altogether, or at least, made into some sort of big house organ.

Back of the present conferences, it will be recalled, was the recent talk of a merger of the trade press which came to nothing.

Following that abortive attempt there were several meetings of the executives of the various film companies, first—it is said—at the offices of the Hays organization and later at one of the large hotels, and the advertising men of the various companies were directed to get together to work out a plan to cut overhead.

The recent secret meetings of the advertising men is the result. As one man expressed it to the writer: "It reminds me of the old days of the Patents Co., of which we have all heard. I doubt, however, if they will get very far. Most of them don't realize how much life the tradepress has. A fight is always healthy for both parties if not carried on too long, and this movement might be a blessing in disguise to the tradepress."

The next meeting of the advertising conferees is scheduled for next Tuesday or Wednesday, the place to be named later this week.

S. L. Rothafel signing for Warner Bros.' productions at the new Roxy Theatre, the first of which will be "Wolf's Clothing" as the second attraction. From right to left, Albert Warner, "Roxy," Sam E. Morris and Sam Warner.

Waite Joins F. P.

Stanley Waite, well known sales executive, has joined Famous Players-Lasky. The former divisional sales manager for Pathe will be associated with George W. Weeks, who is in charge of sales of Paramount's new short features department. In conjunction with Mr. Weeks, Mr. Waite will organize the sales staff which will handle the company's news reel, novelties and comedies. Distribution of this product will commence this fall.

U. S. Projector Exports Show a Steady Increase

Exports of motion picture projectors from the United States during 1926 totalled 1,943, valued at $510,207, representing an increase of 436 projectors, valued at $163,961, over the total of 1,507, valued at $346,246, in 1925, according to preliminary figures compiled by the Motion Picture Section, Department of Commerce.

Europe replaced the Far East as the best market. The Far East as the best market. The Far East was second in importance. Canada ranked third, with a slight increase. An increase in shipments to the Latin-American market placed it in fourth place. While the Near East and Africa are comparatively small markets, in 1926 they more than doubled their imports of American projectors.

Natural Color Films Sold

C. Lang Cobb, general sales manager of Color Cinema Prod., has closed contracts for a series of six natural color single reelers for Wisconsin, Indiana and Northern Illinois with Capitol Film Exchanges, Inc., of Chicago, Indianapolis and Milwaukee. Similar contracts have been made within the past fortnight with Supreme Film Corp. of Boston for the New England States and the Standard Film Service, Harry Charnas, president, for Michigan, Ohio, Kentucky, West Virginia and Western Pennsylvania. The series will be made at the Color Cinema Production plant in Fort Lee.

"Stark Love" Date Set

"Stark Love," Paramount's photodrama of the natural life of America's hidden race, the mountaineers of North Carolina, Tennessee and Kentucky, will be presented at the Cameo Theatre on Sunday, February 27.

Corrigan Again Signs

Lloyd Corrigan, who for the past year has been attached to the writing staff of the Famous Players-Lasky West Coast studio, has been signed to a new long-term contract, according to B. P. Schulberg, Paramount associate producer.

Howard to Atlanta

Frank Howard, star P. D. C. salesman in Detroit, has been appointed manager of the Atlanta office by John C. Flinn. He succeeds Joe MacHenry, who resigned last week.

Pathe Promotes Executives

Left to right: Upper row—S. Barret McCormick, Harry Scott. Bottom row—F. C. Aitkin, W. A. V. Mack.

Important promotions of several executives to high stations in the organization were announced by Pathe Exchange, Inc., this week.

J. E. Storey, assistant general manager, in charge of short subject production, has promoted S. Barrett McCormick, director of exploitation and publicity, to the editorship of Pathe Review, and has placed Phil Ryan, who has held various executed positions with Pathe in the past, to be temporarily in charge of production of Pathe units on the Pacific Coast.

Harry Scott, general sales manager, has appointed W. A. V. Mack, Mid-West Division sales manager, to the post formerly held by S. Barrett McCormick.

F. C. Aiken, assistant sales manager of the Mid-West Division, has been promoted to succeed Mr. Mack to the managership of this district, which includes the Chicago, Minneapolis, Omaha, Detroit, Des Moines, Milwaukee and Double "I" branches.

These important changes have already taken effect and the various officials are already busy at their new desks.

With the promotion of S. Barrett McCormick to head the Pathe Review, exhibitors can look forward to a greater magazine reel, for there are few other people in the motion picture business who have had the exact training and wide background of experience that the new editor brings to his assignment.

Foreign News

Rene le Prince, a well-known film French studio manager, has been decorated with the Cross of the Legion of Honor. His latest film production is "Titi I, King of the Street Arabs."

* * *

Turkey has informed the French Government that French films will only be accepted in Turkey via aerial transport. France is asking whether the same restriction is applied to other countries.

* * *

The epic story of Joan of Arc is the subject of a big picture to be made very soon in France, under the management of Marco de Gastyne.

* * *

A question of far reaching importance and gravity has arisen in France in connection with the payment of scenario writers. The Society of Film Authors is advocating the payment of royalties to scenario writers in the form of a percentage of the bookings at the Cinemas box-offices. The French courts are in favor of this but it is a question whether the cinema will stand for it. The scheme is to be backed financially by a bank and the part of this bank will be to advance the necessary funds to enable the writers to write their scenarios independently and so demand their own terms. This bank will be allied to the Society of authors.

* * *

The film industry in Germany is undergoing reorganization as far as concerns the big firms such as UFA. Russia also is making big strides in the film industry.

* * *

The race-horse is the latest hero of the film, in a story depicting the life of race-horses. This film is being made in France and the scenes will be laid in the Parisian hippodromes.

* * *

The French Association of Cinema Managers holds its annual General Convention on the 23rd of March. The meeting will be followed by a fete, presided over by Monsieur Poincare, the French Prime Minister, and M. Herriot, the Minister of Public Instruction.

* * *

"Make-up" is the title of a film being made in the Moulin Rouge, the famous French Music-hall. The work was interrupted by the angry protests of the professional music hall artistes.

Morris Gest, producer of "The Miracle," as the guest of Raoul Walsh on Fox Films "Carmen" location. In the center are Dolores Del Rio, Mr. Gest, Victor McLaglen and Director Walsh.

A Smashing Tie-Up

James R. Grainger, general sales manager of Fox Films, has arranged with the Ladies Home Journal, the national women's magazine going into 3,000,000 American homes; 237 newspapers in every State in the Union, and at least 200,000 newsboys for an observance of National Tom Mix Month during March. The celebration of National Tom Mix Month will reach directly more than 40,000,000 people and may prove the greatest organized effort ever placed behind a program of further glorification of any motion picture star.

F. N. Plans 9 Specials, 52 Program Productions

First National's new production schedule calls for 52 program pictures. The company will concentrate more than ever before on big specials. There will be nine in all.

Those scheduled are: one Colleen Moore, one Constance Talmadge, three George Fitzmaurice, one Milton Sills, one Richard Barthelmess, one made by Asher, Small & Rogers from the stage play, "The Gorilla," and "The Miracle."

Illustrated Serializations

M-G-M has devised an illustrated serialization of the story of a picture that is intended to go in local newspapers. The illustrations are sketches from scenes in the picture and are in mat form. Except the first, each installment has a synopsis of the preceding episodes, and all the copy makes good reading matter. They are ready on "The Scarlet Letter" and "The Fire Brigade."

Carlton Picture Bookings

Eddie Solomon, who is handling "The Girl In The Rain", Lloyd B. Carlton's production starring David Butler, announces that the feature has been booked over the Loew and Poli circuits. Kerman Bros. of 729 Seventh avenue, N. Y., arranged for the Loew booking, while the Ritz Features, Inc., of New Haven secured the dating over the Poli circuit.

Presentations Out April 1

Presentation acts, which are going over heavy these weeks at the Mark Strand in Albany, N. Y., will be discontinued about April 1, when the Vitaphone will be installed and in working order.

104 From F. B. O.

Announcement is made by Joseph P. Kennedy, president of F. B. O., that the 1927-28 season will see 104 pictures on his company's line-up. These will be divided into fifty-six full length features and forty-eight short subjects. The features will include at least thirty big specials. In this group will be two and possibly three road-show attractions, featuring Broadway stage stars never before seen on the screen.

Laemmle Reports Greatly Augmented Production Plans

65 Features, 5 Serials, Head Impressive List

Sixty-five features, 5 chapter plays, 52 two-reel thrill dramas, 10 episodes of "The Collegians," 2 reels each; 12 "Newlyweds and Their Baby," two reels each; 12 "Gumps," 2 reels each; 52 Stern Brothers comedies, 1 reel each, and 104 news reels, 1 reel each, comprise the enlarged program that Universal will produce next year.

It will be the greatest production year in the history of Universal, and take full advantage of the enlarged facilities at Universal City.

Of the ten supers, several will be of road-show calibre. Four will be Reginald Dennys. The first two supers will be "Love Me and the World Is Mine," with Mary Philbin, Norman Kerry, George Siegmann, Betty Compson and Henry B. Walthall, and "Uncle Tom's Cabin," which Harry Pollard is completing. Then came "Show Boat," "The Big Gun," "The Man Who Laughs" and "Les Miserables."

For the 33 Jewel pictures, Mr. Laemmle has purchased a total of 40 stories, 12 of which are already in production, and 21 to be selected from the list available. Seven of these will star Hoot Gibson. Of those already in production, "The Cat and the Canary" and "Alias the Deacon" are completed. In production at the present moment are "Cheating Cheaters," "The American Eagle," "Thunderhoofs," "Back to God's Country," "The Chinese Parrot" and "The Yukon Trail." "Lea Lyon" will start next week.

Of the 22 thrill dramas, 7 will star Fred Humes, 7 will star the new Western actor, Ted Wells; 4 will be aviation pictures with Al Wilson, and 4 will be dog pictures starring Universal's new canine star, Dynamite.

Exhibitors For Chaplin

The Administrative Committee of the Motion Picture Theatre Owners of America has adopted resolutions regretting the "sensational publicity surrounding the affair of Charles Chaplin," and asks that "the judgment of the public be suspended in this matter until the facts are presented in impending court actions, where we are advised Chaplain will be able to vindicate himself entirely."

Bell Gets New Contract

Monta Bell has signed a new long-term contract with Metro-Goldwyn-Mayer and will direct John Gilbert in a story soon to be selected.

Heads New England Board

Joseph A. McConville, Columbia's franchise holder in Boston, has been elected president of the New England Film Board of Trade.

Business "Great"

Felix F. Feist, general manager of sales and distribution for Metro-Goldwyn-Mayer, who returned this week from a month's tour of the country, reports that in sixteen years of travelling around the country he has never seen business conditions at theatre box-office equal to those existing today throughout the nation.

"I have never witnessed such lines of people waiting to get into motion picture theatre before," declared Mr. Feist.

Ticket Sales For New Naked Truth Dinner Under Way

Walter Eberhardt Makes Public the Program

The sale of tickets for the seventh annual Naked Truth Dinner of the Associated Motion Picture Advertisers started on Thursday, February 17, and indications point to a big time at the Hotel Astor on the evening of April 2 next.

Plans for this most brilliant of all yearly film events, as announced by Walter Eberhardt, president of the A. M. P. A., include: Dinner, with special music. Brief speeches, with men of civic, national and international prominence as guests of honor and speakers. "A Night on Broadway," an hour's entertainment of comedy film, sketches, music and personal appearances of celebrities of stage and screen.

Dancing till dawn, including an old-fashioned grand march, led by a prominent, popular official and one of screendom's favorites, with possibly one interruption for a big specialty number never before given to a private party.

About six tables will be reserved for special guests. The remaining tables will be assigned in the order in which cash reservations are made.

The tickets are $10 each and may be obtained through any of the officers of the A. M. P. A. or the board of directors. Mr. Eberhardt, who is handling the finances, may be reached at First National Pictures, Inc., 383 Madison avenue, New York.

S. Charles Einfeld Betrothed

S. Charles Einfeld, assistant director of advertising and publicity of First National Pictures, Inc., announces his betrothal to May Band, daughter of Mr. and Mrs. Band of Brooklyn. A June wedding is planned. Einfeld has been engaged in motion picture work since completing his studies at Columbia University. He is vice-president of the A. M. P. A. Miss Band is a graduate of Erasmus Hall, Brooklyn, and active in the social life of that borough.

Bill Against Block Booking Gains O.K. Of Ind. Exhibitors

Rembusch Asserts They Will Urge Adoption

Indiana exhibitors will urge the adoption of a bill before the Legislature of that state prohibiting block booking, according to Frank J. Rembusch, president of the M. P. T. O. of Indiana.

"It seems to us to be a logical way to prevent the Picture Trust from operating in Indiana," he told exhibitors, adding, "Have it printed in your local newspaper and get ready to help put it over."

The bill was introduced by Fred L. Feick, attorney and ex-senator of Garrett, Indiana. It follows:

GWIN HOUSE BILL NO. 341

A BILL FOR AN ACT concerning unfair dealing in motion pictures within the State of Indiana prescribing a penalty for the violation thereof,

SECTION 1. Be it enacted by the General Assembly of the State of Indiana, That it shall hereafter be unlawful for any person, firm or corporation or their or its agents, engaged in producing, selling, leasing, or renting motion picture films, to require, request or compel by threats of refusing to sell, rent or lease such motion picture films to any owner or lessee of a motion picture theatre within this state, or to compel such owner or lessee by such threats to buy, take or lease more motion picture films than is desired by such motion picture owner or lessee.

SEC. 2. That it shall be unlawful for any person, firm or corporation engaged in the production, lease or sale of motion pictures to require, coerce or compel any person, firm or corporation owning or operating any motion picture theatre within this state, to submit any matter or question which may be in dispute or in controversy between such motion picture producer and such motion picture theatre owner or operator to submit to arbitration, any questions which in any way abridges the right of such motion picture owner or operator to the right of a trial by jury or a court or which in any way deprives such motion picture theatre owner or operator of his or her right to have such question or matter in controversy tried and adjudicated by any court of competent jurisdiction.

SEC. 3. Nothing contained in this act shall be construed to apply to any contract, agreement or understanding, which shall have been entered into prior to the taking effect of this act.

SEC. 4. Any person, firm or corporation who shall violate any of the provisions of this act, shall be deemed guilty of a misdemeanor and upon conviction thereof, shall be fined in any sum not to exceed two hundred and fifty dollars and each and every day that violation continues, shall be deemed to constitute a separate and distinct offense.

Sports

The end of this week finds Pathe in indisputed leadership of the basketball league, having scored its fourth straight victory. This time Consolidated was the victim, to the tune of 29 to 19. Joe Katzoff of Pathe was the high scorer with 16 points.

Metro trimmed United Artists this week by 23 to 7 in an interesting game.

Tonight (Friday) United Artists will mix with Consolidated at Stuyvesant High School and Fox will take on Metro. George Walsh will throw up the first ball and a dance will follow the matches.

Eight N. Y. Incorporations

Eight companies incorporated in New York State last week to embark in some phase of the motion picture field. They were: Plaza Pictures, Inc., $100,000, with William E. Shallenberger, Harry G. Kosch, Edmund Souhami, New York City; Kay-Em-Ess Amusement Co., Inc., $30,000, Jonas King, Isaac Silverman, New York City; Herman Schoenbach, Brooklyn; Peerless Pictures Corporation, $20,000, R. B. Shoemaker, John S. Lopez, W. A. Clay, New York City; Cole-Redding, Inc., $10,000, Grace Cole-Redding, Brayton Eddy, Philip Hogate, New York City; Kantro Amusement Corporation, with Louis Levine, Celia Tannenbaum, Brooklyn; Helen Sherry, Bronx; Synchrophone Corporation of America, Harry Lader, Eli Steuer, Emil Schlesinger, New York City; K. C. U. Theatre Corporation, M. M. Pedlow, T. F. Donohue, H. W. Burmaster, Albany; Endicott Holding Corporation, Arthur B. Cohn, Lawrence Bobker, Helen Cone, New York City.

Last Minute News Flashes

Rudolph Spreckels, chairman of the Board of the Federal Telegraph Co. of California, says it controls "a sweeping fundamental patent which governs the art of talking or musical films, the transmission of pictures by wire or radio, the underlying principle used in television and all methods of producing sound or phonograph records through the use of light beams." The inventor is T. H. Nakken. He patented his process in all civilized countries in 1920, it is claimed.

* * *

There will be many disappointments among those looking for an "invite" to the opening of the Roxy Theatre. No invitations have been issued and the advance sale looks like a sell-out. Tickets cost $10, $5 and $3, plus war tax, and it is said that all $5 seats are now gone. Comps will be issued only to the press and these will be restricted to the limit.

Pathe gathers for midwestern sales convention. Front Row—Reading from left to right: L. A. Ullrich, C. N. Keppler, H. Wolfgram, H. E. Waldron, W. A. V. Mack, F. C. Aiken, Thomas Q. Bessley, C. L. Filkins. Second Row—J. F. Woodward, B. Louthain, J. S. Gillick, Oscar Hanson, T. G. Meyers, O. E. Florine, W. R. Liebmann, R. V. Nolan, Ted Farrand, Chas. Kamp. Third Row—R. O. Pearson, D. L. Martin, H. A. Kaufmann, W. A. Aschmann, H. D. Graham, W. R. Nay, Tom North, J. A. Harris, Nick Humm.

Goulding Shows Columbia How Pictures are Made

What is said to be the first motion picture ever filmed in a class-room came off Monday night at Columbia University when Edmund Goulding, M-G-M director, showed the boys and girls of Frances T. Patterson's class in Photoplay Composition, just how a movie is made. Goulding is filming 2,000 feet of the Varsity Players' production, "Betty, Behave," in the form of a travesty. Paul Strand was his cameraman.

Goulding lent a sense of humor to the instruction, and it went over great with the students. He declared that the most difficult part about directing a picture was getting the job, and took the opportunity of paying cameramen a real tribute. Speaking of camera angles he nearly made a break when he said that certain actresses have certain angles that are easiest to shoot. Then, to cap a comedy climax, a fire extinguisher got tipped over during a passionate love scene and the lovers, director, cameraman et al beat a hasty retreat from its discharge.

Thomas B. Spry Promoted

Thomas B. Spry, who has been with First National as manager of the Boston exchange since the company started in business, has been promoted by A. W. Smith, Jr., eastern division sales manager, to be a district manager of the eastern district, with jurisdiction over the Boston, New Haven and Albany branches.

Cut to Five and a Half Reels

The West Coast headquarters of C. C. Burr announce that "All Aboard," the new production starring Johnny Hines, will be released in approximately five and one-half reels. It was produced in about ten but cut to give exhibitors a convenient footage.

Color Output Increased

By March 1 the Color Cinema production laboratory and plant at Fort Lee will be able to turn out a minimum of 25,000 feet daily in natural colors, a capacity which it is expected can be doubled by April.

Pittsburgh the Winner

The Pittsburgh branch of Educational Film Exchanges, Inc., won the E. W. Hammons cup for February for making the best showing during the past month among the 36 Educational exchanges. Joe Kaliski, manager, gains possession of this handsome cup as a result of the outstanding work of his office. J. H. Butner, manager of the Atlanta branch, retained possession of the cup during January. The film rentals in one week during January exceeded any previous week in the seven years' history of the Pittsburgh branch.

Friedman Feted at Luncheon

Joseph Friedman, Universal supervisor for Europe, was the honor guest at a farewell luncheon given by associates in the Hotel Buckingham, New York, on the eve of his departure. Friedman sailed for Europe last Saturday on the S. S. Majestic. Paul Gulick, director of publicity for Universal, was toastmaster. Among the speakers were Earl Kramer, eastern sales director; M. Van Praag, appointed to succeed Friedman in New York, and Dave Brill, a sales executive of the New York exchange.

Joins Proud Father Club

Walter W. Kofeldt, president of Imported Pictures Corporation, is a daddy. Mr. Kofeldt acquired his new honor and title with the arrival of Elsa Jeanne Kofeldt, who tipped the scales at eight pounds. Mrs. Kofeldt and baby daughter are reported to be doing well.

Held For Third Week

E. M. Asher, of Asher, Small and Rogers, announce that their special, "McFadden's Flats," will be held for a third week at the Mark Strand, New York, where it has enjoyed exceptional business since it opened on February 5.

Extend "Strogoff" Run

"Michael Strogoff," the Universal Film de France, booked into the Cameo Theatre, New York, for a week's run following its eight weeks in the George M. Cohan Theatre, has had its run extended indefinitely.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newberger, Henderson & Loeb, 100 Broadway, New York City, exclusively for the Moving Picture World.

The greatest activity this week on the stock exchange centered around the railroad shares. The week ended with the average of this group of stocks selling at the highest price in history. It is predicted by some that railroad shares will lead the 1927 market. Under cover of this demonstration, however, there is considerable evidence that liquidation is going on in industrial shares. Of course, this does not apply to the entire group of industrials, but it must be borne in mind that some companies showed rather poor statements for 1926. The natural assumption is that if a company could not make a good showing under the favorable conditions of last year, it is certainly not in a good position to weather any possible depression. These are the class of stocks in which liquidation is going on .

The Film Stocks showed little change. Famous showed a little strength after the issuance of its financial report. In its consolidated statement, which includes the earnings of subsidiary companies, Famous reported profits of $1,052,829 for the three months, and $3,640,338 for the nine months to October 2, 1926. These earnings are after all charges and reserves for Federal Income and other taxes. After allowing for payment of dividends on the preferred stock, the above earnings amount to $7.52 per share on the common stock for the nine months' period, based on the average number of shares of common stock outstanding during the period.

Tranx-Lux Screen was quite active again this week, although it dropped off at one time to 6⅞.

Loew, Inc., continued its recent strength and made a new high for 1927, running up to 52⅞, which is the highest price in over two years.

DIVIDENDS

Eastman Kodak Common, quarterly of $1.25, payable April 1 to holders of record February 28. Also an extra on the above, payable at the same time, of 75c a share. The quarterly dividend of 1½% was also declared on the preferred stock, payable April 1 to holders of record February 28.

Famous Players-Lasky Corp. Common, quarterly of $2 per share, payable April 1 to holders of record at close of business March 15. Books will not close.

Metro-Goldwyn-Mayer, quarterly of 47½c a share on the preferred stock, payable March 13 to holders of record February 26.

Roxy Chorus Rehearses

The Roxy chorus reported for work Monday morning and started rehearsals for the inaugural program under the direction of Charles Previn.

The Press Agents Pay Homage To Their Patron Saint

A Wonderful Asset

ACTING upon a suggestion made by this publication a few weeks ago, the National Board of Review announces that it will reassemble and enlarge the fourteen reel display used at its recent meeting, making it a permanent exhibit of the progress of the motion picture since its inception.

It will be recalled that this exhibit was composed of material borrowed from various sources and assembled by the National Cash Register Company as a courtesy to the Board. It was given a press showing, was run at the Publix Training School for Theatre Managers for the benefit of the student-managers, and run at the meeting of the Board, following which the borrowed film was returned to the various donors.

Realizing the educational value of this resume of picture progress, the series is to be reassembled, enlarged and shown at Carnegie Hall on the evening of February 28, following which the reels will remain in the custody of the Board of Review to be shown wherever such showing will serve to advance the cause of the cinema.

Even in its present imperfect state the exhibit was easily the best review of the progress of the picture ever presented. It has been improved for the new showing, but probably it will be found possible to still further to add to its value as a historical document if all those who can contribute material will unite in a common cause.

For the benefit of the industry as a whole, Moving Picture World urges that all who can add to this collection material of real value get in touch with the Board. If even a reasonably large proportion will do this, there will be established in perpetuity an exhibit that in time will be of priceless value to all who have to do with the picture.

It is not a Board of Review Film, nor is it, in any sense, a commercial proposition. Let's make this as nearly complete and as nearly accurate as is humanly possible. It is a duty we owe both to ourselves and to those who come after us. Let's all help to make this a record that will survive and be worthy of this survival.

Baby Talk

Concerning the So-Called Infant Industry Which Now Wears Galluses—And Incidentally, More About That "Movie Missionary"

By Guy Fowler

With Sketches by the Writer

The movie missionary would cost some venturesome producer about ten thousand dollars.

FREQUENTLY, even yet, one hears of the infant industry as applied to motion pictures. It is painfully reminiscent of the days when boys with cracking voices wore Little Lord Fauntleroy costumes and curls that reached to their shoulders.

Unless you quit the cooing baby talk to a child it's apt to continue on a milk diet indefinitely. In a month now, *Moving Picture World* will be observing its twentieth anniversary as guardian of, and spokesman for this vast baby of business and art. There were motion pictures even before that.

So, if the infant industry isn't wearing galluses by now there's something wrong.

This leads up to the eternal charge that motion picture producers, baby-like, are looking only for the instant dollar. It carries on into the bromide that exhibitors aren't showmen and can't ever be taught to become showmen.

In the days of infancy, perhaps both of these charges were true. The business was a gamble. There was no art in it, of the sort that is known now. But there was genius and there were men with far-seeing eyes.

And now, in every city, town and hamlet there is an established business as an integral part of the motion picture industry. Exhibitors are substantial citizens in their communities, paying taxes, raising families, contributing to the general welfare of their fellow men. Producers are men of keen intellect, many of them artists as well as business men. And yet, somewhere, there is an odoriferous gentleman of brunette shading in the cordwood.

Nine out of ten producers, facing a flop on a favorite picture, will snort: "Rotten exploitation—rank publicity."

That, they say, causes the flops. On the other hand, the same percentage of exhibitors will growl in the gloom of their box-offices:

"Bum picture."

Can they both be right?

For several weeks there have been appearing in these columns various suggestions concerning press books in general and publicity in particular. The last proposed a "movie missionary." It brought various comments and suggestions from several sources. From among these are selected the best features and they combine something like this—

To bring about a rational, lasting and effective publicity system for pictures, there must be an understanding between producers and exhibitors. To do this by the missionary method would cost some venturesome producer about ten thousand dollars the first year. It would be his gamble and his alone. If he won the others would benefit and they soon would follow.

If he lost, being the sort of man he'd have to be to even attempt the thing, the chances are that he would try again the second year.

Having set aside a fund of ten tousand dollars, his next task would be to select the best publicity and exploitation man of his acquaintance. This 'missionary' would be sent out to the exchanges first, carrying a selection of press books that contained honest newspaper copy. He would outline to the exchange managers his plans, which would be substantially this.

"I'm going out to see every exhibitor in your territory. If he knows what can be done with publicity and if he knows it well enough to do it and keep on decent terms with his editors, I won't have to spend much time with him. But if he's in doubt—or if he's discouraged, I'll stick around. In either event, I'll drop in after press time and have something with the editor, if it's only a chat. I want to prove to the editors that we don't aim to hand them a lot of hooie. We want to give them news—and we want our exhibitors to advertise.

"As I figure it now, I can talk the language of newspaper men. I was one of them long enough, God knows. These press books—these new ones—are full of live features and not too much wordage. There are stories in them for the one night stand exhibitor and there are others for the fellow who runs our pictures three days, or a week. The copy is written for big town newspapers as well as for the country papers. There is individual exploitation arranged that way, too. One kind for the small town—another for the city.

"I want to show the exhibitor that he can advertise without mortgaging his theatre. We're offering him a little ad, cuts and type ads that will draw the eye and they won't cost much, either. And if he wants the big display stuff, here it is.

"Before I start, I know that 'm going to run into some stuffed shirts who think they know it all and who won't listen to me. I'll just write a few yarns for them and take them over to the editor myself. If they'll allow me to do it, I'll try out a little exploitation stuff. By and by they'll draw cards with us, or I'm a rotten guesser."

This, in effect, will be the "line" the missionary will carry. He'll have to be a glib guy and a good worker. He'll have to know his groceries. No one but a ex-newspaper man, and a good one, could begin to handle the job. No sleek-haired Adonis will do. He'll have to be a he-man, dependable in emergency, straight with himself and with his fellow man, but he must be hard-boiled.

Little by little, day after day, exhibitors will learn how to use the press books the producers send them and the sense for which the good Lord is responsible. Editors will learn that motion picture publicity is being constructed for newspaper use by newspaper writers. And the producers will learn that the exhibitors aren't such nit-wits as they might be.

Unless the missionary is worth at least a hundred and a quarter a week he isn't worth sending. His expenses should eat up the balance of the thirty-five hundred and at that he'll probably go into his own for incidental costs on the circuit. Oh, yes, he'll have to be that kind of a bird. A man who knows human nature as well as he won't be the sort who counts pennies. But he'll count results, and if this humble opinion is worth anything, he'll wean the baby.

by the way

Vitaphone's Future Discussed by W. C. Durant, Wall Street Wizard And Great Industrial Magnate

Dallas Morning News Reviewer Tells Secret Of Fox Films Success As Attractions

Sydney S. Cohen Calls Attention to Problem of Minors' Admission to Theatres And Suggests Remedial Legislation At Once

Strand Holds Over Eph Asher's "MacFadden's Flats" For Third Week

IN the current issue of *Forbes Magazine,* a leading business periodical, is an interview by B. C. Forbes, the editor, with William C. Durant, financial and industrial genius, whom it is said Wall Street credits with being the most important figure today in the security market, which has in it a few brief lines of what may prove to be of prophetic interest to the motion picture industry.

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DURANT seldom talks—he is known as the *"Silent"*—and his interview deals mainly with other industries than the motion picture and their possible growth and development, but his comment on the Vitaphone is something that ought to be filed for reference, inasmuch as it is the utterance of a man whose brain, among other things, conceived and organized General Motors, the giant corporation of the automobile industry, whose earnings this year are said to have exceeded those of the great United States Steel Corporation, itself.

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SAID Mr. Durant: *"The thing that has the biggest possibilities of anything and everything I have come across in the last forty years is the Vitaphone,"* and then he has to explain to his interviewer just what the Vitaphone is, because Mr. Forbes had never heard of it.

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HIS interviewer goes on to say, that Mr. Durant *"talked most enthusiastically of what he sees lying ahead for this invention,"* but he fails to quote Mr. Durant further, which is a pity in our view, chiefly because the Vitaphone didn't happen to be particularly interesting to Mr. Forbes just then.

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THE little that Mr. Durant *did* say, however, is considerable, coming as it does from a man of his unique position in the industrial and financial world, and it is presented here, so that those in this industry, who wish to do so, may read and ponder over its meaning and the possibilities which the Vitaphone may be destined to have in the development of the motion picture.

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WARNER BROTHERS loom bigger and bigger on the motion picture horizon, their progress already is an epic in film history, and to predict their future growth might make a story so amazing as to be almost unbelievable.

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WE submit for the consideration of William Fox, the film reviewer of *The Dallas (Texas) Morning News,* who signs himself *"J. R., Jr.,"* for telling frankly and in a few words the secret of the success of Fox films.

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IF all reviewers were to be as direct and honest in their comments as is this one, life would surely be happier for most motion picture producers.

●

IN a review of Fox's "Bertha the Sewing Machine Girl," then showing at the Majestic Theatre, Dallas, Texas, *"J. R., Jr.,* says: *"One nice thing about this, as well as other William Fox pictures, is that it never pretends to be anything but what it is. There is a certain charm about this naïveté and unpretentiousness that silences the slanderous tongue and stays the malicious typewriting fingers."*

WE recommend all newspaper film critics to take this paragraph and paste it in their hats for reference each time they sit down to review a picture—it may help them not to expect too much.

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SYDNEY S. Cohen, Chairman of the Advisory Board of the M. P. T. O. of A., calls attention to the need for a saner and more understanding consideration of the acute problem which now confronts the film industry in the admission of children under sixteen to motion picture theatres.

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HE points out that the original law, which was passed May 19, 1920, expressly states that children under sixteen may be admitted to theatres, if accompanied by "an adult person authorized by its parent or guardian," and contends, that the specific request of parents to the theatre official that their children be admitted, constitutes a sufficient authorization under the amendment.

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THE original law was enacted when theatres were dark and was designed to protect juvenile morals from conditions which are now practically non-existent, so that the present police activity, which seems at times to verge on hysteria, and is occasioned largely by the Montreal catastrophe, where a large number of children were trampled to death in a fire panic, is largely without reason.

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TO eliminate this danger, Mr. Cohen suggests regulations along these lines: (1) That no children under sixteen years be permitted above the ground floor of any theatre. (2) That children be segregated from adults under supervision of a matron. (3) That the age limit of a minor be the same as the government uses for taxation purposes and that used by the railroads when they consider a minor twelve years old or under. (4) That children be admitted to theatres only after school hours.

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MR. COHEN'S constructive suggestions, if adopted, would surely do much to put an end to the present regrettable condition, where reputable business men, who have much to lose and little to gain by violating the law, are constantly subject to criticism and punishment.

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FOR the fourth time in the Strand's history a picture—Eph Asher's "MacFadden's Flats," starring Charlie Murray and Chester Conklin—has been held over for a third week.

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THE other three pictures, which had this distinction previously, were Chaplin's "Gold Rush," Valentino's "Monsieur Beaucaire," and Harold Lloyd's "Girl Shy," and now comes "MacFadden's Flats," directed by Richard Wallace, who we don't know, and titled by Lesley Mason, who we do, to join this distinguished company.

●

A REAL tribute to Eph Asher's showmanly vision.

Merritt Crawford

Bright Pictures are Not Always Brilliant

An Array of Facts to Focus On If You're Interested In the Theatre and Your Eyesight

By Epes W. Sargent

WHEN is a motion picture theatre too dark? Guy A. Henry, of the Eyesight Conservation Council of America, says it is too dark all of the time, and he is urging a scientific investigation to determine just how dark a theatre should be, to the end that a legal code may be adopted. Well, that's what he's here for. If his council did not function, there would be small use for his council.

And, as usual, he finds the motion picture a fine target. Attack any phase of America's most popular indoor sport and you are bound to attract more attention than if you went after something more constructive but less well advertised.

Mr. Henry argues that "the human eye does not function to its best advantage in the dark or in looking at a fairly well illuminated object when the eye itself is surrounded by darkness."

We are at all fours with Mr. Henry on the first part of that proposition. The human eye does not function well in the dark. Now cats are a different matter, but the human eye is a complete flop when the lights go out.

But for the latter half of the proposition we do not feel the same enthusiasm. Apparently it is all wrong to use eye shades, to use lamp shades that reflect light onto work. Window shades are a scientific error and hat brims should be abolished. We have been walking in semi-darkness for quite a number of centuries, but now we are all wet, for to look at a motion picture in the partly darkened theatre is to "provide a coreal area which does not permit of focal accuracy," and this, in turn, "requires constant iris action more difficult of accomplishment than under normal dilation."

Gosh! For thirty years we have been a victim of abnormal focal area and we do not wear eyeglasses even yet. Back in the old days the "flicker" was annoying if you sat through more than three or four reels of film, but today it is possible to sit through two or three hours of steady run without experiencing much fatigue unless your eyes are badly out of repair.

As a matter of fact, the trouble does not seem to arise from the dim illumination of the theatre but rather from the over-illumination of the screen.

Just at the present time we are going through a fad for "brilliant" pictures. Without particular regard for other conditions, the highest possible amount of juice is shot through the most highly reflective screen, and the result is not too dark a house, but too light a screen.

The normal eye is not all embracing. It does not take in "all outdoors" at a single glance. It is focused upon a single object, and often the eye is so sharply focused that it does not take in even the entire screen.

Such being the case, it does not seem plausible that the absence of light beyond the path of vision should have much to do with the matter, since the eye deals largely with the focal point.

Of course, if the general surroundings are overlight, the picture on the screen will be dim, and therefore trying to the sight. This is one of the reasons for the overuse of high intensity lamps. They are trying to overcome the general house lighting. However, it would seem that a better result would be attained if the lighting were kept more nearly to normal.

The other afternoon J. H. Hallberg repeated for the benefit of the students of the Publix School for Theatre Management an experiment which he had shown this writer a few days before. The visit of the class was made at our suggestion as the result of this experiment.

Against a blank wall Mr. Hallberg pinned a sheet of white paper, a crushed glass surface and a patented metallic screen. These were overlapped so that all four surfaces were illuminated by the ray from his low intensity Reflector Arc Lamp. Inserting a paper cutter at the aperture to cut off a part of the beam, he manipulated this so that the shadow rested upon all four surfaces.

By far the darkest shadow was cast upon the unprepared wall. The paper gave the next best definition and the patent screen the least of all.

As Mr. Hallberg points out, a motion picture is no more than the contrast between black and white in its various gradations. It follows that the screen which gives the best shadow should give the best picture. The higher the reflecting surface of the screen, the greater the amount of light returned from the supposedly shadowed portions. In other words, on the patent screen, the black is not black but a thin gray. There is an absence of the *contrasts* which alone constitute the difference between good and poor photography.

Moreover, the highly reflective surface is shooting back into the eyes of the spectator so much more of the light that the iris is closed almost to nothingness in order to shut out the unnecessary light.

The writer has not seen Mr. Hallberg's device tested out under actual exhibition conditions, but the office in which this display was made was more brightly illuminated than the average theatre, and yet the contrasts were present.

In view of these facts, it would seem that Mr. Henry is arguing from the wrong angle, and we would suggest that a visit to Mr. Hallberg might prove as instructive to him as it did to the Publix class. It would seem reasonable to argue that the eye-strain of which Mr. Henry complains, and which he seeks to remedy by the usual ponderous legal means, might be solved by the acceptance of the proper facts.

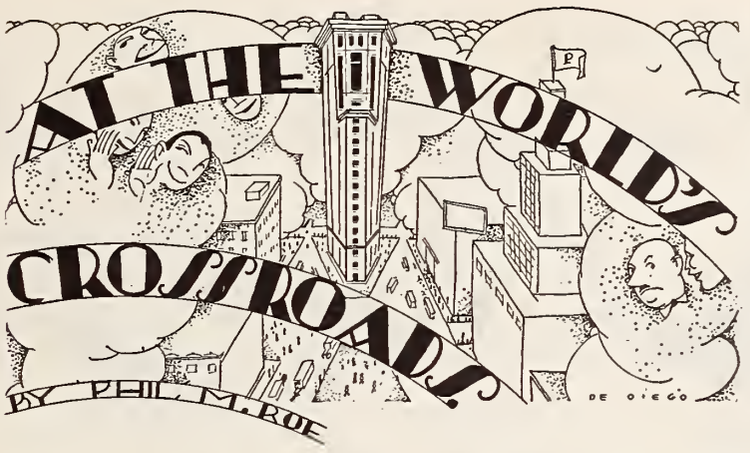
Beyond a certain point, light on the screen is a detriment rather than a help.

The higher the reflective value of the screen, the more excess light exists under a given power at the lamp.

And the greater this reflected light, beyond a proper point, the poorer the picture. The highlights may be more brilliant, but the shadows will be thinner, and the resultant picture will be out of proportion in the relation of its lights and shades.

This is not an advertisement for Mr. Hallberg's lamp. F. H. Richardson's approval carries far more weight in this direction than we possibly could bring to bear. We do not seek to advertise Mr. Hallberg or his goods, but he has been known since the infancy of the business as an expert on projection. His opinions carry far greater authority than those of a man who approaches the subject merely from the orchestra chair of a spectator, and since the demonstration seems so conclusive, it would seem no more than intelligent to relegate the "brilliant" picture to obscurity and return to a more rational scheme of projection.

It is evident that the too-brilliant picture is attracting the attention of the busybodies. Why not cut it out before their activities become too pronounced!



THE PATHE CLUB BALL at the **Roosevelt** last Saturday, will go down in film history as a de luxe event. More than 1,000 persons participated, representing every branch of the business, with film celebrities and important executives in evidence, everywhere one turned. **Pathe** cameramen, of course were on hand to make pictures of the gathering, while **Vincent Lopez** and his famous orchestra supplied the music.

We caught glimpses of **Elmer Pearson, J. E. Storey, Harry Scott** and **S. Barrett McCormick** in the movie-go-round, all looking pleased as their guests, but the busiest of them all was **Rutgers Neilson,** who, as chairman of the entertainment committee, was trying his best to be in about seven places at once.

*

Lou Jacobson showed his latest production **"Banana Oil"** in **Pete Woodhull's** apartment at the **Roosevelt** during the **Pathe Ball** last week to a select company. Among those who were present besides the ladies, were **Joe Seider, Pete Woodhull, Dr. W. E. Shallenberger, W. E. Raynor** of **Pathe** and a couple of representatives of the trade press.

*

Chester Beecroft is back at his old stand again as **W. R. Hearst's** aide-de-camp in chief at the **Cosmopolitan Studios.** At least his arrival there sets at rest the rumor that the Shuberts had purchased the plant, which would leave the East pretty bare of real studio facilities if it ever is used for other purposes.

As it is **Robert H. Kane** is making all his productions for First National there, while **Gloria Swanson** who will shortly begin her next feature for United Artists at the same place would have been forced to change her plans, had the reported deal with Shubert Brothers gone through.

*

Bernard McEveety, newly graduated and talented young director, is making **"The Broadway Drifter"** with **George Walsh** and **Dorothy Hall** for **Sam Zierler** and now he knows some of the difficulties which go with handling a megaphone.

Fred Baer tells us that **"The Broadway Drifter"** will be one of the best contributions **George Walsh** has made to the screen in many months. Camera work is being done by **Marcel Le Picard** and **Walter Strenge.**

Everyone is wondering what **Terry Ramsaye's** new history of the industry is going to be? Is it to be an honest effort to correct the numerous misstatements and inaccuracies in his first work or just one of those "sucker" editions of **"Whoozoo In Filmland"** that is about to burst upon the awed gaze of the industry, at so much per write-up? If the latter, we don't believe it is going to get very far. Motion picture folk of real importance have long since got over the idea of "giving up" for any such.

*

Two of the bright spots at the **Olive Borden** tea at the **Ritz** recently to bring together the cast of **"The Joy Girl,"** which **Allan Dwan** is now directing in Florida for **Fox,** were **Flora Sheffield** and **Helen Chandler.** They sure will bring sunshine—even to Florida. **Barbara Bennett,** lustrous daughter of **Richard** and sister of **Constance,** also will make a graceful gesture or two before the camera for the first time in **"The Joy Girl,"** a role having been especially created for her by the farseeing director, who evidently senses box office values in her successful season as the dancing partner of **Maurice.**

*

A number of radio fans request to be enlightened as to whether **Major Edward Bowes** of the **Capitol** has a book of the delightful little verses with which he is wont to close his microphone entertainments on Sunday evenings, or whether he writes them himself. A symposium of these popular poems would certainly make good reading, if the **Major** ever plans to get out a special souvenir program for the **Capitol.** Many ardent radio fans and admirers of **Major Bowes** would surely come to the theatre just to get one.

Tom Hamlin, editor of **Film Curb,** the sprightly little regional that goes to all the exhibitors in the New York territory, has just celebrated his semi-centennial. Looking back over the last fifty years, he says, brings a feeling of relief and he only hopes that the next fifty will find him as fit and fightin' as he is now. Which is our wish for you too, **Tom.**

*

Rutgers Neilson, who acted as announcer over radio station **WRNY** at the **Pathe** festivities last week, has an ace in the hole, if he ever decides to leave his present job. As a broadcaster

Rutgers will rank with the leaders, any time he wants to take up radio work in a serious manner instead of playing around with motion pictures, as he amply proved the other night by his fast work over the "mike." He met every shift in the program and change in situation with a ready wit and resourcefulness that would seem to indicate that he was accustomed to being "on the air" every night.

*

Herbert L. Miles, who recently sold his film library, consisting of several millions of feet of choice negative, to **Walter Futter,** is anxious to know if anyone still has a print of **"Miles Brothers Moving,"** taken in 1906, when the **Miles Bros. Exchange** moved from Fourteenth Street to Sixth Avenue. As an exploitation stunt he believes it to be unique, in that the film was afterward sold to the theatres for real money.

The film showed the entire **Miles Bros.** organization on ballyhoo wagons, working as if in the office, going through 14th street.

If anyone happens to know where a print of this venerable film may be located, it will pay him to get in touch with **Herb** at 130 West 46th street, New York.

THE next big social event in the industry will be the **Naked Truth Dinner,** now scheduled at the Hotel Astor for April 2. **Walter Eberhardt,** president of the **A. M. P. A.,** wants it to be understood that the occasion will leave nothing to be desired and that all guests will be shown the industry just as she is, unbedecked and uncamouflaged.

"Have-a-look! Have-a-look!" is the slogan, the mysteries of the movie magnates are to be revealed without a stitch to shield them from the penetrating gaze

of the multitude and a lot of other things will get the "once over" besides, while no end of novel and characteristic surprises are being planned by the committee. Reservations are now being made, so get yours in.

*

"Abie's Irish Rose" at last is to come to the screen and, of course, by way of **Famous Players-Lasky.** It would be interesting to know the consideration involved in the transfer, and whether it was as much or more than that paid for **"Ben Hur,"** which has been hitherto generally regarded as setting the price record for the screen rights to a story or play.

As long as **Adolph Zukor, Jesse Lasky** and **Anne Nichols** are satisfied, however, there's no reason why everybody else shouldn't be. **"Abie's Irish Rose"** should prove to be as distinctively "box office" on the screen as it has upon the stage, so that the price paid, great as it may be, will hardly be extravagant.

*

Ruth Dwyer left New York this week to resume screen work on the Coast. When with **Universal** and **Johnny Hines** she first won film fame. Then she got married and decided to forego her promising career. Now her name will soon be in the lights again.

*

Peggy Hamilton presided at the tea, presenting the **Hollywood Fashions,** which was given at the **Biltmore** on Tuesday and, it goes without saying, that gorgeous gowns and lovely women predominated in the ensemble. The audience took a special fancy to winsome little **Norma Hermann,** of the **Biltmore,** who acted as announcer for the various numbers.

A seven to one shot

by Epes W Sargent

USUALLY Frank Bruce, of the Idle Hour was hard boiled. Any film salesman could tell you that. Usually he would add numerous picturesque details as to just how hard boiled Frank was; details that are best omitted in public print. There was Jimmy Conger, of Bubble Films, for instance. Frank had told him two earfuls in his own office and then called him up at the hotel an hour before the train left to add a few forgotten details. Jimmy, listening in, had nearly missed his train.

Then there was Harry Honey, who reported to the home office that it would take two men and a gun three hours to rent Bruce "The Big Parade" for three dollars a day. Harry really believed it.

But somehow Phil Hance rolled into town and sold Frank the idea of a locally made motion picture. He was to be cameraman, director, author, props and technical staff. All Frank had to do was sell votes to determine the cast. The girl with the most votes would be heroine, the next best was to be the heavy and so down the line to the atmosphere. It would sell hundreds of extra tickets, and the cost would be defrayed by the local merchants in front of whose stores the scenes were to be laid, or who were to be given screen credit for loaned properties.

It was a you-can't-lose proposition that appealed to all and particularly to the hard boiled, and if Hance had made a short length of Bruce signing on the dotted line he could have sold it to the film salesmen for real money. Bruce actually smiled as he appended his signature.

That evening the Stanton Times came out with a front page story on the new plan, with special emphasis on the fact that a copy of the print was to be sent to the Central Casting Bureau in Hollywood. There was a strong intimation that one or more local stars would be wired for shortly after the reel arrived in the film capital.

The ballots were ready the following Monday; one with each ten cent ticket, two with a twenty, and three with the Saturday shows, when the admission was hoisted to thirty-five cents. Before the end of the day it was evident that the idea was going to click. The advance sale was tremendous.

Next morning, however, the idea did not look so good to Bruce. He dropped into the post office to get his mail and Si Dwyer called him back of the screen.

"Look here, Frank," he whispered, "my little girl has got to win that contest of yours. She's been thinking of Hollywood for a long time and it would just break her heart to lose. See that she gets it, will you?"

Frank shipped most of his films parcels post, and he readily assented. That was a simple matter. He would let Susie get just a shade the best of it when the count-up came. Nothing wrong in slipping her a few extra votes, but he made Si promise to get all he could in.

Frank headed down the street pretty well pleased with himself. He was pretty certain to get quick action on his films, now. He stayed pleased with himself until he dropped in to stave off Ben Homer on his coal bill. He had been under rather heavy expense for repairs and he was a bit behind.

Homer was suprisingly pleasant for a creditor, but he let the cat out of the bag when he told Frank that his Ida May must be heroine of the new production at all costs. Frank figured nineteen tons of coal at $12.85—and promised. He could find some way out.

But the way out looked a little less easy an hour or so later when Squire Henning dropped in to discuss a Sunday Closing law he had just dug out of the statute books. He gradually drifted around to the suggestion that he would very much like to see his Lulu Ella the heroine of the new production, adroitly intimating that he might forget the law in his pleasure.

That might have won the conveted position had not the Chief of Police had the same idea.

By the time the ballots were all in Frank stood pledged to no fewer than seven influential citizens, and more than once he woke up in the middle of the night wondering what he could do.

In one of these night watches he got his inspiration. He would make it a sevenfold tie. Surely no one could blame him. He could explain to each that he had made a mistake of only one vote. That would sound plausible enough, and incidentally, it would make the contest doubly interesting.

That is how it happened that when a committee of solid citizens assembled to watch the count, the final results read:

Susie Dwyer 1587
Ida May Homer 1587
Lulu Ella Henning 1587
Mary Mallock 1587
Addie Enders 1587
Hannah Belding 1587
Estelle Henderson 1587

There were a dozen others with smaller votes, but the first seven were tied. Frank looked around with well dissembled concern. "Looks as though the seven girls would have to match for the job" he announced with a nervous laugh.

"Looks that way," assented the Squire, but he made up his mind to have another look at the law. Fate however, was not letting Frank off as easily as all that.

"You can't do that," objected the Postmaster. "The laws says that where two or more contestants are tied for first prize, prizes of equal value must be provided."

"But I can't have seven leading women," protested Frank.

"That's up to you," Dwyer retorted. "That's the law. Equal prizes is the very words. The Post Office Inspector is coming down tomorrow to check up."

Frank shuddered. The Post Office Inspector happened to be Lulu Ella's uncle. A fat chance he stood with him.

"Suppose we run the contest another week," suggested Frank hopefully, wondering how he would work the extra votes, but the Postmaster was in again.

"Can't be done," he proclaimed. "The regulations provide that the contest must be closed on the date announced unless an extension is granted from Washington. I take it you didn't ask for no extension."

Frank had not. He figured that the tie would solve all his troubles. Seven parents and a distracted manager eyed each other sullenly. Then the door swung open and Phil Hance breezed in.

"Just happened to remember that this was the night you counted the votes he said cheerfully. "Who won?"

"My daughter!" came from seven parents in concert. Briefly Frank explained the situation. Hance fairly radiated joy.

"Fine," he declared. "Couldn't be better. Here's a wonderful chance to try out my new script."

Frank stared at him in amazement. The seven parents regarded him with suspicion, but Hance, rummaging in his brief case, did not sense the situation. Proudly he held up the blue covered script and Frank uttered a shout of joy as he read the title. It was:

Abd El Kader's Loves
Or the Sultan's Eight Wives

"Simplest thing in the world to cut it down to seven," he said with his inclusive smile. "It's a great little story."

"I'll say it is" admitted Frank fervently. "Man, but I love you."

Spotting a Comer

Victor M. Shapiro, of United Artists, His Friends Predict, Is Slated For Big Things, Judging by Past Performances and Present Results—A Fine Record

By Merritt Crawford

IN this kaleidoscopic industry predictions—whether of personalities or policies—are always apt to be subject to modifications or must be made with reservations. There must always be allowed a margin for the contingencies and changes which cannot be forseen, although this margin steadily grows narrower as the film business becomes more stabilized.

Nevertheless, were a list to be compiled today—based on past performances and present results—of the ten most promising young men from whom this industry might reasonably expect the most during the next few years, it surely would include the name of Victor M. Shapiro.

In thus boldly putting his name upon the records, for what may seem to be a rather large order, the writer promises his prediction on a friendship and an acquaintance which goes back to the day, when Victor Shapiro first came into this industry and upon a close observation of his progress and achievements since that date, now nearly a dozen years ago.

At that time V-L-S-E, the feature organization formed by Vitagraph, Lubin, Selig and Essanay, was in its heyday. Came a young man, only a year or two out of college, lured by the romantic possibilities of the motion picture. His credentials consisted of a diploma from New York University and a business record that included a period on Hearst's Magazine a brief experience as promotion manager for Leslie Judge and a job as staff cartoonist on the Detroit Journal.

Of the motion picture he was quite ignorant, except that he knew it was a new and tremendously vital business that somehow appealed to his budding imagination. So he got the job.

He handled here among other things, the press book on Charlie Chaplin's "Burlesque On Carmen" and told the world about the box office merits of Lillian Walker, Edith Storey and Clara Kimball Young. He made good.

Now he heads a department, which publicizes the pictures of most of the biggest stars in celluloid and he is still making good, because he knows publicity and advertising, as applied to the motion picture, as few men do. His knowledge is exact and scientific and comes not only from painstaking study and observation, but from the fact that he is never satisfied with second hand information.

Only his own initiative and research form the basis of his opinions and as a consequence he is always able to assign his reasons for any policy he may recommend or the reverse.

On March 1st, Victor Shapiro completes his first year as Advertising and Publicity Director of United Artists. He was appointed by the late Hiram Abrams, immediately after the announcement of the expansion of that company last year. He was selected because he had shown himself to be an organizer of the first rank, a good man-picker and because he knew the business of film advertising, publicity and exploitation from the ground up.

He has made a great record. In 1926 Hiram Abrams, President of United Artists, died, as did one of their great stars, Rudolph Valentino. Both were big news stories, requiring delicate and most intelligent handling. They got it.

During the year Gloria Swanson, Norma Talmadge, John Barrymore, Morris Gest, Buster Keaton, Samuel Goldwyn, Fred Niblo and the Duncan sisters have joined United Artists. Announcement was made of plans for twenty pre-release theatres. Ten pictures were released by United Artists—more than in any previous year. All these matters and a lot of lesser ones received most efficient handling.

A volume distribution sales plan also was inaugurated and foreign expansion instituted. It was far and away the busiest year in the history of United Artists and much of the brunt of it naturally fell upon Shapiro's newly organized department.

And with every new test Shapiro's judgment and organizing ability showed up better. If you asked him he would probably pass on a lot of this credit to his associates. That's his way. And, doubtless they deserve their fair share.

Bruce Gallup, in charge of advertising—who has a record of his own with Hodkinson, First National and Fox going back for some years: Warren Nolan, in charge of publicity—a New York newspaperman, with four years training on the *N. Y. Times* and two years as movie critic on the *N. Y. Telegram*: Fred Shaefer, charge of exploitatioin—former managing editor of a Louisville daily and a veteran showman; Charlie Moyer, in charge of foreign publicity—an ex-newspaperman, who has traveled through all the countries of the world with Burton Holmes and who learned his movie abc's under the late Hiram Abrams, in his time the greatest of salesmen and showmen.

There are plenty of others besides these, who might be named if space permitted, to whom Victor Shapiro would award some of the credit, if they would let him. But none of them would do so, although there is plenty for all.

Ask any of them about "Vic" and they will tell you that he is headed straight for the biggest executive job in the business. Part of that probably is because of their loyalty and enthusiasm for an understanding boss. A lot, however, is due to the fact that daily seeing him at his work, they recognize his outstanding talents and possibilities.

Personally, I think that the war brought out qualities and talents in "Vic" Shapiro that he never suspected he had. As with many others, the war developed characteristics that might have lain dormant otherwise. At least he learned to measure himself and his own opinions at face value. He sized himself up and realized that he was pretty good stuff.

Victor M. Shapiro

I recall quite vividly, the impression he made on me, when I met him just after his return from France. He was still in his second lieutenant's uniform, not having yet been mustered out. He had been a year and four months in France, much of the time in the Argonne with his regiment, the 306th Infantry, 77th Division. When he went away he was still a boy inexperienced and unsure of himself. He came back a full sized man.

Before he left, he was just one of the average crowd of good, hardworking youngsters to be found in any big organization. When I saw him again, any one would have picked him out of a crowd as a distinct personality. He couldn't by any possiblity have been overlooked.

After the war Shapiro was in turn Pathe's publicity and exploitation manager, Samuel Goldwyn's personal representative in the East and United Artist's advertising and publicity director, the job he now has. At Pathe he handled the films of Harold Lloyd, Harry Langdon, Mack Sennett, Hal Roach, Our Gang Comedies, Will Rogers, Robert Flaherty and other celebrities. He handled the promotional activities of Harry Langdon's first Mack Sennett comedy, just as he sat in at the Goldwyn helm when Lois Moran, Vilma Banky, Ronald Colman and the sensationally reestablished Belle Bennett first attained fame on the screens of America.

Probably the best tribute that could be paid

(Continued on page 606)

"The Red Mill"

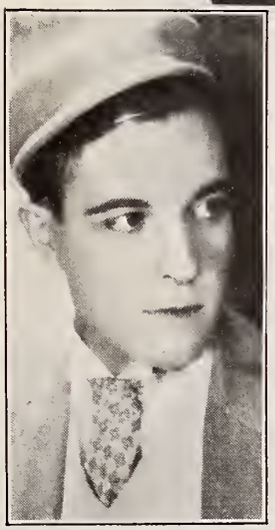
THIS is a camera eye's view of Marion Davies' new Cosmopolitan picture for Metro-Goldwyn-Mayer. The wall-climbing episode shows Owen Moore, and again in the garden scene at the upper right. Carl Dane is the startled looking sailor with thumbs up and the old gentleman with gout is George Seigmann. Next door, little Snitz Edwards is caught in a heavy drinking scene.

STARS IN SUCCESS

THIS charming person is Kathryn Perry, who is probably to play the leading role in the Fox screen version of "Is Zat So?" She has played important parts in several Fox features.

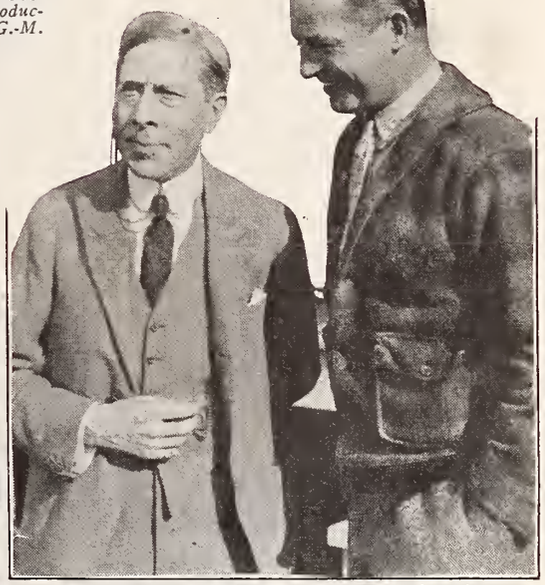
GERTRUDE OLMSTED recently finished an important part in "Mr. Wu," for Metro-Goldwyn-Mayer and has been assigned a new role in "Becky," a Cosmopolitan production for M.-G.-M.

AS "Queen of the Serials," Allene Ray, the Pathe star, shoots some thrilling pictures between scenes for "Melting Millions."

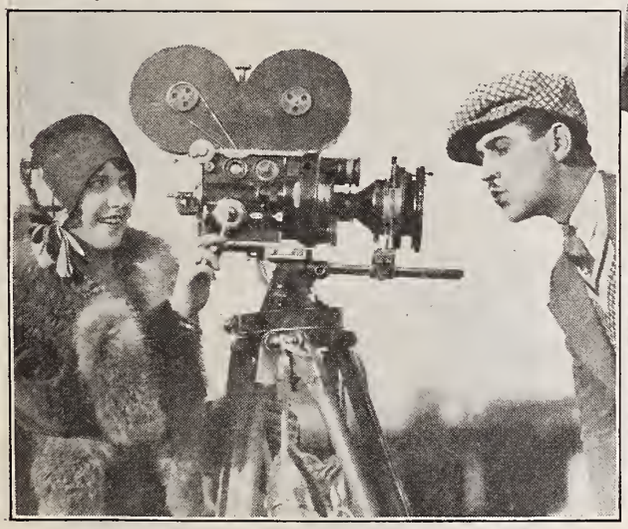


RAMON NAVARRO in Ernest Lubitsch's "Old Heidelberg," for Metro-Goldwyn-Mayer.

AGOOD many years ago, Richard Sedgwick, the famous Metro-Goldwyn-Mayer director, played in blackface as a minstrel man. He directed "Tin Hats" and "Slide, Kelly, Slide."



YEARS ago, Reginald Denny, then a juvenile, played in London in a company with George Arliss. Here is the present Universal star with the famous veteran, who visited him recently on the coast.

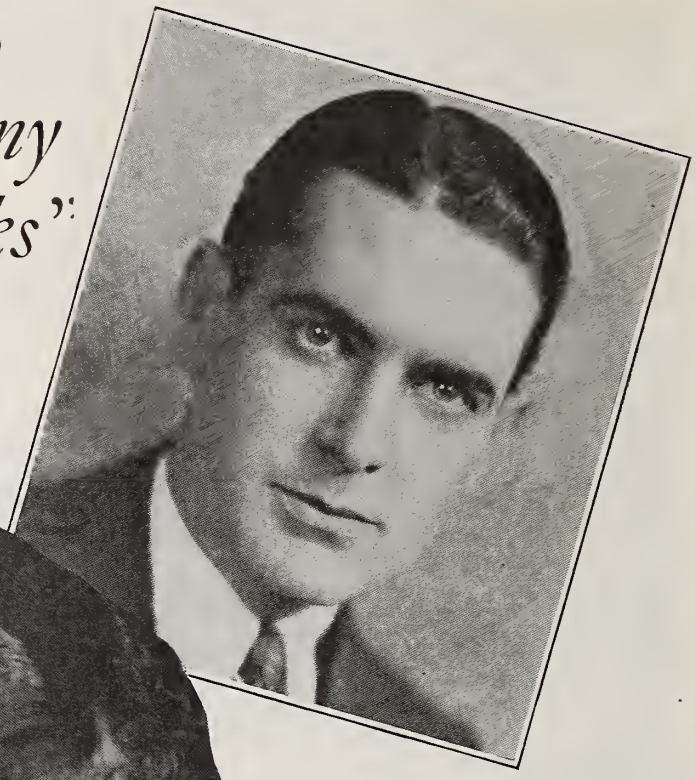


CHARLEY Case registers a kiss before a camera operated by Eugenia Gilbert, noted as "the all-around Pathe girl," because she has appeared in comedies, westerns and serials.

"OUR GANG," playing in "Telling Whoppers" for Pathe, prepares for Washington's birthday anniversary, February 22, by recalling the cherry tree incident.

"Too Many Crooks"

IN the center is beautiful Mildred Davis, the feminine star of "Too Many Crooks," for Paramount. Above is El Brendel and below, George Bancroft. They're all deep in the study of crime and its various ramifications since they started this picture.



THE handsome youth above is Lloyd Hughes who plays the principal masculine lead opposite Miss Davis. It's difficult to imagine those straightforward eyes dodging the police, but "in the movies they do it"—that is, in this particular movie "Too Many Crooks."

A SUDDEN crime wave has invaded the Paramount West Coast studio!

Under the guidance of three famous authorities upon underworld life, Mildred Davis, Lloyd Hughes, Georges Bancroft and El Brendel are receiving daily instructions in the gentle art of picking pockets, cracking safes and doing second story work for their roles in "Too Many Crooks," whcih Fred Newmeyer is directing. This is Neymeyer on the right.

HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE
HEADQUARTERS 318 TAFT. BLDG
TELEPHONE GLADSTONE 0308

Alma Rubens To Close Relations With Wm. Fox

Alma Rubens will be available to producers by the end of the month with the concluding of her starring contract with Fox, we learn in studio circles. Miss Rubens is now finishing "The Heart of Salome," on which work will be completed shortly.

According to the star's admission, the severing of relations is by her own desire. It is known that Fox officials have been anxious to re-sign Miss Rubens, who has proven a box-office asset. However, the certain stories Miss Ruben demanded not being forthcoming a new agreement failed to materialize.

"Flag Maker" to Show in Chicago

"The Flag Maker," first picture to be made under the Blackton-Spoor stereoscopic third dimension process, will be previewed in Chicago within two weeks, it was learned here this week.

Commodore Blackton is now in Chicago where the film is being edited and assembled. The release length will probably be eight reels. The preview will take place in the old Essany Studio in Chicago.

The next picture, we learn, to be made according to this process, will be in color and voice, according to a reliable source.

Rawlinson Signed

Herbert Rawlinson has been signed by M-G-M to play the role of father to Jackie Coogan in the latter's current picture, "The Bugle Call." Edward Sedgwick is the director and Claire Windsor has the feminine lead.

With Bebe Again

James Hall has again been cast as the male lead for Bebe Daniels, this time in "Senorita." He made his first appearance before the camera six months ago opposite Bebe in "The Campus Flirt."

Lasky Points the Way of All Art

"There is scarcely a writer of note in the entire world who is not regarding motion pictures as a special avenue for his career of efforts," states Jesse L. Lasky in a statement this week in which he observes that "the big pictures of the future will be based on stories written directly for the screen by special writers who have made a serious study of screen requirements and public demand."

New Gridiron Star

Johnny Mack Brown, former University of Alabama football star, makes his screen debut in Metro-Goldwyn-Mayer's "The Bugle Call. He plays the part of a cavalry lieutenant.

Greta Garbo Idle, As Fight Is Waged Over Her Contract

Star of "Flesh and the Devil" Is Charged With 'Temperament" and Her Retort Is That She Won't Sign a Five-Year Agreement

THE outcome of the oral battle between Greta Garbo, Swedish screen star, and Metro-Goldwyn-Mayer officials, is being regarded with keen interest along the boulevard in Hollywood.

Miss Garbo displays no inclination to hide the fact that she is highly dissatisfied with her present contract with M-G-M. This coming on the heels of her greatest triumph to date, "Flesh and the Devil," has turned the spotlight of public interest on the Swedish actress.

According to information *The World* was able to uncover at the Culver City studio, Miss Garbo is trying to force their hand by insisting that they tear up her present contract and tender her a new agreement. So far she has been unsuccessful, and, on the surface it looks like a battle to the finish. The important feature is that Miss Garbo is out as far as the studio officials are concerned.

She has been removed from the cast of "Anna Karenina," which was to have been her next starring picture, and another actress is now being considered for her place.

Miss Garbo claims that the bone of contention is a new five-year contract to which she is strongly opposed. It is not her wish, she claims, to be bound for so long a period.

At the studio, according to the story, Miss Garbo has let high-powered temperament carry her away and has refused to work.

The outcome of the argument will be interesting and may have far-reaching consequences. It is rumored that her deportation to Sweden may even result if her idleness is brought to the attention of immigration officials.

Gertrude Orr, Fox scenarist, plays a hand or two with Dorothy Dwan, leading woman in Warner Bros. "Hills of Kentucky."

More New Titles

Practically every week since production started a month ago, Constance Talmadge's new vehicle has had a new title. Once it was called "Venice of Venus," now it is in the cutting room and being titled by George Marion, Jr., and they tell us that exhibitors, when they go to exchange will now have to ask for Venice of Venus."

Temperamental Greta Garbo Quarrels With M-G-M

James Patrick Hogan

Soldier of Fortune, Ball Player and Director, But First Of All, A Man

By Tom Waller

West Coast Representative

THIRTY-THREE years ago, just a few days past, while a tiny stream of water was coursing between a few tiny black hairs on a tiny head, witnesses heard a voice solemnly reverberate.

"I christen thee, James Patrick."

Just like the other regular fellows of today, the Pats and Jacks and the rest of them who submitted in swaddling clothes to a thorough spraying in behalf of their mother's patron saint, Hollywood wouldn't know what you were talking about if you called Jimmie Hogan, James today.

There is a load of real news copy that Jimmie has stored up in those thirty-three years: Soldier, professional baseball player and then back in 1916—the movies. Even with all of that there's a bigger career ahead of Jimmie. Everyone knows he's megaphoning big productions.

We couldn't resist the temptation of sacrificing one of those rare tid-bits of news which would have afforded a smashing lead. We had to start at the very beginning about Jimmie because of something that happened while we were waiting for a few minutes gab with this director.

It was the baby Kate Price held in her motherly arms before the glaring lights on the interior set in "Mountains of Manhattan," which Hogan is directing. The nurse was around and everything was evident, even to observers near the honky-tont organ and squeaky violin, that Hogan was preparing to stage a christening for fans. The water was nearby and the clergyman was standing near us ready to be summoned on the set. Then the little feet commenced to kick. Long weak tears started to drool over chubby red cheeks.

"Naw! The poor kid can't go it now. And he's missed his sleep today, Kate. Let him have his nap and we'll move over to the other set until he wakes up."

They were going to name him Aloysicious, so, when we finally did get to Hogan, the first question which popped out quite unexpectedly was:

"How old are you?"

When he had shot back at us just as quickly:

"I'm thirty-three and for God's sake don't spell my name J-A-M-E-S."

It seemed that Jimmie had had the same premonition and that our typewriter simply forced us to pick on James Patrick Hogan and not Aloysicious What-Not.

We didn't have to ask Hogan many questions. In fact, the interview between lights on and off did not last over five minutes. Keeping us waiting gave us the heart of the story. A giant of a man with thick coal black hair. A man's man with a man's job stopping the works for a fledgling. A man with a heavy stubble on his face and grif of iron, knowing exactly why an infant was crying. A glimpse into the real character of a fighter and an artist and yet flashing an instinct more maternal than paternal in its accuracy.

"I suppose you want to know why I've been able to direct thirty-seven pictures," Hogan chided us after the little "James" episode.

Just watching Jimmie for the few minutes before on the Universal City set, had already imparted this information, but we wanted to enjoy some more of the humor.

Just as suddenly Hogan changed. He swung a big paw over to our knee and said with all earnestness:

"In the pictures which I direct we all live like one large family. I take suggestions from the lowest property man."

This statement also had made its impression long before it was uttered. Just before Jimmie joined us on a prop couch, and after he had ordered that he baby be given its napping period, we had occasion to note the way in which his cast flocked about him. They *were* all like one big family. Yet with it all, there was no undue familiarity. Everyone called him Jimmie. But everyone used the right tone.

How everyone in the game gets in the game is usually an interesting angle in an interview. It is true that practically all directors before they get their megaphones are assistants, and before they are assistants, cameramen or ambitious property men. Not so with Hogan, however.

Hogan had put five years in the army. He also had played first base in the old New England League. It was while he was recuperating from an injury sustained during a baseball ame in 1916 that he happened to be wandering around a lot in Whitestone, Long Island, where Mary Pickford was working in "Less Than the Dust."

As a ball player Hogan said he was drawing down seventy-five bucks per week, which was sixty-seven better than he had realized in the army.

He was quite satisfied with his advancement until he happened to inquire of a property man:

"How much does that bird make?"

"The bird" happened to be John Emerson, who was directing the picture.

When Hogan was told that he would have to add a cipher to his seventy-five in order to make up the difference he reminiscenced to us the other day:

"That's when I happened to make up my mind to get into the picture game."

The "How?" was another matter. Hogan's physique landed him all over the studio in his first capacity. He was studio watchman.

Hogan's chance came shortly after, when some expert advice was required on the making of an army guard house.

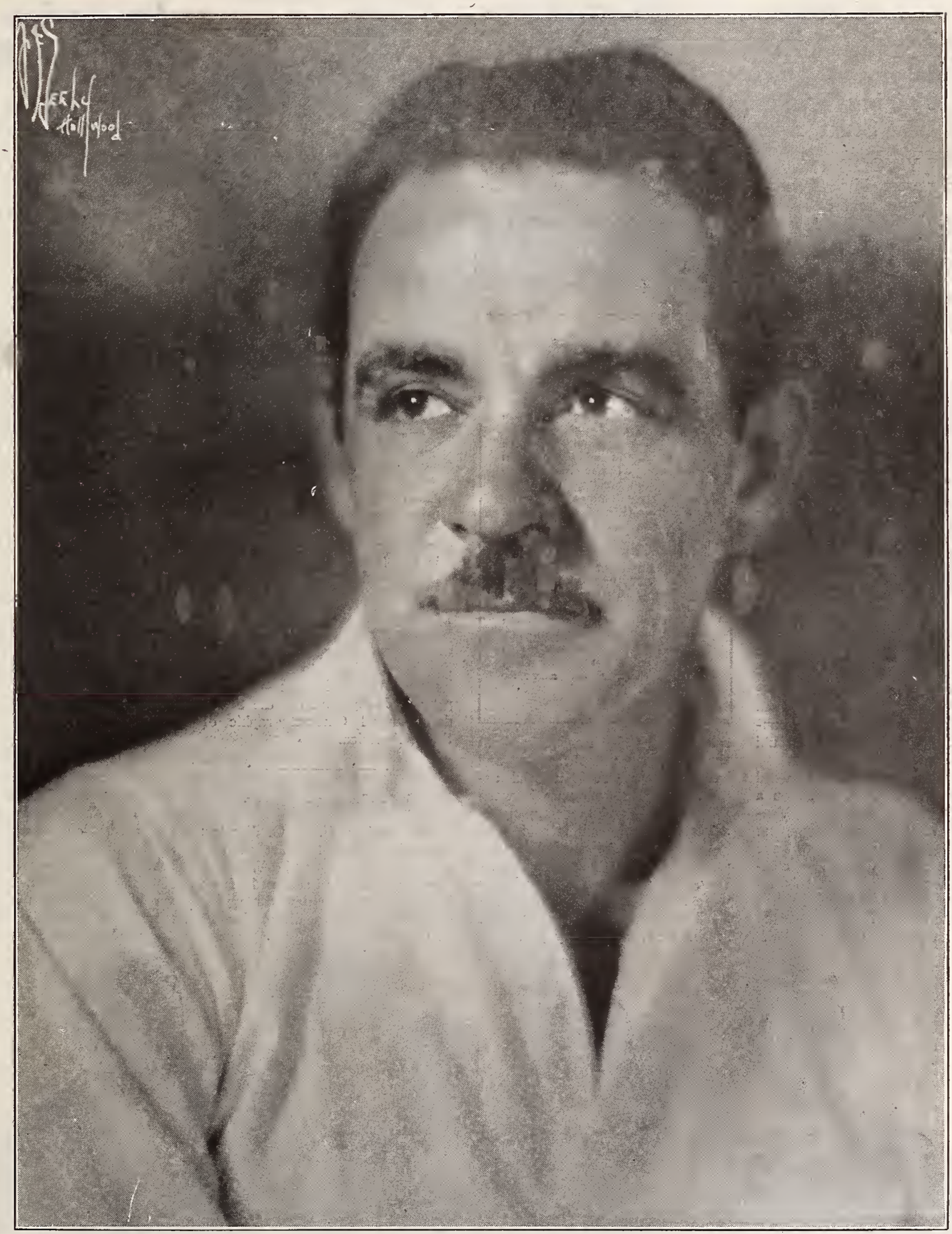
After that Douglas Fairbanks came along and Hogan found himself in Hollywood as an assistant director.

All of this happened in 1916.

Now Jimmy Hogan doesn't worry about ciphers!

Carlos Duran and Rosalind Brynne in "The Secret Studio" for Fox under direction of Harry Beaumont.

There will be more stories by Tom Waller about the people who count in Hollywood. They will relate the real facts as given by the people themselves to an accurate reporter, who knows human nature and appreciates it. Waller, we believe, knows the studios and their people better than any writer now doing trade paper work on the Coast.—The Editor.



James (Jimmie) Patrick Hogan

Steel Preferred, Capital Punishment, The Isle of Retribution

Sheriff and Deputies Posing As Actors, Nab Bootleggers

Ventura Official "Goes On Location" With a "Company of Thirsty Players" and the Obliging Visitors With the Real Stuff Are Now in Jail

HOLLYWOOD today is still laughing over one of the cleverest bits of strategy ever pulled by prohibition agents in any part of the United States. The story which reached the West Coast Headquarters of *Moving Picture World* from Ventura, a few miles from the film capital, is that the Ventura sheriff and eight of his deputies captured eleven alleged rum-runners by posing as a thirsty film company on location.

The sheriff, who is quite a fan about the studios in Hollywood, got the idea a few weeks ago that he could secure prima facie evidence from a gang which he was sure was responsible for rocking the heads of many Ventura residents, by bringing a little Hollywood to Ventura.

Accordingly, the other day the sheriff and his deputies pinned their five-star badges on their B.V.D.'s and sallied forth as the "Velasco Film Productions on location" to produce a stirring screen story with "Sands of the Sea." How the sheriff megaphoned his company is nothing compared to the publicity he got in a local paper. Literally columns were run on the new producing company several days before it went on location. When the sheriff, as "Manager Fountain" in type, declared he would spend $100,000.

The location, according to word reaching us, happened to be on a lone spot on the beach near Ventura where this particular gang of bootleggers is said to have made its rendezvous. The company, when it arrived at this location, is said to have manifested all indications of thirstiness to several strangers who were described as peering cautiously about the camera paraphernalia and painted faces. A wonderful acquaintanceship sprung up between the strangers and the company in a very short time, it is said.

Before the period of jubilancy was scheduled to commence, however, we are told that wristlets were snapped and "Sands of the Sea" realized its resultant climax in the Ventura County jail.

May MacAvoy Wins Praise From "Fans"

That a few published criticisms about her portrayal of Esther in "Ben Hur" do not coincide with the opinions of thousands who pay at the box office came to us this week about May MacAvoy.

From this account it would seem that Miss MacAvoy has had to add several files to her fan correspondence department on letters received about her work in "Ben Hur" exclusively.

Of these letters we learn from an authentic source that not a single fan writes in the manner that would border on adverse criticism.

He Signs Bushman

Above is Julian Ajuria, the man who directs the destinies of the South American company. He is well known in the industry in New York and Hollywood.

FRANCIS X. BUSHMAN has been signed for the role of Belgrano, "the George Washington of South America," to be produced by the Ajuria Production Company in Hollywood for the Sociedad General Cinematographic of South America.

Meehan to Start

Leo Meehan, F. B. O. director, is getting ready to start production on "Nice and Wicked." Meehan recently returned from New York with a new three year contract signed to direct for F. B. O.

La Rocque Holds Ace Against His Chief, Is Belief

In film circles it is generally felt that the differences that have arisen between Cecil B. DeMille and Rod LaRocque, his ace star, will be amicably settled to the satisfaction of LaRocque. In the meantime the star has filed suit against DeMille and the Cecil B. DeMille Pictures Corporation asking that his five year contract be cancelled.

LaRocque specifies in his complaint that the importance of his name has been overlooked on four different occasions. His contract, he claims, has a clause to the effect that the name LaRocque in all paid advertising shall be in type equally as large as the name of the production in which he is starred. According to LaRocque, this clause has been overlooked in advertising "Gigolo," "Red Dice," "Bachelor Brides" and "Resurrection."

LaRocque, according to his attorney, has no intention of jumping his contract, but will continue to work under it until a court decision is reached. The contract is dated May 13, 1925, for a period of five years, with a sliding salary scale ranging from $2,500 to $6,000 per week.

New Roach Release

As announced exclusively in this department several months ago, Hal Roach will release all of his productions during the new season through M-G-M. Roach's schedule for 1927-28 calls for fifty comedies. We learned at his Culver City Studios the other day that he is completing the last of his product for Pathe release.

Officials from the Keith vaudeville circuit visit the "Seventh Heaven" set at Fox Films West Coast studio. From left to right are: Harry Jordan of the Keith circuit; Janet Gaynor, who plays the part of "Diane" in the picture; Ben Bard, Ed Darling of the Orpheum Circuit; Gladys Brockwell and Frank Borzage, who is directing the production.

Find New Scheme To Dry The Coast

Laemmle Offer Big Inducement To Film Scribes

Constructive ideas and suggestions for the advancement of the quality and usefulness of motion pictures are to be rewarded by Carl Laemmle, president of the Universal Pictures Corporation. It will be known as the Laemmle Award and will be open to writers on newspapers, magazines and trade journals in all parts of the country. Prizes aggregating $5,000 will be offered.

The award will be to the film world what the Pulitzer prizes are to the literary world. There is no restriction as to the type of suggestion put forth, which may pertain to any phase of the business. It has been Mr. Laemmle's conviction for a long time that newspaper trained men are an asset to the picture business. This is conclusively borne out by the fact that more than 800 former newspaper men now hold responsible positions in the film industry.

Twelve prizes will be awarded each year ranging from $2,500 down to $100.

Must Have O. K. By Schenck To "Shoot" Streets

In future, motion picture companies desiring to "shoot" street scenes will have to obtain the okey of Joseph M. Schenck, president of the Association of Motion Picture Producers. It was learned following a meeting of the Los Angeles Police Commission that Mr. Schenck had been entrusted with the discreet powers of officially placing the stamp of approval on companies desiring to use the streets of Los Angeles and Hollywood as locations.

After Mr. Schenck okeys the application, it will then be necessary to go before Police Commissioner Foss for the final okeh and the permit will then be issued by George D. Jeffords, another member of the commission.

The new ruling will react to the disadvantage of the "shoestring string companies," but will not seriously interfere with legitimate producing companies. A $400 a year operating license will be required under the new plan.

Mayo Is Named

Walter Mayo has been named production manager of the "Topsy and Eva" unit at the First National Studios in Burbank. Lois Weber, it is learned, will not direct the Duncan sisters, who will be co-starred. It was previously anounced that Miss Weber will be in charge of this vehicle.

Marjorie Rambeau, noted stage star, visits Richard Wallace, in First National's picture, "McFadden's Flats."

Rock May Align Himself As Executive For Some Company

JOE ROCK, producer, may soon give way to Joe Rock, company executive.

The well-known comedy producer is seriously considering the sale of his holdings and accepting a responsible executive post with a large producing concern.

Rock informed the *Moving Picture World* that he had under consideration at present two worthwhile offers but was undecided as to which he would probably accept.

Before entering the production end of the business, Rock was a star in screen comedies. His early efforts date back to the romantic days of the old Vitagraph studio when he and Earl Montgomery worked together in one of the early comedy teams of the screen.

From registering laughs on celluloid, Rock tried his luck at producing independent pictures under his own name. And, as he informed us with a grim smile, the path has not been one of roses despite the fact that he managed to survive the hard knocks.

Through no fault of his own it was his misfortune to be cast with budding production companies that more often than not found themselves floundering through the bankruptcy courts.

During recent years he has produced many successful pictures, including a series of Standard and Blue Ribbon comedies, Bray cartoon comedies, Sterling dramatic productions and others.

Paula Howard, Hollywood's latest "find," and Director Nils Olaf Chrisander, who found her among the extras. She has the second lead in "The Heart Thief" for Metropolitan, in which Joseph Schildkraut is starred.

They'll All Be Gigantic Studio Stages, Anyway

A few weeks ago Richard Rowland announced the addition of four stages to the Burbank studios of First National, which would make the studios of that company the largest in the world.

A week ago the Schenck organization divulged the news that it was acquiring a large acreage in Culver City to be used as an annex to its Hollywood studios and that the combined properties would probably give United Artists the largest studios in the world.

This week we picked up the following at the Metro-Goldwyn-Mayer studios at Culver City:

"As the first unit in a building program that, in new stages alone, will represent an expenditure of more than $180,000, contracts have been let for the largest motion picture stage in history to be constructed shortly at the Metro-Goldwyn-Mayer Studios. The huge stage with a floor area of nearly an acre is the first of a set of three of these structures to be built during the coming year, at a cost of over $60,000 each.

"The new stages will be built of structural steel instead of wood, as is usual in smaller stages. The first stage, the contract for the steelwork on which has been let to the Llewellyn Iron Works, will cover an area of 135 feet by 311 feet, with a floor space of 41,983 feet. It will be 45 feet in height."

Willat Signed To Direct For Universal Now

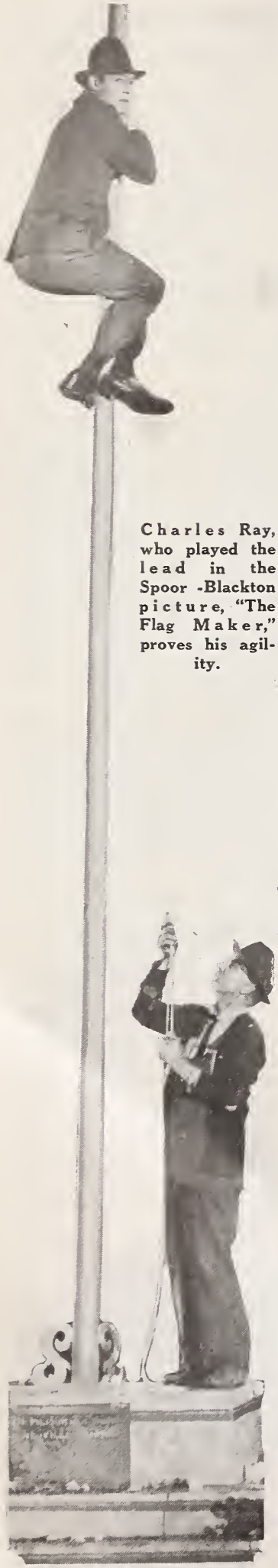
Irving Willat has joined the directorial staff and his first picture will be "The Big Gun," another shot and shell opus. With the announcement from the "U" studios that Willat has affixed his signature to a contract comes the further information that Lynn Reynolds and Edward Sloman also have signed long term contracts to direct.

Reynolds has been directing on a picture to picture basis at Universal City heretofore. His first offering under the new arrangemen will be "The Show Boat," adapted from Edna Ferber's story.

Sloman is simply renewing his contract.

The romance of motion picture production has never been presented with such an array of facts as have been assembled for the Twentieth Anniversary edition of Moving Picture World, out March 26.

Screen Writers Encouraged by Laemmle



Charles Ray, who played the lead in the Spoor-Blackton picture, "The Flag Maker," proves his agility.

Bob Perry Will Handle Lead In Warner Picture

Bob Perry, one of the leading screen portrayers of the underworld, has been signed for an important part in the Warner Brothers' production, "Tracked by the Police," starring Rin-Tin-Tin. Incidentally, this picture will be Ray Enright's first directorial effort since graduating from the cutting room to the role of a full-fledged director.

Jason Robards and Frances Lee have the featured parts. The exteriors will be filmed near Yuma, Arizona, where the company will be on location several weeks.

May Go Abroad

Mae Murray may take a trip to Europe shortly to appear in three pictures under the banner of the British National Film Company, according to report. Miss Murray is now at Santa Monica. If the plan goes through Miss Murray will be directed by E. Q. Dupont of "Variety" fame and it is said will net almost $1,000,000 for her work.

Two New Pictures Started by M-G-M

"Captain Salvation" and "Beckey" are two pictures which went into production this week at the Metro-Goldwyn-Mayer studios. John S. Robertson is directing the first, while the second comes under the megaphoning of John D. McCarthy with Sally O'Neil in the title role.

Work is also progressing on Lon Chaney's new starring vehicle, "Unknown," for which Norman Kerry was borrowed from Universal to play an important role.

Off On Location

Clarence Brown, M-G-M director, responsible for "Flesh and the Devil," will leave for Colorado this week to get exteriors on "The Trail of '98," Robert W. Service's effort. Harry Carey, Karl Dane, George Cooper, Ralph Graves and Tully Marshall are found in the cast.

Facts and figures of enormous value and interest to everyone interested in pictures—these will constitute the Twentieth Anniversary edition of Moving Picture World, out March 26.

Pictures From The Studios

Just Before the Battle, Mother! Take one quick look at the expressions on the faces of Alma Bennett (left) and Betty Francisco (right) and you can guess what is just about to happen. If we were Harry Langdon, we'd get to going while the going was good. It's a tense moment from the new Langdon laugh-epic, "Long Pants."

Charley Chase, the Hal Roach comedy star, with his leading lady, Shirley Palmer, in "Forgotten Sweeties."

Mae Murray Plans European Trip

Thelma Hill, now playing in the "Wisecracker Series" for F. B. O.

★ Studio Row ★

AGNES AYRES is awaiting her next assignment with the completion of "Eve's Love Letters," under the direction of Leo McCarey for Roach.

* * *

MONTE BLUE and company will return from Death Valley shortly, where they have been on location filming exteriors of "The Brute," directed by Irving Cummings.

* * *

DIRECTOR JIMMY HOGAN is busy on "Mountains of Manhattan," a Gotham production, being filmed at Universal City.

* * *

TEN companies are now shooting at the M-G-M Studios. This represents more production under way at one time than at any other during the past seven years.

* * *

SHIRLEY MASON, screen player, has announced her marriage to Sidney Lanfield, scenarist.

* * *

IRIS STUART has been signed to a long term contract by Famous Players-Lasky following her excellent work in Raymond Griffith's latest "Beautiful Women."

* * *

JEAN ARTHUR will play the feminine lead with Jack Mulhall in "The Poor Nut," First National production to be directed by Richard Wallace. Jane Winton and Charlie Murray also have featured parts.

* * *

GEORGE JESSELL, stage comedian, will arrive here in May to make "The Jazz Singer," according to announcement from the Warner Bros. Studio. He may also do one more picture.

* * *

DOLORES DEL RIO'S illness has necessitated a temporary halt in the filming of "Carmen," which Raoul Walsh is directing for Fox.

* * *

JACK GILBERT is making plans to leave in June for an extended tour of Europe.

* * *

LOU TELLEGEN and HELEN FERGUSON have been signed to co-star in "Eyes of Envy," to be made at the Fine Arts Studio.

* * *

PAULINE STARKE will play the feminine lead in "Captain Salvation" for M-G-M. Lars Hanson has the male lead and John S. Robertson is directing.

* * *

LLOYD BACON will direct "Irish Hearts" for Warner Brothers.

* * *

CHARLEY CHASE, Hal Roach comedian, has just finished "Bigger and Better Blondes."

* * *

IVAN MOSKINE, instead of being starred by Universal in "Moscow," is expected to play opposite Mary Philbin in "Lea Lyon." Later on he will get his chance in "Moscow."

* * *

WALLACE BEERY will start shortly on his next starring vehicle for Paramount titled "Now We're in the Air." They say that Beery in this picture will deal with aviation the same way he did with the Navy in "We're in the Navy Now."

* * *

JULES RAUCOURT, Belgian actor, who has portrayed several well-known American screen roles, is now in Hollywood.

* * *

BILL BRANCH, writer of plays, is now preparing his third continuity for Columbia Pictures Corp. This is titled "For Ladies Only."

* * *

ROLAND WEST will start work on "The Dove," Norma Talmadge's next vehicle for United Artists, in another week. Gilbert Roland will play opposite Miss Talmadge. Both have just completed work in "Camille."

Lorraine Eason is another beauty in F. B. O.'s "Wisecracker series."

Regan Held On Larceny Charge

Thomas Regan, head of the Thomas C. Regan Production Company of Van Nuys, was released on a bond of $2,500 following his arrest on the charge of alleged embezzlement and grand larceny. The complaint was filed by G. C. Luster, rancher and member of the State Corporation Commission. Luster claims he invested $1,000 in Regan's proposition but failed to receive any stock. He further charges that the money was not deposited in the bank in accordance with the law covering stock sales.

Regan, it is charged, collected more than $5,000 from investors, including girls and women that donated in the fond hope that they would find themselves launched on screen careers.

It will be a "Museum Piece." That's what they call antiques too precious to be entrusted to the private collector. Nothing antique about the Twentieth Anniversary of Moving Picture World, but it will be worth preserving. Be sure to get your copy March 26.

Schenck Okehs Memorial Abbey

The plan under way here to erect a memorial abbey in Hollywood is receiving enthusiastic support. Not only actors and actresses but the illustrious of other branches of the motion picture industry will find their final resting places in the proposed abbey, according to present plans.

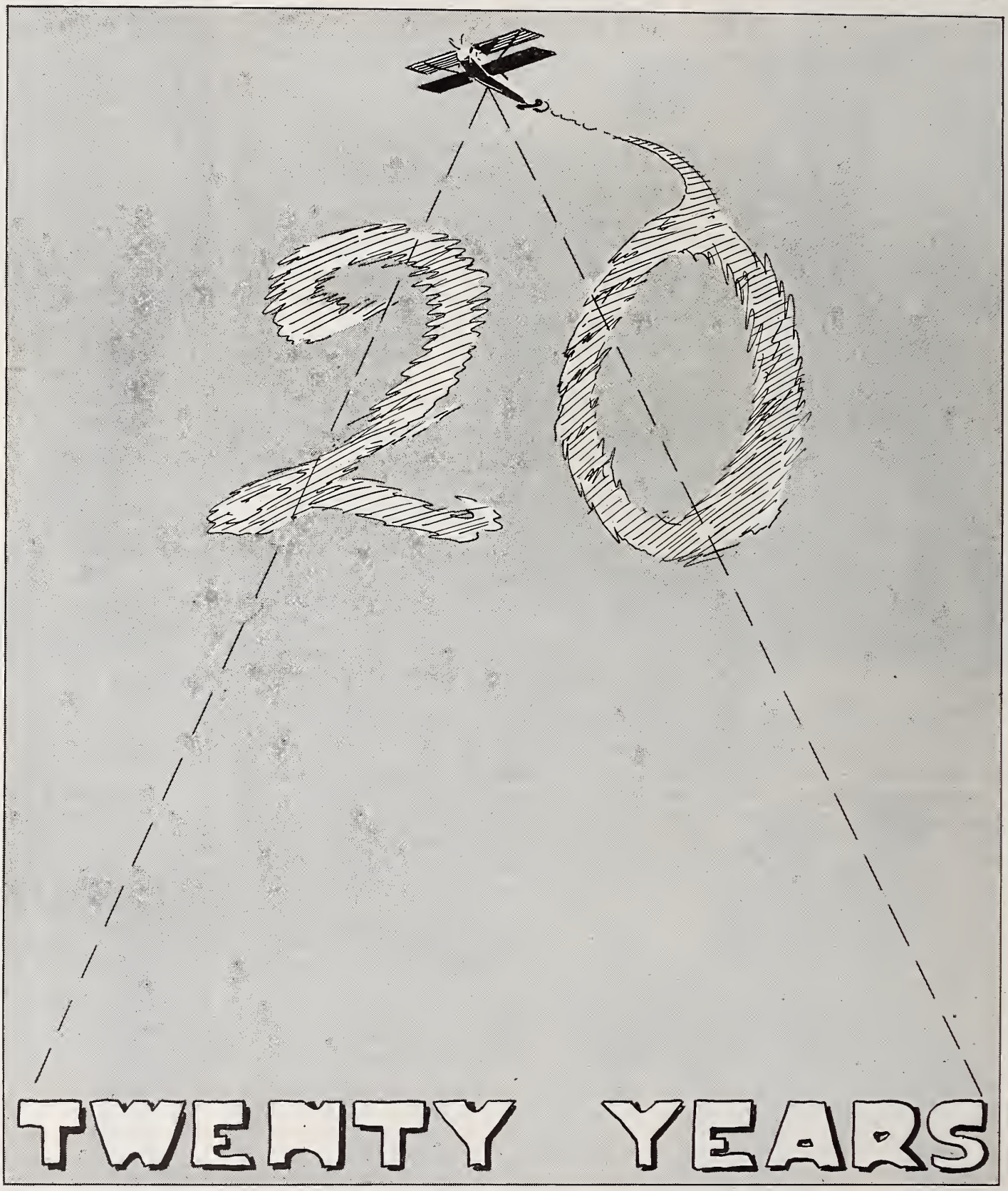
Joseph M. Schenck of United Artists is the latest to endorse the plan. "The Memorial Abbey would make possible fitting and lasting recognition of those who have contributed in a creative way to the motion picture screen," Schenck declared.

Jean Darling Is "Our Gang" Lead

Jean Darling, four-year-old youngster, has been placed under contract by Hal Roach as "leading lady" for "Our Gang" comedies. Jean is a pretty little blonde and weighs exactly 41 pounds net. She takes the place of Mary Kornman, who played the Roach heroine for several years and quit to set forth on a tour with Mickey Daniels.

Hollywood Abbey Plan Gains Impetus

20 20



The Twentieth Anniversary Issue of

MOVING PICTURE WORLD

OUT MARCH 26

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20 20

Jesse L. Lasky Bound East To Map Schedule

After completing plans which will expand the present intensive production drive of Paramount and carry it well into the summer, taxing the facilities of the new Famous-Players-Lasky West Coast studio, Jesse L. Lasky, Paramount production chief, is en route to New York, accompanied by Walter Wanger, general manager of production.

In the East he will outline immediately the entire forthcoming schedule of the company East and West, preparatory to its announcement at the annual spring convention to be held the first of May.

During Lasky's stay on the West Coast more feature productions were launched at the Hollywood studio than have ever been put at work simultaneously in any studio in screen history.

As a result he found the facilities of the new studio already outgrown and authorized the construction of new buildings and a general expansion of equipment in order to make possible the carrying out of the plans for West Coast production prepared for the immediate future.

George Jessel Scheduled For Second Warner

On May 1st, George Jessel will start work on his second starring vehicle for Warner Bros.' "The Jazz Singer". This is the stage play in which Jessel scored so triumphantly, both in New York and throughout the country. Of added interest is the fact that a part of the original cast will support Mr. Jessel in this production.

Following the completion of "The Jazz Singer", work will be started on still another vehicle starring Jessel.

The Warners are searching for a suitable vehicle so that actual production may commence June 15.

Irene Rich and May McAvoy To Be Co-Starred

Irene Rich and May McAvoy will be co-starred in Clyde Fitch's famous stage play, "The Climbers", which will go into production shortly.

Tom Gibson is adapting the story, which will be directed by Paul L. Stein, responsible for the last Rich vehicle, "Don't Tell The Wife".

Miss Rich and Miss McAvoy were last seen together successfully in "Lady Windermere's Fan", a Warner production.

Winfield R. Sheehan Predicts A New Era in Film Stories

Vice-President of Fox Film Corporation Asserts Public Will Not Insist on "Happy Endings" As Heretofore

"THE movies have come a long way since the old fashioned one reelers used to be shown in converted stores called nickelodeons in the not so long ago. Not only has the one reeler grown to five or six and even ten and eleven, beautifully done and executed with rare taste, but the cinema theatre is now a palace of splendor and beauty. And yet, the greatest transition of all has passed unnoticed but by few. And this the change in story. Where once movie patrons insisted on happy endings, they now accept realistic endings, happy or otherwise."

Winfield R. Sheehan, Vice-President and General Manager for Fox Film Corporation is sponsor for this statement.

Continuing, Mr. Sheehan elucidated:

"The tremendous success achieved by 'What Price Glory' not only at the Sam H. Harris Theatre in New York but in seven or eight of the largest cities in America where the film is now being shown, proves the case. As everyone who knows the play on which the film is based knows, Captain Flagg and Sergeant Quirt leave the tragic Charmaine to go off to war never to return as the final curtain falls. There were those who maintained that such an ending, while successful in the theatre because of its truth to life, would prove disastrous in the movies and urged a saccharine finish. We insisted that movie audiences were not the morons and nit wits educators and others maintained.

"At a great monetary risk, therefore, we hewed close to the play even unto the ending and have scored a triumph. The ending in the picturization of 'What Price Glory' is by no means a happy one, but it is so indelibly inked in truth that movie audiences are glad to accept it.

"We, in the Fox office, are positively elated at the new era in picture making which permits of such denouements and climaxes in plot construction. If the story is interesting and directed with infinite care and skill, the outcome, happy or unhappy insofar as the hero or heroine is concerned, need no longer prove troublesome to film producers."

Petite Ruth Taylor of the Mack Sennett beauties in a practical mood but who wouldn't enjoy being her captive on a wandering ship?

New Title of Jannings Film

Inspired by a passage from Samuel Butler's famous novel, "The Way of All Flesh," declared to be peculiarly applicable to a screen story, Paramount officials have decided to change the title of Emil Jannings' first American made picture from "The Man Who Forgot God" to "The Way of All Flesh."

The photoplay is being made from an original story by Lajos Biro and Jules Furthman of the Paramount West Coast staff. One of the classic pages from Butler's book, said to epitomize the theme of the picture, will be used as the foreword for the screen play.

Peter Milne To Do Continuity On New Film

Peter Milne, well-known writer, has been engaged by F. B. O. to write an adaptation and continuity for a motion picture to be based on the story "The Great Mail Robbery", by John Johns.

This title will not be used for the picture, which will be included in the Gold Bond Series for the 1927-28 schedule.

Song For Screen

Charles K. Harris' story entitled "Wine, Woman and Broadway" has been selected by F. B. O. for their Gold Bond series of the 1927-28 schedule. The story, as the title indicates is a sure-fire Broadway melodrama. A well-known box-office star will play the leading role.

Stage Diamond Rush

Ray Rockett will produce the next Milton Sills vehicle, "Diamonds in the Rough," which will be directed by Charles Brabin. The diamond rush will be one of the big features of the production, for which Mary O'Hara is writing the scenario.

South Sea Story

F. B. O. announces that "A Game in the Bush", by Georges Surdez has been purchased by them for adaptation to the screen. It is a South Sea love story filled with many romantic and melodramatic moments.

Prosit! Ramon Novarro and his director, Ernst Lubitsch, in "Old Heidelberg," partake of some "local color."

"The Third Degree"

Beauty on a Box Car

THESE are scenes from the Warner Brothers production, "The Third Degree," starring Dolores Costello. The youth with the gun in the dramatic pose is Jason Robards and the man apparently out is Rockcliffe Fellows. Again on the right is Robards toting a lovely burden.

Famed Actress To Appear With Marion Davies

Mary Forbes, distinguished British film and stage actress, former owner of her own theatre in London, the Ambassador, has been added to the cast of the new Marion Davies starring production, "Tillie, the Toiler."

Mrs. Forbes, the mother of Ralph Forbes, former British stage and film actor, and now under contract to Metro-Goldwyn-Mayer as a leading player, has been cast in the role of Mrs. Pennington Fish, mother of one of Tillie's suitors.

Mrs. Forbes is a sister-in-law of Fay Compton, celebrated English stage star, and the wife of a distinguished English actor. On the British stage she played leads opposite Edward Compton, Lawrence Irving, Lyn Harding and other well-known actors.

In New York she appeared on the stage in "The Sport of Kings," and was a prominent member of the cast of Marie Tempest's "The Duke of Killkrankie." In England she was featured on the screen in such productions as "Lady Clare," an adaptation of Lord Tennyson's poem; "Westward Ho," and a number of other features.

Alphonz Ethier In Strong Cast of "Cheaters"

Alphonz Ethier, who played in the stage production of Sem Benneli's "The Jest," replacing Lionel Barrymore in the principal role of that production, will be seen in the Tiffany production, "Cheaters," an original story by Harry Kerr, which has just been completed.

Mr. Ethier plays the role of a detective, giving a portrayal that is said to be a classic.

Other leading screen players in "Cheaters" are Pat O'Malley, Helen Ferguson, George Hackathorne, Lawford Davidson, Claire McDowell, Helen Lynch, Heinie Conklin and Max Davidson. The picture was directed by Oscar Apfel.

Important First Run Houses Sign For Columbia Product

Claude H. MacGowan, assistant treasurer of Columbia Pictures Corporation, has returned from a trip to the company's exchanges. In Pittsburgh, Mr. MacGowan signed for the showing of seven pictures, six of which will run at Universal's Cameo, beginning with "Wandering Girls," on February 19.

This production will be followed by "The Truthful Sex," "Obey the Law," "Remember," "Stolen Pleasures" and "The Better Way." The seventh picture, "The False Alarm," will play at Warner's State Theatre.

An important deal was closed by Mr. MacGowan with the Keith people for their new house in Detroit, to be opened shortly. This theatre bought seventeen pictures, all the product that Columbia had open for this season. The sale was arranged by Mr. MacGowan, and closed in New York by Joe Brandt, Jack Cohn and A. W. Bowman, Columbia's Detroit manager, who came to the home office especially for the deal.

In Washington, "The Lone Wolf Returns" was contracted for a run at the Rialto Theatre.

During his trip Mr. MacGowan received many gratifying comments from exhibitors who had booked Columbia's product this season. Everyone of "The Big 24" released so far has proved a winner.

Dorothy Howell's "Romantic Age"

"The Romantic Age," Columbia's drama of a flapper's loves and tribulations is based on an original story by Dorothy Howell, the young writer who is responsible for the stories and adaptations of several Columbia successes of the present season. Alberta Vaughn plays the flapper and Eugene O'Brien is the man who wins her from her cake-eater friends.

"Slums of Berlin" In Philadelphia

"Slums of Berlin," first release on the program of Imported Pictures Corporation, has been sold for the Philadelphia territory to Liberty Films, Philadelphia, Pa. This picture has just completed a two weeks' engagement at the Cameo, New York, where it played to two of the biggest box-office grosses in the history of this house.

Gloria's Next

Camera work soon will be begun on Gloria Swanson's second United Artists Picture, to follow "The Love of Sunya," as Andre Barlatier, engaged as chief cameraman, will arrive in New York from Hollywood shortly.

Cast Completed

With the signing of the Bonner sisters, Marjorie and Priscilla, for the roles of the two young girls around whom the story of "Paying the Price" centers, the cast of this future Columbia Production is completed.

Gibson Gowland in "Broken Gate"

Gibson Gowland who played the role of McTigue in the Von Stroheim production of "Greed," a performance that will live as one of the outstanding character portrayals of the screen, has been engaged to play one of the principal roles in the Tiffany Production "The Broken Gate" by Emerson Hough, author of "The Covered Wagon." The picture is scheduled for release in February.

Morris Gest and Marion Davies, Cosmopolitan star of "The Red Mill" recently made at the Metro-Goldwyn-Mayer Studios.

Palmer to Paris On Fox Picture

Ernest Palmer, who has just returned from Paris where he was doing research work with a motion picture camera for Fox Films, is photographing the film version of "7th Heaven," now being produced at the West Coast Studios under the direction of Frank Borzage, with Janet Gaynor and Charles Farrell in the featured roles.

While abroad Palmer made several interesting studies of the locations of "7th Heaven," which will be used in the picture.

Belle Bennett With Jannings

Belle Bennett has been selected to support Emil Jannings in his first American picture, "The Man Who Forgot God." Victor Fleming will direct.

WARNER BROS.
Present

John BARRYMORE

in "*Don Juan*"

NOW AVAILABLE *for* EXTENDED RUNS

WARNER BROS.
Extended Run Productions

JOHN BARRYMORE
The Greatest Lover of All Ages!

THE king is dead; long live the king! The glory that was Don Juan's is now John Barrymore's for in making this dashing hero of the age-long legend live again and love again, Barrymore has made himself Don Juan's successor! The epitome of all that made Don Juan immortal, Barrymore becomes an even greater Don Juan. For in this vibrant picturization of innumerable love feasts, he ravishes womanly beauty as only a Don Juan at heart could.

Clandestine rendezvous, piratical passion, endless amours running the gamut from a simple kiss to impassioned acquiescence—thrills of which every woman dreams, adventures that every man desires—all these Barrymore enacts with a fiery emotion that stamps him indelibly as "the greatest lover of all ages!"

bride is here — Come and get her!"

THE challenge of "Don Juan" rang in the ears of the wedding guests! Astounded they turned to gaze up at the fiercely joyous face of the man who had despoiled the hearts of the most famous beauties of the day! And as usual--his latest conquest more daring, more breath-taking than the last!

What a man, this Don Juan! Taking his love where he found it; luring those that pleased him softly, suavely, surely; or rushing into beauty's privacy to steal by force that which might have escaped him otherwise!

In Don Juan you have a role that Barrymore has enacted to live forever. Debonair, insouciant, philanderer, he has stolen the hearts of all that have seen him. For here is the ultimate thrill which the public craves — love that dares all, love that consumes all, love that leaps like liquid fire through the veins of popular fancy!

In city after city where this great picture plays the result is the same — a hurricane of praise by the press, thundering acclamation by the public. In the history of motion pictures no production has ever so combined the qualities of entertainment and box office power.

WARNER BROS.

EXTENDED RUN PRODUCTION

Profits, the final consideration!

ACCLAIMED by the critics! Applauded by the public! But now the box office tells the story in terms of profits! Box office history is in the making. Read the following records of performance in representative cities throughout the country. Hundreds of thousands of people drawn to single theatres—smashing all records for business, smashing all records for profits!

—

503,140 in NEW YORK Over half a million people to date at Warner's Theatre, New York, with a top of $2.00. S.R.O every performance.

432,000 in LOS ANGELES 432,00 people saw "Don Juan" at Grauman's Egyptian. Record receipts at $2. top.

552,000 in CHICAGO 552,000 Chicagoans saw it during four months at McVickers, Chicago. A sensation at $2.00.

230,880 in BOSTON 230,880 people at the Colonial, Boston; turning crowds away every performance at $1.50.

96,000 in ST. LOUIS 96,000 paid admissions at the Capitol Theatre, St. Louis, during a two-months' run at top scale of $1.50.

164,720 in DETROIT 164,720 people have already seen "Don Juan" at the Shubert-Lafayette in Detroit. Packed houses at $1.50 top unprecedented.

216,000 in ATLANTIC CITY 216,000 in 2 months at Globe Theatre, Atlantic City, N. J., at a $2.00 top. A record!

126,872 in NEWARK, N. J. 126,872 admissions at a top of $1.50 since Christmas Day at Rialto, Newark. Marvelous performance!

110,000 in BRIDGEPORT, CONN. 110,000 patrons at the Cameo Theatre, Bridgeport, in five weeks at $1.50 top. Still going strong.

—

Now you can play it in your theatre; book "Don Juan" now for your share of the profits with the new world's champion money-getter!

—

WARNER BROS. PRESENT

JOHN
BARRYMORE
IN
"DON JUAN"

—

WARNER BROS.
EXTENDED RUN PRODUCTION

STIRRING scenes from "The Denver Dude," a Universal Jewel with Hoot Gibson and Blanche Mehaffey, released on February 13. Here's a picture with action, romance and suspense, according to the early reviews.

Detail Work On "Heidelberg," by Ernst Lubitsch

Fidelity to detail marks the directorial work of Ernst Lubitsch with "Old Heidelberg" a Metro-Goldwyn-Mayer picture, starring Ramon Novarro and Norma Shearer.

Despite the fact that "Old Heidelberg" is being filmed as a spectacle, Lubitsch, himself a German, pays close attention to the little things which will bring the story of the unhappy prince at the university close to the hearts of the persons who will see it.

Reproducing Heidelberg University, Lubitsch finds, is an easy task compared with the problem of reconstructing an old inn in which the hero lives.

Many photographs of Heidelberg are in the director's hands and the reconstruction of the university follows these pictures.

Alma Rubens in "Salome" Story

Allan Raymond's novel, "The Heart of Salome," is being transposed to the screen for Fox Films by Victor Schertzinger. Alma Rubens, whose quiet, dark beauty registers so clearly on the screen, has the leading role and Walter Pidgeon plays the male lead opposite her.

Holmes Herbert, last seen in "One Increasing Purpose," Robert Agnew and Erin Labissioniers are also in the cast.

Glacier Views

Grasshopper Glacier in Montana is one of the subjects shown in "Highlights," the Curiosities release for January. Unusual views of a party scaling this lofty peak are pictured as well as the discovery of grasshoppers embedded in layers of ice where they have been in cold storage for centuries.

Vignola Uses Foster Girls In "Cabaret"

A troupe of the internationally known Foster girls are making their motion picture debut this week at the Paramount Long Island studio in Gilda Gray's second Paramount starring picture, "Cabaret."

The girls are from the troupe featured in Earl Carroll's "Vanities," now on Broadway. They appear in the picture as dancers in the lavish cabaret where Gilda Gray is the attraction.

Featured in Miss Gray's support are Tom Moore, Chester Conklin and Mona Palma. Robert G. Vignola is directing. "Cabaret" is an original screen story by Owen Davis.

Stage Life Drama

Production was started this week on "Romance of an Actress," previously announced as "Life of an Actress," which Jack Nelson is directing for Chadwick Pictures Corporation. Barbara Bedford plays the leading role in this drama of stage life.

Clara's Lead

Reed Howes will be Clara Bow's leading man in her next Paramount starring picture, "Rough House Rosie," from a story by Nunnally Johnson.

This bird has all the luck with Dorothy Sebastian, playing in "The Show," with John Gilbert, for Metro-Goldwyn-Mayer.

Star Busy With "A Million Bid"

Dolores Costello is hard at work on "A Million Bid" which promises to be an unusually lavish production.

The sets are as picturesque as those in "Don Juan," and scenes of an old Spanish estate, set in the period of the '90s, are now being shot.

Alan Crosland, the directorial genius of "Don Juan" and "When a Man Loves," is wielding the megaphone on this Warner Bros. picture.

SHORT TALKS ON SHORT FEATURES

Strength—And Insurance

Centralizing the command of the allied armies helped to hasten victory. Centralization of authority makes for strength in business just as it does in war.

The position of *Educational Pictures*, and their ability to serve you, the exhibitor, have just been materially strengthened by a step in this direction. With the establishment of a new corporation — EDUCATIONAL PICTURES, Inc. — the producing units making more than half of *Educational's* short feature product are consolidated with the distributing machinery. All are now under one command.

For seven years *Educational* has been serving you faithfully—with the highest type of short feature product on the market. That should be insurance enough for the 13,000 theatres that look to *Educational* for the "spice of the program." But here is still further insurance—a policy guaranteeing you a continuance of the best the market affords; giving you added assurance that *Educational* will "deliver" on its bigger plans for the next year.

E. W. Hammons

President

EDUCATIONAL FILM EXCHANGES, Inc.

Educational Pictures

"THE SPICE OF THE PROGRAM"

Asher's Special Held For Second Week At Strand

"McFadden's Flats," the Asher, Small and Rogers First National special, has proved itself of real box office value during the several opening engagements it has enjoyed in various parts of the country.

At the Mark Strand, New York, the Charlie Murray-Chester Conklin film was held over for a second week, despite the fact that the doors had been opened at 10:30 each morning to take care of the crowds.

In Toledo, Cleveland, Detroit, Newark, and Waterbury, Conn., "McFadden's Flats" played to record-breaking business for a week, and was immediately rebooked in the latter city for a repeat engagement, to be played in a few weeks.

The special exploitation campaign for "McFadden's Flats" at the Mark Strand, New York, was handled by R. W. ("Barry") Baremore and caused much favorable comment.

"Wedding March" Is Still in Work

Some four months of work remain before Erich von Stroheim's spectacular Paramount roadshow, "The Wedding March," will be ready for presentation in a Broadway legitimate theatre.

The final shots are yet to be taken and the cutting and editing of the many reels will occupy at least two months.

More than a year and a half have now elapsed since Stroheim, who is the star as well as director, commenced his labors on the script, in association with Harry Carr.

Fay Wray, an eighteen year old girl who hitherto had appeared only in two reel comedies and Western pictures, played the heroine.

ZaSu Pitts, Dale Fuller, Matthew Betz, George Fawcett, George Nichols and Hughie Mack are in the cast.

Miss Dwan Cast

Dorothy Dwan will be Ken Maynard's leading lady in "The Country Beyond Law," which is to be the next Charles R. Rogers production for First National. Dorothy Dwan will be the first new leading lady Ken has had in four pictures. Kathleen Collins appeared opposite him in his last three.

Varconi Cast

Victor Varconi, well-known in European films and also on the continental stage, will play the leading male role in "Anna Karenina" for M-G-M.

Left — Shirley Mason in Columbia's picture, "The Wreck." Right — Virginia Browne Faire in "Pleasure Before Business" for the same company, both of whom were married last week.

Two Columbia Stars Staged Surprise Weddings Last Week

THE COLUMBIA STUDIOS last week wore a holiday air, because Cupid seems to have chosen their lot for his happy hunting ground. During the last seven days two of Columbia's lovely stars have staged surprise weddings.

Virginia Browne Faire started it when she stopped in Columbia's "Pleasure Before Business" long enough to marry Jack Daugherty, screen actor and former husband of the late Barbara La Marr.

Several days later, Shirley Mason, who had just completed her role in "The Wreck," and signed a long term contract with the company, pulled a double surprise on the film colony when she became the bride of Sidney Landfield at the home of her sister, Viola Dana.

No one knew of the friendship between the diminutive star and the screen writer, and everyone had heard her emphatic declarations that she would never remarry. Miss Mason was the widow of Bernard Durning, the director.

Miss Windsor Cast

Claire Windsor is the first player selected by Hunt Stromberg to play with Jackie Coogan in the latter's new starring vehicle, "The Bugle Call."

Fay Wray Due East

Fay Wray, who has just completed work as Erich von Stroheim's heroine in "The Wedding March," is coming to New York to play in "The Devil Is Alive."

When Allan Dwan left with the company that will make the new Fox production in Florida, a special section of the Orange Blossom Flyer was named officially by the Pennsylvania Railroad "The Joy Girl Special." Olive Borden, playing the lead, is seen in the center between Neil Hamilton, who has the featured male role, standing at her left and Jerry Miley, the "menace," on the right.

Warner Bros.' Pictures Open Out-of-Town

The first out-of-town engagement of John Barrymore in "When A Man Loves" with Dolores Costello will take place at the Woods Theatre, Chicago, on February 19th. It will be accompanied by the same Vitaphone prelude introduced at the Selwyn Theatre premiere in New York City.

This Warner extended run picture succeeds Syd Chaplin in "The Better 'Ole" which is closing the most successful long run picture engagement of any photoplay ever shown in a legitimate theatre in the loop. It sets a Chicago record for length of run and also in receipts at the box office.

On February 17, "The Better 'Ole" will open for a long run at the Stanley-Fabian Rialto in Newark where John Barrymore in "Don Juan" recently completed a five week engagement, marking a new long run record for a New Jersey house.

Eddie Cantor's Newest Picture

Eddie Cantor, completing his second comedy feature for Paramount, "Special Delivery," is the first Paramount star to achieve the company's honor role with his first picture, "Kid Boots," the screen version of the former Broadway comedian's stage success, won him his "place in the sun" among the ten most prosperous current films produced by Paramount.

"Special Delivery," his second starring vehicle, is based on Cantor's own story of the misadventures of a rookie postman.

Norman Kerry Cast

Norman Kerry will play his second Metro-Goldwyn-Mayer role in "The Unknown," a new Tod Browning starring vehicle for Lon Chaney. Kerry recently completed the masculine lead in "Annie Laurie," Lillian Gish's new starring film, and will have a romantic part in "The Unknown."

"Ladies Night"

"Ladies Night in a Turkish Bath," adapted from Charlton Andrews' play of the same name, will be Doris Kenyon's next screen vehicle. E. M. Asher is to produce this picture from the Broadway success for First National. Filming will get under way shortly.

Did you ever hear of the Autogobile? Read about it in the Twentieth Anniversary Issue, out March 26. Just one little laugh in the story of two decades of exploitation.

"Location" Man In New England For Richard Dix

Charles Kirk, a member of the Paramount Long Island studio art department, left yesterday for northern Maine, New Brunswick and Nova Scotia to select locations for Richard Dix's next picture, "The Roughneck Gentleman."

It is also announced by William Le Baron that Mary Brian, who is now heroine for Dix in "Knockout Reilly," will be his leading woman in the new one.

Production is scheduled to commence on March 3 under the direction of Elmer Clifton who produced that successful whaling picture, "Down to the Sea In Ships."

Gary Cooper, In 'Arizona Bound,' Ready For Work

Gary Cooper, Paramount's new Western star, will launch camera work on his first vehicle, "Arizona Bound," within the next few days, according to announcement by B. P. Schulberg.

Following his exceptional performance in Frank Lloyd's "Children of Divorce," Cooper is expected to prove popular as a Western star.

Fox War Film Nearly Ready

"A. W. O. L." Fox Films war comedy in which Sammy Cohen and Ted McNamara, the team from "What Price Glory," have featured roles, has been completed under the direction of Ben Stoloff.

Gene Cameron has the leading male role. Others in the cast are Judy King, Betty Francisco, Holmes Herbert and Charles Gorman.

Foreign Language Inserts For Imported's Press-Work

A NEW IDEA in exhibitor press-book service is embodied in the campaign book for "Slums of Berlin," the current release of Imported Pictures Corporation.

This feature is a German importation from the Berlin studios of National Films A-G. In addition to its general audience appeal the picture as a German product holds a special interest for those of German extraction or sympathies.

For this reason, Walter W. Kofeldt, president of Imported Pictures Corporation, recommends the use of local foreign-language media in advertising and publicizing "Slums of Berlin."

To facilitate the work of the exhibitor along these lines the press-book on "Slums of Berlin" contains in addition to the regular English-printed features, an insert printed entirely in German, with a complete line-up of publicity stories and advertising.

"Slums of Berlin" is the first of fourteen imported features to be released on the Imported Pictures' program. The campaign book on each of these releases will have incorporated in it an advertising and publicity insert printed in the tongue of the special market for which the picture holds a particular appeal.

Eugenia Gilbert Arrives in East to Work in Pathe Serial

EUGENIA GILBERT has just arrived East from California to play the role of Janet Keene opposite Cullen Landis in the forthcoming Pathe serial, "Crimson Flash," just placed in production under the direction of Arch Heath.

Miss Gilbert qualifies as the "all-around Pathe girl," her current engagement following immediately after her portrayal of a prominent role in "Melting Millions," a Pathe serial being made on the West Coast, which was preceded by several leading roles opposite Leo Maloney in features and numerous appearances in short feature comedies, under the Hal Roach and Mack Sennett brands.

In "Melting Millions," Miss Gilbert plays the second feminine lead in the cast, which co-stars Allene Ray and Walter Miller. Her character name in this Joseph A. Roach story is "Connie Prescott" and it is the only important feminine character other than that allotted to Miss Ray.

Miss Gilbert, on completion of her Pathe serial part, is to return to the Maloney studios.

How To Be Happy

February has 28 days.

Be glad it is not 31. It brings you three days closer to the sensational Twentieth Anniversary Issue of March 26.

Conrad Nagel Is Male Lead In "Branding Iron"

The Alpine hero of "The Branding Iron," now being directed for Metro-Goldwyn-Mayer by Reginald Barker, will be Conrad Nagel, according to announcement by Hunt Stromberg. Thus Nagel will play opposite Aileen Pringle for the first time since these two players were successfully paired in "Three Weeks.' Lionel Barrymore and T. Roy Barnes also are members of the cast.

"The Branding Iron" is an adaptation by Elliott Clawson of Katherine Newlin Burt's famous novel of the same title.

Alan Hale An Actor Again, In One Photoplay

Alan Hale, director, will lay aside his megaphone and don the greasepaint once more, to play the featured heavy role opposite Leatrice Joy in "Vanity," her next De Mille feature.

His return to the acting ranks, however, will be but a temporary one, and only because it has been necessary to postpone the starting of his next picture, the first of four he will direct for De Mille-Metropolitan during 1927.

Since focusing his talents behind the cameras instead of in front of them he has directed two pictures for Fox, one for First National and four for De Mille-Metropolitan.

"The Saga" Sold

"The Saga of Billy the Kid," Walter N. Burns' picturesque novel of the life of one of the most sensational and romantic bandits of the Middle West, has been purchased by the Metro-

"His Rise to Fame"

ROMANCE! In the window seat, sitting in the sun, are George Walsh and Peggy Shaw. The other girl in this Excellent picture is Mildred Reardon.

Exhibitor Aids Arranged For 'Night of Love'

Special advertising, publicity and exploitation campaigns are being put across on the three new United Artists Pictures for national release in March.

"The Night of Love" exhibitors' campaign book on "The Night of Love," has just been issued by United Artists Corporation, now releasing Samuel Goldwyn's presentation of the George Fitzmaurice production with Ronald Colman and Vilma Banky co-featured.

There are several distinctive features in exhibitor helps in the new pressbook.

Jevne Signed by Considine For United Artists

An addition to the staff of writers assembled by the United Artists Studio was made with the signing of Jack Jevne to a long-term contract, according to announcement by John W. Considine, Jr., general manager of the Joseph M. Schenck organization.

Jevne, a well known scenarist and writer of originals, has won, during the past year, wide acclaim for his unusual treatment of screen stories.

Mary Carr Cast

Mary Carr, lovable and diplomatic old grandmother of "Blonde or Brunette," has been re-signed by Paramount to play an important part in "Afraid to Love," Florence Vidor's next starring release.

One exhibitor got sore when we told him he was a subscriber to Moving Picture World for only nineteen years. He explained that he bought the earlier issues and was a full timer. Read about some of the boldest inhabitants in Movieland in the Twentieth Anniversary Issue, out March 26.

First National Buying Stories

Two more stories of unusual pictorial value have been added to the stock of manuscripts available for production by First National Pictures.

This week contracts were closed for a short story entitled "American Beauty," written by Wallace Irwin and published in a recent issue of the Saturday Evening Post, also for Carey Wilson's original story entitled "Body and Soul."

"Big Boy" slides home in the Educational comedy, "Funny Face."

Rin-Tin-Tin Has New Tricks In Latest Picture

The home office executives of Warner Bros. expressed the keenest enthusiasm after a preview of "Hills of Kentucky", Rin Tin Tin's latest starring vehicle, a print of which has just been received from the coast.

The film far exceeded their expectations, and in it the famous dog star performs a number of new tricks that leave an audience gasping.

In support of Rin Tin Tin are Jason Robards, Dorothy Dwan, Tom Santschi, Billy Kent Schaeffer, Rin Tin Tin, Jr., and Nanette.

Robert Kane's New Picture

"Broadway Nights," a tale of theatre and cabaret life in New York, has been put into production by Robert Kane, First National producer. Forest Halsey is at present adapting the picture from an original story by Norman Houston.

"The Marines" At the Leland In Albany, N. Y.

"Tell It to the Marines," one of Metro-Goldwyn-Mayer's special productions, continues along the road of success, now entering its eighth capacity week at the Embassy Theatre, Manhattan.

The picture recently opened to the largest receipts of any one day and closed last Saturday, at the Leland, Albany, N. Y., playing to over 6,136 people in a theatre seating about 1,000 persons.

The theatre management had an excellent tie-up with the Marines. John Boyd Thatcher, the Mayor of Albany, presented to the Marine Corps League an American flag and a Marine corps flag, at a benefit performance for the Marine Corps fund for the maintenance of Belleau Woods in France. The flags were donated by C. H. Buckley, owner of the Leland.

Tiffany Film And Vitaphone

The management of the Circle Theatre in Cleveland selected the Tiffany Production "Redheads Preferred" starring Raymond Hitchcock and Marjorie Daw as the film to share honors with the first public demonstration of Vitaphone in Cleveland.

Mark Goldwyn, Tiffany Exchange Manager of Cleveland was responsible for the booking of the picture.

A straight lion is shortest distance between two points. . . . Johnny Hines, right, listens to a complaint from Numa, the lion, demanding that his name be in bigger type on the billing of Johnny's new First National Picture "All Aboard." The uneasy gentleman on the left is Charles Hines, the comedian's brother and director who isn't so certain of Numa's mood.

Miss Nissen In Meighan Roster For Davis Story

Greta Nissen, the blonde Norsewoman who registered a decisive hit in Adolphe Menjou's "Blonde or Brunette," has been chosen as Thomas Meighan's leading woman for the second successive picture, according to a dispatch yesterday from the Long Island studio.

Miss Nissen, wearing a dark wig, recently finished a role as a Cuban girl in Meighan's "Blind Alleys" and now she will heroine in the star's next one, "We're All Gamblers," an Owen Davis original. Meighan and the dramatist are now vacationing in Florida.

Stern Brothers Start "Jane," A New Series

The "What Happened to Jane" series of two-reelers, one of the outstanding Stern Brothers releases during the current season, has been resumed at the Hollywood studio of that comedy company.

Number 8 of the series of thirteen two-reelers has just gone into production under the direction of Scott Pembroke. Thelma Daniels is the featured player replacing Wanda Wiley, the former star of the series.

The cast of the new "Jane" comedy also includes Charles King, Max Asher, Lillian Worth and Frank Whitson.

"The Dove" Next

Norma Talmadge, on completing "Camille," now in its third month in production, will start work immediately on "The Dove." This will be her first picture for United Artists.

Tulsa Critic Likes Comedy

The Tulsa, Okla., Tribune critic thought so much of the Educational - Mermaid comedy, "Pleasure Bound," that he headed his review with a remarkably favorable comment on this laugh vehicle, despite the fact that a current feature length production, with an outstanding star, was on the same program. The review follows:

"'I won't ride in your car because I don't want to ride like a milk shake.'

"If you own one—one of the baby autos, that is, which ride the roads rough, you'll enjoy 'Pleasure Bound,' the Educational comedy at the Rialto with Lige Conley as the young man who wants to marry a wealthy fisherman's daughter."

Robert Dillon Under Contract With Warners

The name of Robert Dillon was added this week to the growing list of scenarists that Warner Bros. are adding to their writing staff for the coming season. Mr. Dillon has been signed to a long-term contract and his first work will be on "The New Boy", Syd Chaplin's next starring production for the Warners.

The scenarist is now at Del Monte, Cal., with Chaplin, Bryan Foy and Charles F. Reisner where the story will be whipped into shape. Reisner is to direct the new Chaplin picture.

Mr. Dillon has been affiliated as scenarist with Maurice Tourneur, Fox Films, Universal, Mack Sennett and Hal Roach.

Great Cast in Curwood Story For Universal

Camera work started this week at Universal City on "Back to God's Country," a James Oliver Curwood story which Lynn Reynolds is to make as an outstanding Universal picture for next year. Renee Adoree and Robert Frazer play the leading roles, with Walter Long and Mitchell Lewis also among the principals.

Miss Adoree loaned by Metro-Goldwyn-Mayer for this production, will play the role of Nancy Fielding in the popular northwoods story. Long, one of the best known heavies in the screen world, will play the conspiring ship captain, Captain Rydal. Much of the action will be photographed in and around Bishop, Cal.

Madge Bellamy's "Telephone Girl"

Madge Bellamy has completed the title role in "The Telephone Girl," Herbert Brenon's new Paramount picture, and has returned to California.

Featured with Miss Bellamy in this film version of W. C. de Mille's "The Woman," are Holbrook Blinn, Warner Baxter, May Allison and Lawrence Gray.

How Far Can You See?

Normal vision is rather limited, but in the big Twentieth Anniversary Issue of Moving Picture World you can look back over twenty years of progress and even peep into the chaotic far beyond. Authentic film history written by those who know.

At Inspiration studios during lunch hour. Left to right, Count Ilva Tolstoy, assisting in directing "Resurrection"; Beulah Livingstone, of United Artists; J. Boyce Smith, vice-president of Inspiration; Dolores Del Rio, Mexican film star, and Gardner James, the new "find."

Barrymore's "Beloved Rogue" In N. Y. Mark Strand Premiere

JOHN BARRYMORE'S first United Artists Picture, "The Beloved Rogue," will have its New York premiere at the Mark Strand Theatre Saturday, March 5th, United Artists Corporation announced yesterday. Barrymore appears as Francois Villon, beloved poet of France, in this film, his first independent production.

As announced by Joseph M. Schenck, Chairman of the Board of Directors of United Artists, "The Beloved Rogue" will immediately be shown at popular prices, as will Inspiration—Carewe's production of Tolstoy's "Ressurrection."

The new policy of giving pictures directly to the theatres will apply on these two United Artists Pictures and Gloria Swanson's "The Love of Sunya," which opens the Roxy Theatre in March.

"Burnt Fingers," Pathe Feature, Scheduled For Release Feb. 20

"BURNT FINGERS," a new Maurice Campbell production featuring a splendid cast of screen players is scheduled for release by Pathe on February 20.

The new Pathe feature is an adaptation by Maurice Campbell and G. Marian Burton from the story of Elizabeth York Miller. In the principal roles Eileen Percy is co-featured with George O'Hara, Edna Murphy, Wilfred Lucas and Ivan Doline.

Other members of the cast are Henry Mowbray, Jane Jennings, J. Moy Bennett and Jimmie Ward.

Mystery, romance and tragedy play an important part in the very interesting and compelling drama revealed in this Elizabeth York Miller Story.

Leni Ready For "Chinese Parrot"

Principals for the cast of "The Chinese Parrot," the Earl Derr Biggers mystery drama which Paul Leni is to make for Universal, have been chosen, word has just come to the Universal home office from the Coast.

In addition to Conrad Veidt, the German screen star now enrolled under the Laemmle banner, who will play one of the most important roles; Marian Nixon, Hobart Bosworth and Eddie Burns have been assigned to the company.

W. C. Fields Has Mary Brian For Featured Lead

Just as soon as Mary Brian has completed the feminine lead opposite Richard Dix in "Knockout Reilly," now nearing completion at the Paramount Long Island studio, she will play a featured role as the daughter of W. C. Fields in his next starring picture, tentatively called "The Timid Soul."

"The Timid Soul," an original screen story by Gregory La Cava, will be started this week under the direction of La Cava, who guided Fields in "So's Your Old Man."

Dolores Costello In Broadway Films

When the "Third Degree," one of Warner Bros. feature pictures opened at the Paramount Theatre, February 12, Dolores Costello, the daughter of the one-time screen idol, Maurice Costello, enjoyed the distinction of seeing her name in electric lights on Broadway in two pictures at the same time.

This unusual happening falls to a young woman who had her name in electric letters for the first time at the premiere showing of "When a Man Loves" at the Selwyn Theatre.

Ed Fay Books Tiffany Films

Ed. M. Fay has booked, through Joe Miller, manager of the Tiffany Buffalo Exchange, the entire program of the Twenty Gems From Tiffany for his Rochester theatre.

Mr. Fay has also booked the entire Tiffany product for his Philadelphia and Providence theatres. This is another instance of the popularity being accorded the Tiffany product in all sections of the country.

CINE RAW FILM
Negative and Positive
AGENT
Experienced Salesman Wanted
Offers to I. H., 15090 Dorland Agency, Inc.
244 Madison Avenue New York City

Titles Ready On "Easy Pickings"

Morton Blumenstock, who titled "Twinkletoes," Colleen Moore's recent picture for First National, and "The Perfect Sap" with Ben Lyon featured, has just completed the titles for "Easy Pickings" in connection with Gene Towne and Charles Saxton. A print of "Easy Pickings," which features Anna Q. Nilsson, arrived in New York this week.

"The Grey Hat", "Branding Iron", M.-G.-M. Films

Production on two new pictures, "The Grey Hat" and "The Branding Iron" has begun at the Metro-Goldwyn-Mayer studios.

"The Grey Hat," a farcical story of French life by F. Hugh Herbert and Florence Ryerson, features Lew Cody, Renee Adoree and Roy D'Arcy, and is being directed by Harry Millarde.

Only the interior scenes for "The Branding Iron" will be made at the M-G-M studio. When these are completed the entire company, headed by Aileen Pringle, Ralph Forbes and Lionel Barrymore, will travel to Colorado where special locations have been chosen strikingly similar to the background of the Swiss Alps which supplied the locale of this popular novel.

"The Branding Iron" is being made by Reginald Barker, famous for his direction of outdoor and adventure stories.

In "Turkish Delight"

Starrett Ford, a former Colonel in the United States regular army, has been appointed production manager of "Turkish Delight," the Irvin S. Cobb farce which Paul Sloane is to direct at the De Mille studio. Julia Faye, Rudolph Schildkraut, Kenneth Thomson, Louis Natheaux and May Robson are the featured players.

Kerry Starred

Emory Johnson is producing "Flight," the story of an American aviator with the Royal Flying Corps, for Universal. Norman Kerry is starred, with Barbara Kent opposite in a strong role.

Olive Borden, the Fox star in "The Monkey Talks," is playing in Fox's picture "The Joy Girl."

Nathanson Got Contract, But—

Sam Nathanson, P. D. C. salesman in Detroit, says that if anyone thinks the sole duty of a salesman is to sell a film, he is very much mistaken. Mr. Nathanson recently called on an exhibitor who operates theatres in Blissfield and Petersburg, Michigan, and he appends the following note to the contract:

"I spent from ten in the morning to twelve midnight to get this contract—ate with him, posted bills with him, went to the bank with him, swept his theatre for him, took tickets with him, played with his baby, bought them a box of candy, secured the contract and bid them 'Good-night.'"

"Joy Girl" Cast Soon To Return

It is understood that the William Fox cast of "The Joy Girl," on location in Florida, will return to New York within a week. Allan Dwan is directing. Several sequences remain to be shot in New York, and the picture probably will be ready for cutting within a few weeks.

The last stronghold of the nickelodeon. Denver was the last of the cities to take a chance and shoot the price of tickets up to a whole dime. S. Barret McCormick tells how he did it. One of the features of the Twentieth Anniversary Issue of Moving Picture World. Watch for it March 26.

United Artists' Release Dates

National release dates have been set on three United Artists Pictures just completed.

John Barrymore's "The Beloved Rogue," will be released nationally March 5th.

Gloria Swanson's "The Love of Sunya" will be released nationally March 12th.

Inspiration - Carewe's "Resurrection" will be released nationally March 19th.

Sammy Cohen's Hilarious Role In Fox Picture

Sammy Cohen, who won widespread praise as a result of his comedy characterizations in "What Price Glory," has some hilarious moments in "Cradle Snatchers," a Howard Hawks production for Fox Films.

Sammy is cast as a college boy, trying to get along in the world, and he succeeds in a most hilariously entertaining fashion.

Joan Crawford in Metro-Goldwyn-Mayer's "Winners of the Wilderness," does not wear this costume.

Gaiety Signs Taylor Holmes To Star In Short Comedy Series

Taylor Holmes

WITH the signing of Taylor Holmes as its star, Gaiety Pictures, Inc., 1560 Broadway, N. Y. C., announces a forthcoming release of two reel comedies.

In the forthcoming two-reel productions Mr. Holmes will be cast in the part of the young husband who finds some difficulty in piloting the Matrimonial Ship, but who safely maneuvers his craft but not without screams of laughter on the crest of every buffeting wave. He will be surrounded by an editorial and technical staff of the highest calibre and interesting announcements to this effect are to be expected in the near future.

Gaiety Pictures, Inc., of which Amedee J. Van Beuren is President, will release a series of comedies the like of which have not been exhibited in years. The themes will be of the most humorous character, the situations peculiarly rare and the humor excruciatingly funny.

"In signing Mr. Taylor Holmes as our star, I am told I have made a master stroke in the selection of the right person to play the leading part in this series of domestic life comedies," said Mr. Van Beuren.

20 20

What the motion picture industry is today it largely owes to the courage and vision of J. P. Chalmers, Jr. When the Motion Picture Patents Company threatened to put THE WORLD out of business in 1909 unless it supported their monopolistic policies, "J. P." had the guts to tell them in choicer language that they could go to hell. Read about this in the Twentieth Anniversary Issue of THE WORLD out March 26.

20 20

Pathe Releases Choice Comedies On Feb. 20 List

Pathe offers Mabel Normand in another of her Hal Roach feature comedies as a highlight of the February 27th short feature program, which also includes such entertaining screen attractions as Pathe Review Number 9, a chapter of the Patheserial, "On Guard," Topics of the Day Number 9, "Cracked Ice," one of Aesop's Film Fable and two issues of Pathe News.

Pathe Review Number 9 presents "Woolen Wonders": The sheepman and flocks of Australia, which furnishes one-sixth of the world's wool supply; "North America's Oldest Capital": An intimate camera study of Mexico City; Capital of Mexico, and now much in the limelight; "With the Putnam Expedition to Greenland": Beginning the remarkable series on Greenland, to which George Palmer Putnam went with a famous party of scientists and explorers on the schooner Morrissey.

Topics of the Day, Number 9 presents choice bits of wit and humor compiled from the International press. "Cracked Ice" is the title of the current release of the Aesop's Film Fables.

Polly Moran in Pathe Comedies

Another old time Keystone funster is back on the Sennett comedy lot to appear in Pathe comedies. Polly Moran, famous as two-gun Sheriff Nell of the Keystone days, is playing a temperamental cook in a new Jimmie Smith comedy.

Polly Moran appeared in the old comedies from 1914 to 1917, and was featured comedienne with Willie Collier, Sam Bernard, Weber and Fields, Mabel Normand, Ford Sterling, Chester Conklin and others.

Banks Renames Pathe Comedy

Monty Banks, Pathe feature comedian, is following the lines of Emily Post's book on etiquette in his next comedy, the title which has just been changed from "Clear 'n Cloudy" to "A Perfect Gentleman." The story centers around the weals and woes of a young man who tries to follow in every action of his life the exact path prescribed by conventionality.

Monty, Charles Horan, head of the Banks scenario staff; Clyde Bruckman, who will direct the picture, and several comedy constructionists, are now injecting laughs into the story.

Stern Brothers Launch New Comedy Program for 1927-28

Extensive Line-up, With Unusual Array of High Class Cartoon Series, Listed; Production Budget Doubled

Another Blonde

Muriel Evans, one of the Educational-Mermaid Comedy girls, is another one of those beautiful blondes you've read about.

THE STERN BROTHERS, makers of two-reel comedy series for Universal release, have set the wheels in motion at their Hollywood studios for an ambitious 1927-1928 schedule of comedies—marking the beginning of a production project which transcends by far anything ever before attempted by the Stern organization. With a new and larger studio, equipped up-to-the-minute; with an aggrandized array of talent and technical experts, and with a production budget double the previous record of the company, the Stern Brothers are stepping out in broad strides towards the coming season.

Five comedy series are included in the new Stern Brothers line-up, four of them to be of thirteen two-reelers each and the fifth to be of twelve two-reelers.

The series of twelve comedies will be "The Newlyweds and Their Baby" series, to be released as a Universal Junior Jewel series.

The other four series, to be released as Stern Brothers Comedies, will be the "Mike and Ike" Comedies, the "Let George Do It" Comedies, the Buster Brown Comedies and the "Keeping Up With Joneses" Comedies.

"The Newlyweds and Their Baby" Comedies, second series of this popular string of comedies adapted from the George McManus newspaper cartoon comic strip, has taken a decided jump in prestige.

The other four series will be separate series, but will be released in rotation, averaging about one comedy of each series every month.

These two are the "Mike and Ike" series and the "Keeping Up With the Joneses" series. The first is being adapted from the newspaper cartoon strip. "Mike and Ike, They Look Alike", by Rube Goldberg.

The other is from Pop Momand's celebrated newspaper comic, "Keeping Up With the Joneses", one of the oldest comics now running and which is appearing in leading papers from Coast to Coast.

The Buster Brown Comedies, now entering their third season, and the "Let George Do It" series, entering their second season, which form the remainder of the new output of the Stern Film Corporation, also are adapted from newspaper cartoon comic strip, the former from the well-known R. F. Outcault comic, and the latter from another popular George McManus strip.

Julius Stern, president of the Stern Film Corporation, and his brother Abe Stern, vice-president, are convinced that a new era is dawning in screen comedy production.

Outlining their plans for next season, and surveying the new outlook in the two-reel comedy field, Julius Stern says:

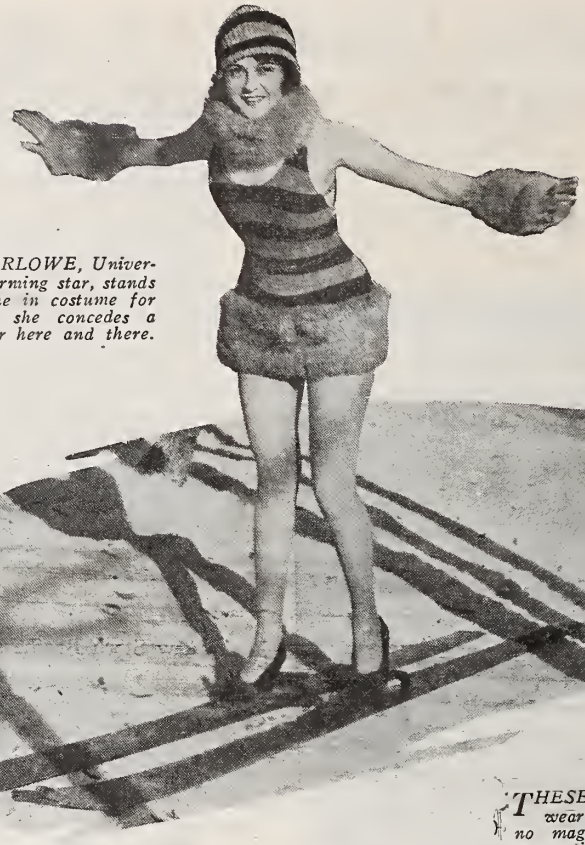
"I believe we are at the threshold of a new era in screen comedy production—an era which puts the burden of the proof on the producer and which, if properly exploited, will raise two-reel comedies to exceptional heights of public-popularity.

"The public now looks on short comedies as a regular fare, and more and more is demanding comedy material of the series type. In other words, the fans want to come back week after week and follow the adventures and escapades of their favorite comedians.

Allene Ray and Walter Miller in the Pathe serial, "The House Without a Key."

June Goes Skiing

HERE is Virginia Valli, apparently much interested in Allan Durant, the young European actor now appearing in "Marriage," the Fox adaptation from the



JUNE MARLOWE, Universal's charming star, stands by her name in costume for skiing, but she concedes a touch of fur here and there.

HOCH! Gustav Von Seiffertitz in his role as the stern prince in M.-G.-M.'s "Old Heidelberg," might be Wilhelm himself.

THESE Christie comedy girls wear such costumes that no magazine picture editor can resist them. It must be great to be a director. This is Edna Marion.

ON the fence, Gail Lloyd, of Educational-Christie comedy fame, plays a sweet tune on a ukelele in the sunshine of California.

SMILING at what? Carl Laemmle, Jr., youthful screen impressario of Universal, was looking at Marian Nixon when this was snapped.

MARION DAVIES holds Louise Fazenda up in a scene from the Cosmopolitan M.-G.-M. "The Red Mill."

PHOTOGRAPHED on the Hollywood set of "Mr. Wu," at the M.-G.-M. studios, this picture of Lon Chaney and Renee Adoree reached New York in 7 minutes.

PATHE NEWS HEADQUARTERS, EDITORIAL AND CAMERA STAFF—Standing, left to right—Paul Jones, Santino Sozio, David Sussman, Ludwig Geiskop, Harry D. Blauvelt, Harry Hardy, Theodore Smith, Jack McCarron. Seated, left to right—Karl W. Fasold, J. E. Storey, Asssitant General Manager in charge of short subject production; Ray L. Hall, Editor of Pathe News; Elmer Pearson, Vice-President and General Manager; Jack Darrock and Henry De Siena.

"Mona Lisa" In Loew Theatres, New York City

"The Mona Lisa," third Romance production in Technicolor to be released by Educational, has been booked to play 130 days on the Loew Circuit of New York City. This is one of the biggest bookings to be made for a two-reel Short Subject on this circuit. The engagement will open at Loew's State Theatre on Broadway, February 21, and will continue for a week.

This is the third Romance production to be played on Loew's New York circuit, "The Vision and "The Blue Boy," the two previous releases in this series, also securing extended bookings.

Mystery Girls Is Viola Richards

Viola Richards has been identified as the girl whose photograph, after having been found at the Hal Roach Studios and brought to the attention of Roach, himself, was published in the Los Angeles Examiner, with a request that the public identify her because a screen contract awaited her.

The producer gave Miss Richards a five-year contract to appear in his comedies. Miss Richards is a native of Buffalo, N. Y., and has been in Hollywood only a few months. Roach found that she was already under contract to Jack Sherrill, a manager, but arrangements were immediately completed, so that the producer took over the agreement.

It was while at the Hal Roach Studios, a few days ago, closing a deal whereby Agnes Ayres is now making a comedy there under the direction of Leo McCarey, that Sherill dropped accidentally the photograph which spelled a rosy future for the charming young lady.

Foresight is better than hindsight.

But the Twentieth Anniversary Issue of Moving Picture World will provide you with a survey of the past that will make your foresight far more acute. Out March 26. Not just a special issue, but an historical document.

Did you ever pay $2 for nothing?

If you did, you'll be interested in the story of the old Patents Company licenses and the tale of how Carl Laemmle threw a rock that crumpled the structure. Just one of the valuable contributions to the Twentieth Anniversary Issue of Moving Picture World.

Jolly Jackie Condon, of Pathe juvenile comedies, navigates a backyard shark.

"The Secret Studio" Cast Grows in Size

Doris Lloyd and William Davidson have been added to the cast of "The Secret Studio," now being produced at Fox Films West Coast Studios under the direction of Harry Beaumont. The new couple are man and wife in the production. Olive Borden, Margaret Livingston, Earle Foxe and Kenneth Harlan have the other featured roles.

National Advertisers Discuss Drawing Power of Will Rogers

"Will Rogers, Our Unofficial Ambassador Abroad," Pathe's Coming Series of Two-Reelers, Has Wide Appeal, Speakers Assert

THE tremendous draw value of "Will Rogers, Our Unofficial Ambassador Abroad," established through the unique personality of Rogers, himself, together with the gigantic publicity secured by the "Mayor of Beverly Hills," through his writings in books, magazines, syndicated articles, etc., was strongly emphasized at the Mid-West Division Sales Convention held in Chicago last week with W. A. V. Mack, Division Sales Manager, presiding.

The sessions were addressed by several high-power executives outside the film business, as well as by the Pathe officials. H. E. Waldron, General Sales Manager of the Sheaffer Pen Company, who is financially interested in the Rogers pictures, explained how he came to be associated with these Pathe features. Mr. Waldron, who spends large sums for advertising in the Saturday Evening Post every week, stated:

"I noticed the remarkable stories appearing in the Saturday Evening Post under the signature of Will Rogers and figured out that at the page rate Rogers had already received about $600,000 worth of free advertising. I also visual-

"Sailor, Beware!"

SCENES from "Sailor Beware!" an Educational-Billy Dooley Comedy, starring Billy Dooley, with Vera Steadman, Eddie Baker, Max Asher, Bill Irving. It was directed by William Watson and photographed by Alex Phillips and Fred Jacquemin.

The story tells of Billy, a bluejacket, who brought his sweetheart, Vera, a pet guinea pig. The port where she lives is in the throes of excitement because a guinea pig, inoculated with smallpox germs, has escaped from the public health laboratory. Consequently, everybody runs from Billy when they discover his pet pig. In a street car, he easily obtains a seat—in fact he is nearly alone as soon as the passengers find that a guinea pig is in the same car.

Billy finally arrives at his girl's home but he is barely making progress in his love affair when his rival, Eddie, arrives. They go into a private dining room to fight it out but when Billy flashes the pig on his rival, Eddie does a nose dive and action is fast and furious.

Leo Maloney Puts Blizzard Right to Work

One of the heaviest snowstorms ever recorded in the San Bernardino Mountains of California, occurred during the filming of the Leo Maloney Western featured for Pathe titled, "Don Desperado," at the star's studio ranch in Skyland.

Despite the many abnormal production difficulties resulting from working in a genuine old-fashioned Canadian blizzard, as well as the vexing personal inconveniences also attributed to the same source, Leo Maloney completed the filming of his new feature.

"Don Desperado" is a snow story, but when written by Ford I. Beebe, the author, had no idea that the producing company would be confronted by a blizzard, or that the only road leading to Hollywood would be blocked by gigantic drifts.

Charming group of Carter-Waddell dancers who appeared at the movie ball held by the Pathe Club at the Hotel Roosevelt, in New York, on Lincoln's Birthday evening, February 12th.

The Latham Loop

What do you know of the Latham Loop? You're using it every day, but perhaps you never even heard of Latham. Read about him in the engrossing Twentieth Anniversary Issue on March 26.

Fine Comedy Showing With Special Picture

Lloyd Hamilton in "Peaceful Oscar," the latest Educational-Hamilton Comedy is being shown at the 52d Street Theatre, New York City, during the run of "Tales of 1001 Nights," which is being presented twice daily in the nature of a road show at this legitimate playhouse.

Bobby Vernon Film, "Duck Out," Ready

"Duck Out," the February Educational-Bobby Vernon Comedy, offers Bobby excellent opportunity for character comedy work as well as for some rapid-fire fun in connection with his portrayal of the young clerk-porter-bellhop in a country hotel, who is suddenly cast as assistant to a traveling magician.

Artclass Now Ready With Its Year's Program

In keeping with its policy of supplying the state right market with an all year round short subject program, Artclass Pictures Corporation is now ready to announce its forthcoming lineup for 1927-1928, a total of 86 releases.

All efforts are being concentrated by the production units of Artclass toward turning out a more ambitious product than previously because the present season's subjects have found a good deal of favor among representative first run houses throughout the country.

There will be forty-eight two-reel comedies, to be released one a week, consisting of six "Winnie Winkle, six Snub Pollard," six "Hairbreadth Harry," six "Izzie and Lizzie," eight "Jimmy Aubrey," eight Barnyard Animal Comedies and eight Lucky Strike Comedies featuring all-star casts. Also twenty-six one-reel "Crackerjack Slapstick Comedies" to be released one every two weeks.

As a special two-reel series, Artclass will release on a one-a-month schedule twelve Craig Kennedy's picked from the best of all the short stories published by Arthur B. Reeve.

The Craig Kennedy's will be produced by Dallas M. Fitz Gerald. Negotiations are almost to the concluding point for the services of a first line star to play the part of Craig Kennedy in the series.

"Our Gang's" own Farina, and the little colored comedian's sister, Aroma, of Pathe Comedies, sure can "strut their stuff," and we offer pictorial proof right above. Aroma appears to have aspirations to do a Pavlowa number, but Farina seems content to demonstrate the "black bottom." Tom Wilson is providing the music.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

'Snookums Disappears'

(Universal—Two Reels)

In this issue of the "Newlyweds" series, the fun is built up around a hectic hunt for Snookums, who disappears from a studio in which he is having his portrait painted. He only wanders into an adjoining apartment, but the fact that it is occupied by a pretty blonde and her jealous husband, who comes in unexpectedly and sees Mr. Newlywed, played by Sid Saylor, pictured here, naturally starts a rumpus which is heightened when dad manages to encounter the blonde on several other occasions. After Snookums has made many trips in an automatic elevator with Dad in hot pursuit, and has almost fallen out of a window, but is saved by hanging onto the curtain, quiet is restored.

"A Strange Inheritance"

(Universal—Two Reels)

Of a different type from the former numbers in this series is this Mustang Comedy featuring Ben Corbett, pictured here, and Pee-Wee Holmes. Usually these pictures are built around the happenings in the town of Piperock and familiar western material is given an amusing twist or burlesqued. In this number, the comedy arises out of the fact that an uncle sends Corbett his five kiddies, all boys, to take care of. They are a mischievous lot and their pranks almost make nervous wrecks out of the boys.

"Pathe Review 6"

(Pathe—One Reel)

THREE SUBJECTS of a widely varied type are included in this magazine reel. The first shows Helen Winslow Durkee at work in her outdoor studio painting miniatures, while the second has a number of attractive shots of scenic beauty around Crater Lake in Oregon, so-called because it was formerly a volcano. The final set consists of characteristic and interesting scenes of a large but little known city in China, overcrowded and peopled with exceptionally poverty-stricken inhabitants.

"Oh, Boy!"

(Bray—Two Reels)

IN THIS McDOUGALL ALLEY comedy the bunch of urchins have fun with a little rich guy who travels around in a limousine. After playing tricks on him he turns on them and gives them a licking, but finally they get their revenge and the poor little rich boy gets the worst of it. The gags are of a familiar type and the comedy is only fairly amusing. This subject will probably prove of more entertainment value to the kiddies because of the mischievious tricks than it will for grown-ups.

"Listen, Lena"

(Educational—Two Reels)

A slight tread of plot and a rapid succession of gags, many of which are familiar but which have been given new and amusing twists, constitute this Mermaid Comedy in which Al St. John is starred, and which should provide good entertainment for slapstick fans. The girl likes Al but father does not and there is a rival. A hurry call brings Al in his pajamas and then he is chased by the cop in attempting to get back home. After more excitement Al gets the upper hand and starts out with the girl and her father in a car. They run through a barn, pick up a cow, have trouble with the cop and finally he lands at the minister's house without the girl, but it ends O. K.

"Buster's Dark Mystery"

(Universal—Two Reels)

Tige has his portrait painted in this issue of the Buster Brown series of comedies. Burglars steal it, and to save the situation Tige gets in the frame and poses as the portrait with such success that a millionaire buys it. Buster and Tige then start out to find the original and land in a thief's den, get mixed up with trap doors, collapsing stairs, etc., but finally trap the thieves and get the picture back. It is an amusing comedy with Tige as usual occupying the center of the stage and contributing some excellent comedy.

"The Peaceful City"

(Educational—One Reel)

NEW YORK FURNISHES the background for this Life Cartoon Comedy and there are some excellent scenes of Times Square and other familiar points in the big city. There is nothing new in the idea which shows Mike as a policeman in the slums, eventually rounding up a gang of crooks through the aid of little Nibbins, but there are some clever and imaginative and of course wholly impossible stunts that should amuse. An average number of this series.

"Peaches and Plumbers"

(Pathe—Two Reels)

To get even with her swell fiance after a row, a society girl flirts with a plumber and even goes so far as to become engaged to him and visits his home. He forgot to tell her about an explosive tempered tough girl he had promised to marry, and who raised a regular rough house. Of course, the society girl broke the engagement and then the plumber sued her, but again the tough girl took matters in her own hands and got the man she was after. Billy Bevan appears as the plumber, Madeline Hurlock as the swell girl, and Thelma Hill as the other girl. It is an amusing comedy and the breach of promise suit is an out-of-the-ordinary touch.

"Wedding Yells"

(Educational—Two Reels)

Johnny Arthur in his newest comedy for Educational is cast as a mild-mannered chap engaged to a pretty girl. His rival enlists the aid of a high-powered vamp who lures poor Johnny to her apartment, but he manages to get out of this entanglement. On his wedding day she appears in rags and tells a wild story about how Johnny lured her to destruction, but her jealousy gets the best of her and she finally confesses to the plot. There is plenty of action in this comedy and it has several laughs. The sequence in which Johnny is painted as a villain, with gaudy clothes and heavy black mustache is amusing burlesque.

"The Plumber's Daughter"

(Pathe—Two Reels)

In the newest offering of Mack Sennett's series of comedies featuring Alice Day, Danny O'Shea, pictured here, appears as a rich chap who falls in love with the daughter of a plumber and finally wins her, of course. The fact that a swell girl is after him, while a plumber's helper, played by Eddie Quillan, is after Alice, complicates matters considerably. There is a series of amusing situations, including one in which Alice disguises as a ragged boy to help her father, and is responsible for the house becoming flooded with water and is kicked and booted about by her hero before he discovers her identity.

"Birthday Greetings"

(Fox—Two Reels)

Because a rich man's daughter picked out as a present for her father a unique set consisting of a decanter and glasses in a globe that looked like a cannon ball, and at the same time, father receives a warning that he would receive a visit from anarchists and detectives were on the lookout for a bomb, the result was a sucession of exciting and amusing situations, due to the real bomb being mistaken for the harmless present and vice-versa. Dorothy Kitchen, pictured here, appears as the girl, with Georgie Harris as the chap who persisted in delivering the present in person. While the idea is a rather familiar one, this is a fast-moving and cleverly worked out comedy.

"Bray Magazine 6"

(Bray—One Reel)

VARIOUS SCENES ALONG the Yukon River in Alaska constitute the opening section of this reel, and it will seem strange to most spectators to see the Eskimos fighting mosquitoes which are prevalent during the hot summer. The next section, show a fisherman landing a man-eating shark, catching with hook and line and then shooting it so as to be able to land the monster. How derby hats are made from rabbit fur completes the reel.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., Feb 16.

THE Missouri House of Representatives on February 10 engrossed Governor Baker's 10 per cent. tax on amusements and tobacco sales, designed to raise a special fund for public educational institutions of froms $6,000,000 to $7,000,000 annually. The measure was put through to engrossment without a roll call, so its exact strength is not certain. A total of 76 votes is needed in the House for final passage. However, the support given the measure by rural members is very menacing, and it is not now improbable that the bill will pass the House. The fight against the bill in the house when it came up for engrossment was led by L. C. Hehl of St. Louis, secretary of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois; Jones H. Parker and William R. Schneider.

During the Sunday closing fight managers of theatres have frequently been charged with violating both the Sunday closing ordinance and a state law which prohibits the employment of labor on Sundays. These cases are now pending in the Circuit Court. The City Court has fined the managers for keeping open on Sundays, but appeals in those cases were taken to the Circuit Court.

Williams Abrams Barron, Jr., 6½ pounds, arrived at the home of Mr. and Mrs. William A. Barron, 5600 Pershing avenue, St. Louis, Mo., at 5:35 p. m. on February 8. Mr. Barron recently resigned as manager of the St. Louis exchange of United Artists, but has not announced his future plans. It is understood he has several attractive offers.

Three St. Louis theatres are now being picketed by members of the International Brotherhood of Electrical Workers in an effort to force the employment of members of that union as stage electricians. The work is now handled by members of the stage hands union under a ruling by the American Federation of Labor. The theatres affected are the Shubert-Rialto, the Orpheum and the Liberty Music Hall. The latter place has secured an injunction against the union.

The sales forces of two divisions of Producers Districting Corp. will hold a convention in St. Louis, Mo., on February 14 and 15 with prominent home office officials in attendance. The Dallas division, presided over by Ralph Morrow, includes the New Orleans, Dallas and Oklahoma City branches, while the St. Louis division, of which C. D. Hill is the head, includes St. Louis, Kansas City, Omaha and Des Moines.

Moberly

Former Mayor Rolla R. Rothwell of Moberly, Mo., running on a platform promising the repeal of the town's Sunday closing ordinance, was nominated by the Democrats on February 8, defeating Mayor J. M. Jeffries by fifty-seven votes in one of the closest political races in the history of the town.

Houses in this territory closed in recent weeks included Twilight Theatre, Holcomb, Mo.; Majestic, Paragould, Ark.; Grand, Eldorado, Ill.; Yale, St. Louis; Rodelia, Bland, Mo.; Hippodrome, Elsberry, Mo.; Palace, Flat Rock, Ill.; Star, Mokane, Mo.; Star, Clinton, Ky., and Wardell, Wardell, Mo.

Sullivan Once a Newsie; So Boys Get In On Paper

William J. Sullivan manages the Rialto Theatre, one of the Pacific Northwest chain, and if you want to know what a prince he is ask any Butte, Montana, newsboy. Mr. Sullivan began his business career with a stand or two, selling the daily papers, and his natural affection for the youngsters of the present day who are busy in the same line makes it certain that the newsboys have enough good motion picture influence in their lives.

That the boys are proud of this kinship of interests, as is Mr. Sullivan, is attested by the fact that he is treasurer for the boys' organization and acts as their counsellor and friend—and if, as is often whispered, he is to go out for the candidacy for the office of Mayor of Butte, the power of the press will be behind him as strong as the lusty-lunged daily distributors can make it.

Mr. Sullivan didn't remain a news vendor overlong; his business ability showed out strongly and he rose rapidly, closely identified during his rise with the theatrical fraternity, having risen to be general manager for the Silver Bow Amusement Company and of the American and Rialto Theatres.

The smile with which he greeted penny producers in the old newsboy days hasn't faded: it greets the Rotary Club members, the wife and wee, winsome daughter; the employees and patrons of the theatre—and the delightfully lusty box office statements that result from his management of the Rialto.

There'll be a wealth of intensely interesting facts in the Twentieth Anniversary number of Moving Picture World, out March 26. You'll enjoy it exceedingly.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., Feb. 16.

WARNER BROS. have just announced that contracts have been signed which will bring the Vitaphone to a quartette of local picture houses, installation to be made in the very near future. The theatres in which Vitaphone is to be installed are: Warner's State, downtown Pittsburgh; Liberty, East Liberty; Strand, Erie, and the J. P. Harris Theatre, McKeesport.

Jack Loder, live-wire publicity director for Loew's Aldine Theatre, Pittsbugh, is dividing his time between this city and Canton, Ohio, where he is putting over the advertising campaign for the opening of the new Loew theatre in that city to take place on February 19.

Recent home office visitors: Sidney M. Katz, division manager, F. B. O.; J. C. Fishman, general sales manager, Standard-Federated; George M. Dillon, division manager, P. D. C.; C. H. MacGowan, assistant treasurer, Columbia Pictures Corporation, and Miss Elizabeth Dessez, Educational Department, Pathe.

H. Clay Burger has abandoned his plans to open a poster exchange here as mentioned in the World recently.

J. M. Foster is a new salesman with the Capitol Film Exchange, and is traveling the Erie territory. Mr. Foster was formerly connected with Vitagraph in Chicago, and more recently with the Regal Film Exchange in Canada.

New Kensington

Bart Dattola, owner of the Alhambra Theatre, New Kensington, as well as the State, Brackenridge, has traded in his Haynes car, and is now driving a six-sylinder Star sedan. Bart says the new boat has a world of power, and he's very enthusiastic over its performance.

Charles Perry is the new city salesman for the local Paramount exchange.

California, Pa.

Louis Saeli, owner of theatres at California, Pa., who recently took seriously ill in the S. & S. Film Supply Company offices, Pittsburgh, and who was confined to the Mercy Hospital, has been discharged from that institution fully recovered.

The Standard-Federated exchange during March will stage a Wilson Month Drive in honor of Manager George Wilson. Exhibitors are co-operating in fine fashion.

Carnegie

A. P. Altmeyer, well-kown figure in the local theatre industry for the past sixteen years, has resigned his position as manager of the Carnegie Amusement Company's Carnegie theatre at Carnegie. Though young in years, Mr. Altmeyer is a veteran in the business, and has owned and managed theatres in Sharpsburg, McKeesport and Pittsburgh's Southside. Although he has not definitely decided as to his future plans, Mr. Altmeyer states that he will either purchase a theatre or else accept one of several managerial posts which have already been offered him.

Edward F. Wick, formerly with Harry's Ad Show in the Pittsburgh district, and more recently manager of Stanley-Rowland-Clark's Strand Theatre here, has returned to Harry's Ad Show, and is now working the Buffalo territory.

Michigan

Moving Picture World Bureau, Detroit, Mich., Feb. 16.

THE formal opening of the new Annex Theatre, latest in the string of enterprises controlled by the C. W. Munz Co., occurred last Friday evening and proved an auspicious event. The Annex is within a block of the new Grand Riviera Theatre, also controlled by Munz. Its policy will be pictures exclusively, with a change of program three times weekly. The house seats about 2,500.

The largest building permit ever issued in Royal Oak, a suburb of Detroit, was granted last week to the Washington Square Development Co., which is to erect at once a six-story building to contain an office building and theatre, which will seat about 1,800 people. It is reported that the theatre has already been leased to John H. Kunsky.

George W. Trendle, general manager and associate of John H. Kunsky, has gone to Florida where he will forget the cares of theatre operation for at least a month. Thomas D. Moule is in charge of theatres during his absence.

Oscar Schmidt of the First National publicity department has been in Detroit the past two weeks handling advance exploitation on two First National features.

Sam Caplan, vice-president of the Metropolitan Motion Picture Co., is vacationing at Hot Springs, Ark., and will return about March 1.

A. J. Moeller, president of the American Cinema Association, stopped off in Detroit last week on a western tour for a conference with Edgar A. Guest, Detroit's famous poet, who has been signed to make short subjects.

Herbert W. Traver, former manager of United Artists exchange in the Detroit territory, passed away last week after a long illness of heart disease. It was Mr. Traver who gave the late Hiram Abrams, president of United Artists, his start in life. Years ago, when Travers was operating a string of piano stores, he persuaded Abrams to go into business with him. They had been close friends ever since.

Indiana

Moving Picture World Bureau, Indianapolis, Ind., Feb. 16.

ANNOUNCEMENT by Mark G. Margolis, representative of Fitzpatrick & McElroy, is that his firm is contemplating the building of a theatre to cost $1,250,000, at Thirty-eighth and North Meridian streets. Whether the theatre will be built on that site depends upon the approval of the city plan commission; he also said this firm, which has under construction a theatre at Dearborn and Tenth streets, has purchased property at Fountain Square for the site of another showhouse to cost $550,000.

A. C. Zaring, genio-manager of Zaring's Egyptian Theatre, was host to scores of Indianapolis Boy Scouts last week in connection with the showing of the film, "A Regular Scout," starring Fred Thompson, a former scoutmaster.

Playing to a standing capacity seems the order of Sunday here for nearly all of the down-town houses regardless of the picture attraction. Persons stand in the lobby throughout the showing of an entire film in order to get seats.

Several vaudeville sketches are included in every week's bill at the Colonial theatre managed by Ed Bingham.

Halts Work on Theatre Till Blues Blow Over

Birmingham, Michigan, Feb. 16.—Birmingham is a fashionable Detroit suburb and it had never boasted a theatre all its own until John H. Kunsky came along. The community wanted a theatre, Mr. Kunsky wanted a fair break, so the understanding was arranged that the Sunday show could be given without molestation by the blues blowing reform-tooters. However, while work was progressing on the theatre construction the reformers started seeking a "popular" vote on the Sunday show question. Mr. Kunsky halted work on the theatre and is now awaiting the outcome of the war of words, hoping it will blow itself out, but, it is said, with the determination—if the anti-Sunday show stunt goes through, to invoke every "Blue Law" discoverable. Meanwhile the uncompleted theatre stands patiently awaiting its fate.

Colorado

Moving Picture World Bureau, Denver, Colo., Feb. 16.

MANAGER of Safety R. W. Hershey of Denver has directed the local fire department to instruct local theatre employees in the duties of firemen. The theatre employees are being drilled under the direction of Capt. William Martin of the Denver Bureau of Fire Prevention, particular attention being given as to how to perform in cases of emergency.

A blaze caused by the igniting of a motion picture film being shown to an engineering class at the Colorado Agriculture College of Ft. Collins, Colo., was prevented from spreading by the quick work of students with fire extinguishers last night. The fire was put out after fifteen minutes and only slight damage resulted.

Ole Nelson, former manager of the Curran Theatre, Boulder, Colo., has been promoted to the management of all Denver D. & R. theatres which include the Queen and Washington Park Theatres of South Denver and the Egyptian and Highland Theatres on the north side. Mr. Nelson's excellent work in Boulder is directly responsible for his choice to fill the new position.

James Quinn has been appointed the new manager of the State Theatre, succeeding Jack Eaton, who has returned to the East. Mr. Quinn has recently been associated with P.-D.-C. as publicity manager on the western coast. The State Theatre is the Producers' Distributing Corp.'s first run theatre in Denver.

The Central Theatres Corp., operating a chain of theatres in Colorado and New Mexico, is now under the general management of James Hommel, new president of the company. Mr. Hommel's offices have been changed to the Colorado National Bank Bldg. from the State Theatre.

Oklahoma

Moving Picture World Bureau, Oklahoma City, Okla., Feb. 16.

RECENTLY INCORPORATED.—National Amusement Company, Oklahoma City, Okla. Capitol stock, $285,000. Incorporators, M. W. Newman, J. E. Moore and Orrin Dickson, all of Oklahoma City, Okla.

The American Theatre at Covington, Okla., is being remodeled and newly equipped.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Feb. 16.

KANSAS CITY, KAS., is to have a new $60,000 motion picture theatre, it was announced this week. The house will be at 545 Minnesota avenue and will be built by the Opera Supply Company of Kansas City, Mo. The house will have a frontage of 55 feet. None of the details concerning the structure have yet been decided upon.

Hutchinson

J. Earl Hayes of Hutchinson, Kans., a veteran exhibitor in Missouri and Kansas for the last eighteen years, has been named as manager of the New Jayhawk Theatre at Topeka, Kans. Mr. Hayes was manager of the first motion picture theatre in Missouri at Brookfield and has managed the Grand Theatre in Moberly, Mo., and several theatres for the Midland Theatre and Realty Company in the Kansas City territory.

Emporia

The three Emporia, Kans., motion picture theatres controlled by the Strand Theatres Corporation have been purchased by the Midwest Theatre Company, it was confirmed this week. The Emporia houses are the Royal, Electric and Strand. Harry McClure, who has been in charge of the Emporia Theatres, will be retained in that capacity by Midwest.

Either some chap in Arkansas or the railway mail system was responsible for a rather complex joke being played on a Kansas City exchange manager the other day. A letter, apparently intended for some chemical company, reached the exchange manager and implied: "The stuff received this time was not near as good as the last pint? Might I ask that the bottle be replaced with something better."

Again the airplane came to the rescue of a "stranded" exhibitor in Missouri last week. S. E. Wilhoit of Springfield, Mo., had booked an F. B. O. picture, and it was near matinee time with no print in sight. J. A. Masters, F. B. O. branch manager at Kansas City, placed the film in his "flivver" and rushed for Richards Field, Kansas City, where a plane was obtained and the trip of 210 miles was made in 1:35, in plenty of time for the matinee.

Among the out-of-town exhibitors in the Kansas City market this week were: S. E. Wilhoit, Springfield, Mo.; G. L. Hooper, Orpheum, Topeka, Kans.; Walter Wallace, Orpheum, Leavenworth, Kans.; C. M. Pattee, Pattee Theatre, Lawrence, Kans.; Glenn Dickinson, Dickinson Circuit, Lawrence, Kans.

Stanley Koch has been added to the Warner Bros., branch sales force, covering Southern Missouri, Nettie Barnett, secretary at the Fox exchange, resigned and has been succeeded by Miss Ollie Ferguson. R. S. Ballantyne, Pathe branch manager, returned from a conference with home office officials in New York. William Warner, First National branch manager, hurried away to Wichita, Kans., and Coffeyville, Kans., to obtain more contracts. W. G. Bishop, M-G-M district publicity representative, is again back in Kansas City after having covered his loop. Ed Silverman, general sales manager for Warner Bros., was a Kansas City visitor. Miss Elizabeth Houts and Miss Fern Lake of P. D. C. are confined to their homes because of illness, while Mrs. Mamme Schneider of that office has returned to work after having been ill several weeks. W. P. Garyn, sales manager of National Screen Service, was a business visitor in Kansas City. The Tiffany exchange, with W. P. Bernfield, branch manager, wreathed in smiles, made its formal opening this week.

BUTLER, N. J.—Stanley Fabian Corporation, 45 Church street, Paterson, N. J., contemplates erecting moving picture theatre. Estimated cost, $150,000.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Feb. 16.

VARIOUS civic and patriotic organizations in Minneapolis co-operated with Finkelstein & Ruben in staging a special Lincoln's Birthday program for children at the Garrick Theatre on the morning of February 12. Miss Blanche MacDonald, director of the F. & R. Department of Public Relations, arranged the program.

Theodore Hays, general manager of Finkelstein & Ruben, last week arranged a showing of "The Reel Exchange," a film which shows how the modern exchange has eliminated fire hazards. Charles W. Ringer, Minneapolis fire chief, and James Houghton, city business inspector, were present, and there was a good representation of employes from local theatres and exchanges.

Members of the Fifth District Federation of Women's Clubs made a tour of inspection of the State Theatre in Minneapolis and had the intricacies of lighting, projection, organ operation, etc., explained to them. Miss Blanche MacDonald, public relations director for F. & R., was instrumental in arranging the tour.

Visitors in Minneapolis last week included the following: Cleve Adams, Chicago district manager for F. B. O.; Cecil Maberry, western division manager for P. D. C.; and E. J. Smith, general sales manager for Tiffany Productions, Inc.

St. Paul

Oliver Rowe, who owns the State Theatre, St. Paul, with W. A. Mustard, was painfully burned last week when a gas oven exploded in his home. Rowe and Mustard are backing the new $750,000 theatre which will be built in St. Paul.

South Dakota

Exhibitors of South Dakota are planning to wage a bitter fight against a bill introduced in the state legislature which would impose a 10 per cent. tax on the receipts of all theatres. This bill, if passed, would probably put a great many exhibitors out of business, and work a vast hardship on many more, so that its defeat is a matter of great concern. The bill has powerful support, a fact which is spurring exhibitors to feverish efforts to block it.

North Dakota

George Evanston has sold the Rex Theatre circuit to Don L. Tracy, who owns the Grand Theatre at Carrington, N. D. The Rex circuit includes theatres at Meicer, Bowden and McClusky, N. D.

Walker

A new theatre is nearing completion at Walker, Minn. It is being built by Peter Simon.

Heron Lake

The Grand Theatre at Heron Lake, Minn., has been bought by Frank Wilson.

Iowa

Webster City, Iowa, is to have a new theatre, built by Puffer & Stevens, who now operate the Orpheum of that city. The new house will have a seating capacity of 400.

Lacey & Shreck have taken over the Isis Theatre at New Market, Iowa, and have reopened it.

Management of the Idle Hour Theatre at Klemme, Iowa, has passed to M. O. Barr, with the return of F. C. Thompson, its former manager, to Albert Lea, Minn.

"Tenting Tonight"

Seminole, Okla., is such a good oil boom town that a theatre in a tent has been opened by E. J. Eaton in the middle of a prairie a mile and a half from town and reported as doing an excellent business.

Nebraska

Moving Picture World Bureau, Omaha, Neb., Feb. 16.

THE Lake Theatre at Omaha had a small fire recently in the fireproof projection room, where it was confined effectually, so that little damage was done except the destruction of two reels that were in the projector at the time. The cool-headed work of the manager brought the crowd of 300 persons out in an orderly fashion.

Iowa

The Frank Amusement Co., operating a chain of theatres in Iowa, celebrated its seventh anniversary the week of February 6 with special and elaborate programs at all its various theatres. Alexander Frank is president of the company, which was founded in February, 1920. At present the company is operating the Grand Theatre at Oelwein, Ia.; the Plaza and Rialto at Waterloo, Ia.; the Majestic and Isis at Cedar Rapids, Ia.; the Orpheum at Clinton, and the Plaza at Sioux City; and during the week of the celebration official announcements were made regarding the new theatres now being built by the company. One is the Orpheum at Waterloo, which is to seat 2,000 people; another is the Orpheum at Cedar Rapids, Ia., which is to seat 2,500.

The Rex, a new theatre at Newton, Ia., has just been opened, under the management of Ross Ewing.

The Opera House at Monticello, Ia., has been sold to Mr. Landis and Mr. Maloney. Mr. Landis owned and operated the Princess for some time, but has now formed a partnership with Mr. Maloney in the new venture.

Mrs. McChesney has sold the Monroe at Monroe, Ia., to C. D. DeHoet.

Pratt & Larson have bought the Plaza Theatre at Sloan, Ia., from O. E. Johnson.

Woods Brothers sold the Grand Theatre at Story City, Ia., to E. H. Rhodes.

W. S. Olexa has sold the Jean Theatre at Ulysses, Neb., to Mr. Bell.

E. H. McCord bought the Happy Hour at Walnut, Ia., from A. G. Miller. Cosmo Theatre Corporation sold the Cosmo Theatre at Winner, S. D., to J. C. Lakin. F. H. Mertz bought the Grand Theatre at Estherville, Ia., from Johnson & Waldorf. M. D. Barr bought the Idle Hour at Klemme, Ia., from T. C. Thompson.

Illinois

Moving Picture World Bureau, Chicago, Ill., Feb. 16.

SEVERAL changes have been made among the managers of the Great States Theatre circuit, Billy Elson has been made manager of the theatres at Elgin, Ill., with Percy Hoeffler, assistant manager, succeeding M. O. Field, who has retired from the circuit. H. E. Spencer and Leonard Grossman are in charge of the Streator and LaSalle, Ill., theatres and Edward Plumb has retired from the Plumb Theatre at Streator. Verner Hicks has resigned from the management of the Majestic Theatre and Al Sussman has taken his place. Fritz Hirsch has been placed in charge of display advertising of the circuit and Sidney Frisch will assist him in that department. Madeline Woods will continue to handle the publicity department for the circuit and additional offices have been taken on the eleventh floor of the Butler Building on North State street to handle the expanding business of the circuit.

New York

Moving Picture World Bureau, Albany, N. Y., Feb. 17.

GROUND will be broken by Harry Hellman for his new theatre in this city on March 15, and swears by all that is good and great that the house will be ready for opening on Labor Day. The theatre will seat 1,200 persons and will be without a balcony. Mr. Hellman will call the house The Paramount. Incidentally, Mr. Hellman's son-in-law, Jack Little, song writer, is cleaning up to the extent of $1,000 a week in presentation acts at picture houses in the Central West.

Frank McLaughlin, who is connected with the Leland in Albany, is all smiles these days, having won out in a court action that was brought against him by two chorus girls who claimed $15,000 damages as the result of an automobile accident last October. The accident occurred between Albany and Schenectady. The case went to trial last week and a verdict of no cause for action brought joy to Mr. McLaughlin.

Last week brought to town Thomas B. Spry of Boston, who has just been made district manager for First National over Albany, New Haven and Boston. When Mr. Spry arrived in town he was greeted by A. W. Smith of New York, eastern district general sales manager, and these two, together with John Bulwinkel, local manager, just nailed W. W. Farley, owner of several theatres in Schenectady, to a bunch of contracts. Frank J. McCarthy and Mr. Bulwinkel will be in Boston on February 23, when the New England exhibitors give a dinner to Mr. Spry.

Edward Hayes, who looks after Pathe's interest in Albany, doesn't overlook a good time, as was evident when with Mrs. Hayes, he journeyed down to New York last week to attend the first annual ball of the Pathe Club at the Hotel Roosevelt. Eddie Urschel and Amos Leonard, of the Pathe forces, also went along.

There have been quite a few changes along Film Row during the last week or so. Robert Grossman arrived in town from Peoria, Ill., and is looking after the advertising and publicity for the Famous Players exchange, succeeding Mickey Uris, transferred to the New Jersey exchange. Ralph Pielow has returned to Albany after a number of years and is once more with Metro-Goldwyn, while Stanley Gershel has been transferred here from Cincinnati. Jack Byrne, salesman at the Metro exchange, is ill at his home in New York City.

Schenectady

Morris Silverman, in Schenectady, has sold his Happy Hour which he has operated for the past ten years, to Frank X. Shay, who has been his business partner for the past several months. Mr. Shay is no longer associated with Mr. Silverman in the conduct of his other two houses.

George Dwore of Schenectady will have four stores in the front portion of the new theatre which he will erect this spring in that city on State street. The house will have about 900 seats. Mr. Dwore is the youngest exhibitor in the Electric City, but has had a world of experience with his father at the Cameo and Capitol.

Utica

Down from Utica last week came Nate Robbins, no longer as an exhibitor eagerly sought by the film boys, for Mr. Robbins owned houses in Utica, Syracuse and Watertown that have just been acquired by the Schine brothers. Mr. Robbins is a prime favorite along Film Row.

Cohoes

Louis Buettner, owning and operating theatres in Cohoes and Hudson Falls, left during the week with Mrs. Buettner, on a six weeks' trip to the Coast.

San Francisco Wants Seat Spacing Wider

Canada

Moving Picture World Bureau, Ottawa, Canada, Feb. 16.

AMENDMENTS to the Canadian Copyright Act have again been introduced in the Canadian House of Commons, Ottawa, this being the third year in succession that proposed changes have been brought up on the floor by a private member. The chief provision is for the payment of unstated royalties on copyrighted music when played or sung in the theatres of Canada. The bill has been introduced by L. J. Ladner, Conservative member in Vancouver. Last year when the bill was brought up by Mr. Ladner, it died a natural death in the form of unfinished business.

Ottawa, Ontario, is to have an imposing moving picture theatre for the West End of the city, the site being at the corner of Somerset and Booth streets. The project was revealed with the announcement that P. J. Nolan had purchased a remaining section of the block for $30,000, the property now occupied by the Primrose Apartments and five stores. Mr. Nolan is the proprietor of two community theatres in Ottawa, the Rex and the Columbia, and is well known in local political and business circles.

S. Coplan, well-known exhibitor of Ottawa, Ontario, was chairman of the Ottawa committee which had charge of the local three-day drive for the United Jewish Relief. On the same committee was A. H. Coplan, who is also associated with S. Coplan in the Princess Theatre, Ottawa.

The Capital Theatre, Ottawa, is scheduled to reopen February 26 with a dramatic stock company, the theatre being dark for practically a month. This is one of a chain of five theatres in Ottawa and Hull operated by Capital Amusements, Limited, of which Harry O'Regan is general manager, the other four being cinemas.

Raymond S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, for the past seven years, has gone to Hollywood, Calif., where he is spending a month in the study of film studio practice.

Toronto, Ont.

In the law courts of Toronto, Ontario, Charles Garrow, K. C., has refused the application of Mrs. Theresa Small as executrix of Ambrose J. Small, the theatrical millionaire of Toronto, who disappeared in December, 1919, for an order staying proceedings in the action in which the Estate of C. J. Whitney sues the Small Estate for a partnership accounting in connection with joint theatrical enterprises throughout Ontario. It was contended for Mrs. Small that the action was dead within six years of the last proceedings in the office of the Master in Ordinary, which were in 1917. Theatres were operated in practically all of the principal cities of Ontario.

The Premier Theatres Company, Toronto, has acquired a moving picture house on Royce avenue, Toronto, on a 15-year lease. The theatre, which will be re-named, has 500 seats. The company has also purchased a site in the Northwestern section of the city for the erection of a theatre to accommodate 1,200.

Lionel Harper of Toronto, assistant manager of the Tivoli Theatre, Toronto, has secured the appointment as manager of the Trenton Theatre, Trenton, Ontario, which was recently acquired by Famous Players Canadian Corp. on a five-year lease.

Quebec

Instructions have been issued by the Quebec Government to two exhibitors of Hull, Quebec, to make alterations in their theatres to conform with theatre regulations. The houses affected are the new Capitol Theatre, which was opened only recently, R. Paquin being the proprietor, and the Eden Theatre, operated by Donat Paquin.

Winnipeg, Man.

Ted Gould of Winnipeg, Manitoba, Western Canadian division manager for Regal Films, Limited, has returned to the city with his young bride from a honeymoon trip which took them to California and Oregon. The bride was formerly Miss Epstein of Selkirk, Manitoba.

A. Simpson has been appointed inspector of the 35 moving picture theatres in Winnipeg, Manitoba, by the local city council.

Exhibitors of Eastern Canada have been stirred by a series of daring robberies which have taken place in various cities, with arrests having been effected in only one instance, this being in Montreal, Quebec, where two men were taken into custody following a hold-up of B. M. Garfield and Mrs. Garfield in the office of the Rialto Theatre by three armed men who secured $469.

Theatre robberies have taken place at Montreal, Hull, Toronto and Hamilton. The latest hold-up took place at the Tivoli Theatre, a downtown theatre of Toronto, when the "cat bandit" appeared at the wicket of the box office and ordered the cashier to hand over the day's receipts. She threw the cash box on the floor, however, and ran through the lobby of the theatre for help. The bandit, who has been blamed for a number of daring deeds in Toronto, scooped up about $90 and escaped to a nearby building, which was surrounded by 30 policemen. They failed to get him, however.

The first hold-up occurred in Loew's Theatre, Montreal, when three armed men robbed Manager James Adams of $7,000 and then disappeared. A short time later, the big Pantages Theatre, Toronto, was raided by bandits and $1,200 was taken, according to Manager N. K. Miller. The Tivoli Theatre, which is managed by Morris Stein, was then robbed of $700. A few days later, the box office of the Laurier Theatre, Hull, Quebec, was robbed of $219 while the cashier was momentarily absent.

Three more theatres in the Province of Quebec have been closed for alleged violation of the Provincial regulations. At Levis, Quebec, the Academie de Musique; the Theatre Populaire at Chicoutimi, Quebec, and at St. Romuald, the moving picture theatres have been closed.

"N. P. H." Due in Denver But Won't Hurt "S. R. O."

Denver, Colo., Feb. 17.—Exhibitors who have been in the habit of grabbing the old S. R. O. sign in the dark on occasion, will have to use a flashlight to prevent getting the wrong sign if the drive on sheiks and shebabies is launched, for the policewoman planning the drive has doped out a new sign and N. P. H.—No Petting Here—may have to hang alongside the S. R. O. The chief of police concurs with the report of his aid on the denaturing of free-hand activity and though exhibitors have exercised utmost vigilance in their theatres a determination on the part of the policewoman to suppress the last or least interchange of caresses may make the N. P H. sign necessary.

Moving Picture World Bureau, Berkeley, Cal., Feb. 16.

NOW Andrew J. Gallagher, the heavyweight member of the Board of Supervisors of the City and County of San Francisco, has introduced an amendment to the building laws of the city which would require that four additional inches be added to the space between the rows of seats of theatres and other places of public assemblage. He suggested that his resolution was no joke and that the proposition would be strongly pushed.

The West Portal Theatre, San Francisco, conducted under the Samuel H. Levin banner, has adopted a change in policy, and an orchestra will be a reular feature. This house is now under the management of Leon Levy, formerly general manager of the Coliseum and Alexandria Theatres.

Charles H. Newman, for the past sixteen years associated with San Francisco theatres in the capacity of manager, business manager and treasurer, and one of the best known men in the local amusement field, has given up all connections with the show business and has engaged in another line of endeavor.

The La Bonita Theatre, 2200 Clement street, San Francisco, which has been closed for a time, has been taken over by E. C. Fraser and will be reopened at an early date.

C. L. Theurkauf has resigned as manager of the Cameo Theatre, San Francisco, and has been succeeded by W. I. McInnes.

Frank Newman, manager of the West Coast Theatre at Long Beach, Cal., was a visitor at San Francisco early in February.

James Riley, of the Goodwill Exchanges, was a recent visitor at the San Francisco exchange from his headquarters at Los Angeles.

Jack Bettencourt, for the past nine years with Famous Players-Lasky, San Francisco, and who has filled road positions for the past six years, has been made sales manager, succeeding J. J. Patridge, who has been made branch manager.

J. A. Harvey, who recently took over the Lyric Theatre at Roseville, Cal., was a recent visitor on San Francisco's Film Row.

Santa Cruz

The Cameo Theatre is now showing moving pictures and vaudeville but twice a week, being closed the rest of the time.

Newcastle

F. H. Whitmore is the new owner of the Community Theatre.

Oakland

E. A. Stokes is making arrangements for the opening of the Eastmont Theatre on Foothill Boulevard.

San Jose

The new theatre in course of construction on lower First street for West Coast Theatres, and which is to be opened late in April, according to present plans, is to be named the California. The present house of that name is to be called the Mission Theatre and will be continued as a moving picture house.

We buy scientific and educational films in any quantity for cash, new or old prints. Send description or title sheet with lowest price to Box No. 401, Moving Picture World.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Lounsbury's Radio Contest Held Interest Of Entire Country on Universal Feature

WHILE most exploiters are content with a stunt that will reach into the suburbs, Charles E. Lounsbury, of the Universal Exchange, Denver, has to his credit a radio hook-up on The Whole Town's Talking that brought attention from all parts of the United States and Mexico and Canada, as well. It not only gave good publicity to the America Theatre, for which it was planned, but it advertised Universal pictures all over the country.

You probably do not need more than three guesses to figure that this must have been a radio stunt to get such wide distribution. To be exact it was a contest to determine the best liked local radio artists, with cups offered for the best soloist, unit and band, with an additional prize of an automobile for the most popular turn in the three classes.

For the public angle were three prizes; a five tube outfit, a loud speaker and a receiving set for the best slogan for either the America theatre or the automobile which was the grand prize in the contest itself. A fourth prize was offered for the slogan coming from the greatest distance. In each instance the slogan had to be accompanied by a vote on the performance to show that the entrant had been listening in.

Tied in the Post

The Denver Post and its station, KFXF, were tied in to the stunt to gain the desired newspaper publicity.

Each evening, following the showing of the picture, the contestants performed before the microphone for three or four hours, Lounsbury doing the announcing and working in mention of Michael Strogoff and other best bets. All who attended the last night show were permitted to remain for the broadcasting.

The program each night was varied, to give entries in all three classes and any listener in was entitled to cast one vote in each class each night, the votes being sent to the Post.

Although it was planned to run the stunt only a single week, the number of entries made it necessary to run over into the second week, for more than 400 numbers were listed.

The three winners on each program were entered the last night for a playoff, all entries being known by number only, to prevent playing favorites as far as possible.

From Every State

Votes and slogans were received from every state in the Union as well as from Canada and Mexico.

The *Post* gave large stories each day, generally illustrated, with mention of the house and the attraction, and the America played to packed business for a fortnight, while hundreds of other exhibitors, all over the country, received good exploitation for Universals they had booked.

Lounsbury has pulled some big stunts in conjunction with the *Post*, but this is far ahead of any of his earlier efforts. He clicks so well that the *Post* will come in on anything he suggests, and he assuredly is full of suggestions.

Brace Up for Lent

Get ready for Lent. Brace up your features and snappy shorts, arrange local talent events and keep on making money.

Sandwiches Suit the Winter Soda Patron

Special sundaes for picture titles may be all right for Summer but the fountain service in Winter runs more to hots, and A. J. Kennedy, of First National had special wrappers printed up for a "Paradise Sandwich" when the Sills picture played Seattle. They were placed in both the ten cent stores and the leading chain of drug stores. There is a good idea here for others. The advertisement is printed on the paper wrapper designed to keep the sandwich fresh.

Inauguration of a new bus service from Seattle to San Francisco gave another chance to hook in locally. Before the route was started the fleet of parlor cars were parked at stragetic points to advertise the new run and signs urged the reader to "Motor all the way to Paradise."

It's the first time we ever heard anyone in Oregon or Washington admit that California was a paradise, but it got some choice locations for the signs. They had to come off when the busses went into service as there is a law against advertising on common carriers.

A "Night in Paradise" at a local ball room helped along, and as this attraction was played before Christmas book marks in the output of the larger stores was a more than usually effective stunt.

Preferred Positions

When he played Men of Steel in Sandusky, George Schade put a special frame of stills in the proximity of every job using structural steel. As there was a subway being built in addition to the usual building work, he had a chance to put a lot of messages where they could be illustrated by the workers.

Mr. Schade was one of the first to realize the value of still advertising away from the house, but it is rarely that he gets so good a hook-up.

HOW THE NEIGHBORS HELPED "TIN HATS" AT THE MELBA THEATRE, DALLAS, TEXAS.

The Army loaned an ambulance which stood in front of the theatre at all performances to carry away those who were knocked out by laughter, the recruiting service loaned its boards and detailed two men to the lobby and the R. O. T. C. of the High School provided the three-inch gun, which was dressed with a fancy collar on the muzzle.

Turns Old Subpoena Into Dishonorable Discharge

Gets Good New Angle on The Familiar Subpoena

The auto infraction card and the fake summons are fine advertising stunts if your readers do not suffer from heart disease or hot temper, but both are likely to carry a kickback. The man who thinks he sees an infraction card on his steering wheel is relieved to find it is not, but he won't be particularly favorable toward the house which gave him the shock.

W. C. Naughton, of the Rivoli Theatre, Roxbury, Mass., sends in a new one that pulls the teeth of the stunt without detracting from the interest. We cannot reproduce it, as it is on yellow stock, but it is a four pager with pages about 4 by 10 inches. The front carries "United States Army. You are Dishonorably Discharged. For offense committed, see inside." Just below the army line is a very small "of theatregoers," and inside it carries the Yiddish shamrock cut with the statement that you are dishonorably discharged unless you see Private Izzy Murphy and witness Izzy's Irish Woes.

When he took samples in to the exchange a number of other exhibitors liked the idea so well that they too, ordered a supply before the forms were broken up. That's proof of the pudding.

Something Good

Metro is issuing tabloid pictorial serials on its big pictures for general newspaper work, the first two being a set of six on The Fire Brigade and a set of twelve smaller story-cuts on The Scarlet Letter.

The idea is not wholly new, but the old idea has been carried further in these series and should find ready acceptance from a newspaper specializing in illustration. The illustrations are supplied in mat form, but the text must be set locally. Most papers will prefer this, since it will give them opportunity to use type to conform to their other cut captions and so more nearly suggest its own enterprise.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

The United Artists production, "The Night of Love," with Ronald Colman and Vilma Banky, balanced up very well with 3 presentations and the topical review. This made a complete performance of 2 hours and 1 minute, of which time the feature photoplay took up 1 hour and 19 minutes and the review 8 minutes. This gave 34 minutes to the musical numbers.

Selections from Flotow's opera "Martha" served as the overture. This overture ran 8 minutes and was lighted as follows: 2 orange floods from bridges on gold draw curtains which were closed across production stage; 2 orange floods on musicians from dome; red borders and sides; amber stars in cover. All these lights came up to lemon for the finish.

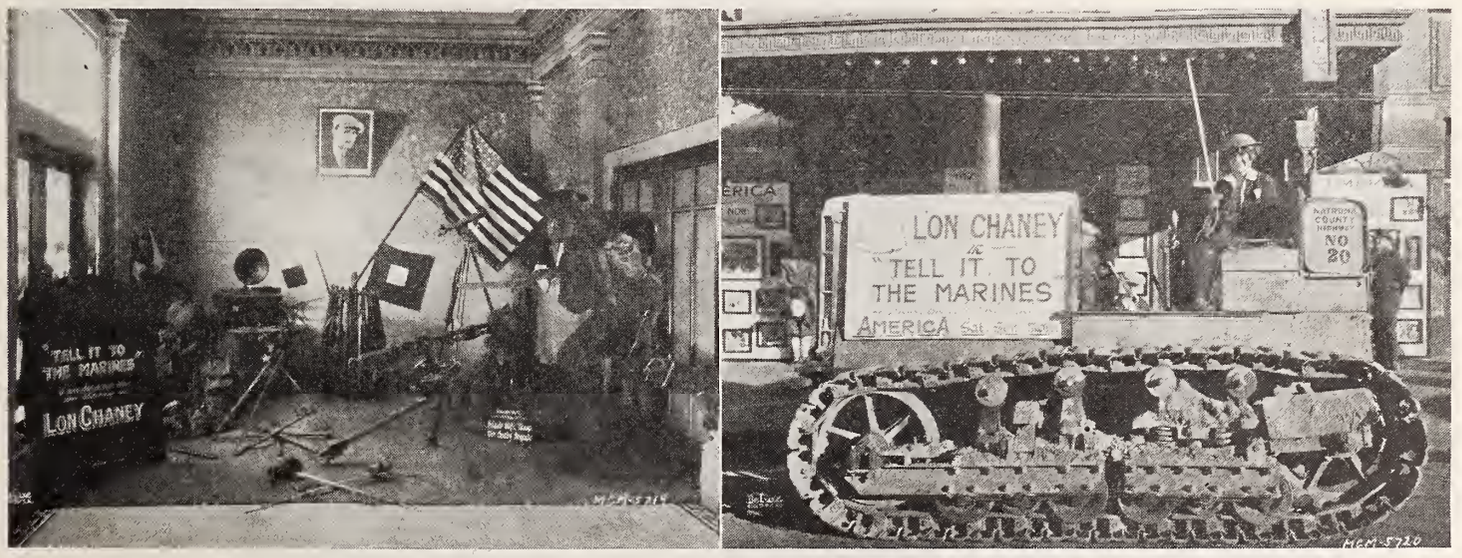
Chief Caupolican, Indian baritone, formerly of the Metropolitan Opera, appeared on the apron of the large stage in 3 selections. He was attired in tuxedo and wore a band of beads around his head. His first number was a selection from Victor Herbert's "Notoma" and the second was "O Sole Mio." The third was a dramatic number called "Friend of Mine." Lights used on this presentation, which ran 8 minutes, were as follows: 2 violet floods from bridge on drapes; an amber spot from dome covered the artists; blue foots as proscenium arch.

Following the topical review came the biggest incident of the show, the Atmospheric Prologue to the feature photoplay. There were forty people in this, including the Peerless Choir of 32 voices, the Serova Girls, De Lima and Zanou, dancers, and Chief Caupolican. The setting in full stage represented a gypsy camp, with sky cyclorama used as a backdrop, in front of which was a set-row in the midst of which were 3 huge trees reaching into the flies. At opening the entire company was discovered on the stage and the first number was by the choir. This was followed by a Tambourine Dance by the Serova Girls, after which Thalia Zanou did a solo gypsy dance. The Peerless Choir then sang 2 numbers, after which Sascha Kindler, violinist, made his entrance and played "Play Gypsies, Play," from "The Countess Maritza." De Lima and Zanou then did a gypsy dance and the act closed with Chief Caupolican singing Victor Herbert's "Gypsy Love Song." Throughout the incident was interpolated business picked up from various scenes in the photoplay itself. This act ran 18 minutes and was lighted as follows: 8 deep blue boxlamps were hidden behind set row, flooding sky cylclorama; X-ray borders of deep blue on back drop; orange spots from sides on foliage borders, blue side spots on set; violet floods from bridge, head high and orange floods from dome also head high.

Painted a Tower

Coloring contests are not new, but in Birmingham, Ala., got a new side to it through a tie-up to a local gag.

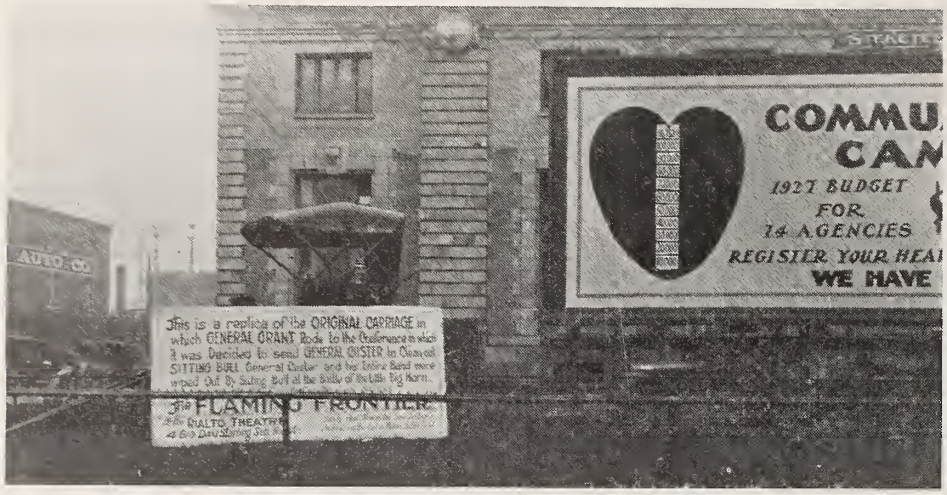
A traffic tower, erected by a former city administration, was about to be removed, after having been the butt of the paragraphists for several years. One columnist urged the retention of the tower as a monument to a notably foolish city administration, and he was sold the idea of a coloring contest. The newspaper printed pictures of the tower and offered two prizes each for the best and most humorous color schemes, tying the offer to The Magician at the Temple Theatre. More than 1,300 colored drawings were entered,



TELLING ABOUT "TELL IT TO THE MARINES" AT THE AMERICA THEATRE, CASPER, WYOMING

This hustling management made a fine lobby display with borrowed material and put the finishing touch by borrowing a tractor from the County Highway Commission to tell the world that they had the M.-G.-M. release. And will you lamp the nifty little marine they planted in the driver's seat! That should be a powerful help to enlistment.

Amos Invents Useful Winking Device for Lobby


COMMU
CAN
1927 BUDGET
FOR
14 AGENCIES
REGISTER YOUR HEA
WE HAVE
This is a replica of the ORIGINAL CARRIAGE in which GENERAL GRANT Rode to the Conference in which it was Decided to send GENERAL CUSTER to Check SITTING BULL. General Custer and his Entire Band were wiped Out By Sitting Bull at the Battle of the Little Big Horn.
The FLAMING FRONTIER
RIALTO THEATRE

A FLAMING FRONTIER EXPLOIT IN THE TOWN HALL YARD
When the picture came to the Rialto, Muskegon, a Universal exploiteer got a buggy right alongside the community fund billboard. It was supposed to be a "replica" of the buggy in which General Grant rode to the Custer conference.

Made Winking Device For The Campus Flirt

Charles H. Amos, of the Carolina Theatre, Greenville, S. C., made a winking one sheet of Bebe Daniels his chief lobby appeal on The Campus Flirt and found his faith justified.

He used a shadow box with the one-sheet of Bebe winking. An eye cut from another one sheet was pasted back of the closed lid and both were treated with oil to render them translucent. A tube back of the sheet containing a flasher lamp, held the light to the eye portion of the poster and when the light flashed on and off it gave the effect of a wink very cleverly. It attracted a great deal of attention.

Carefully done, the eye can be painted on the back of the one sheet instead of being cut from another sheet and probably would be even better.

A spotted 24-sheet cutout was used on the marquise.

Anyone Could

Anyone could hold the lion when Hold That Lion was played at the Colonial Theatre, Portsmouth, N. H.

Edgar Hart got out of the beaten track with a cutout of a lion with his back to the spectator and looking over his shoulder with a ferocious frown. His tail was a rope that hung invitingly outside a cage made of a dry goods box, and when you tweaked the tail the lion roared with the aid of a proper voiced automobile horn. Hardly a passer-by could resist the appeal and so everyone ballyhooed for Edgar.

Double Stunt

H. C. Farley worked a double stunt for Laddie at the Empire Theatre, Montgomery, Ala. The picture was opened with a midnight matinee with 25 per cent of the proceeds going to the Children's Home to provide a Thanksgiving dinner. The following afternoon he gave a potato matinee when two potatoes, apples or two of any other fruit or vegetable—except beans—would admit a child to the performance. This was also sent out to the home by special truck.

Buttoned Up

T. Y. Walker, of the Noble Theatre, Anniston, Ala., put out only 200 cards on Twinkletoes each carrying a button and the statement that in the picture one of Miss Moore's costumes carried 3,500 similar buttons.

The limited edition had a large circulation, however, for they were shown around and eventually carried home.

Pinch Hitting

Because he was unable to obtain any accessories on The Sheik, playing its fourth engagement at the Modjeska Theatre, Augusta, Ga., Frank J. Miller used cutouts from All Night and The Son of a Sheik with a live sheik on a bannered horse for a ballyhoo.

It got him just as much money.

Made Gilda Gray a Big Social Sensation

Down in Memphis Gilda Gray might have been Queen Marie when she came to play with Aloma of the South Seas at the Palace Theatre.

C. B. Stiff met her at the station with a Lincoln car, which was at her disposal during her entire stay. A motion picture record of her trip to the hotel was made and shown the following day, and several florists united to keep her room filled with flowers—and advertised the fact in their windows.

On Thursday she participated in a parade in her honor, when she rode in the first car with a leading merchant, being followed by her troupe of singers and dancers. In the business center a block had been roped off and here the Samoans did their stuff for the benefit of a huge crowd.

The Kiwanis and Shrine luncheon clubs entertained her at their weekly functions and she spoke over the radio on Friday evening.

Announcing that Gilda Gray was a booster for the Goodfellows got 200 tack cards on the city lamp posts, usually barred by ordinance, and a 24-sheet cutout on the hotel marquise, and an airplane was permitted to fly low over the city to distribute throwaways carrying the same information.

She went several hundred dollars over the record.

Curbs the 24s

G. M. Pedley, of the Empress Theatre, Owensboro, Ky., uses his 24-sheet cutout for the sidewalk, mounting and partly cutting out as the matter suggests. Daytimes the lithograph side fronts the street, but in the evening it is reversed to face the building side and possible patrons.

Probably so large a curb display would be objected to in most towns, but it is effective where it can be used.

A FLAMING FRONTIER EXPLOIT IN THE TOWN HALL YARD
The America Theatre, Casper, Wyo., used the boys of the R. O. T. C. to give a little extra bounce to Brown of Harvard. Comes a little late in the run, but it was brand new in Casper and the boys helped it over.

Dolled Up a Truck With Removable Poster Frame

Used Local Players For Cutout Puzzle

E. R. Rogers, of the Tivoli Theatre, Chattanooga, used the cutout puzzle to help put over The Quarterback at his house, but in place of the usual chopped cut of Dix he used six well known players from the local varsity eleven. If these were properly pasted up, identified and their playing positions named, they were rewarded with a miniature football on presentation at the local hardware store, which handles sporting goods. The hardware company not only stood half the cost of the balls but gave two splendid windows, and the stunt gave publicity in the sporting page for six days during the height of the football season.

Football cutouts printed with the local playing schedule were given at one of the local games and a special Sunday showing was given the local players and coaches, which brought a fine story on Monday morning to help the opening.

Balloons were given the children on Friday afternoon before the opening.

CARRYING THE NEWS ABOUT LOVEY MARY TO CASPER, WYO.
Nothing about Lovey in the newspapers the boys are holding so conspicuously. Just proved that they are carriers for the Casper Herald, for the route boys were organized into a parade to advertise this M-G-M.

Doubled Up

Splitting a week between Phantom of the Opera and The Flaming Frontier, the Century Theatre, Petersburg, W. Va., put them over with one big kick devised by Bob Wood, a Universal exploiteer.

The Saturday before the opening a man made up as a phantom was planted on the roof of a downtown building and at a signal a concealed bugler sounded a call. Wood and some newspaper men were waiting in the street below and immediately started to gaze in the right direction. When they had attracted several hundred, Wood gave a signal and the Phantom dashed along the cornice.

Halted by the roof of a taller building, he stopped and suddenly produced a banner which announced his coming to the Century the following Monday. Before the crowd had drifted away he reversed the sign, the other side being painted for The Flaming Frontier.

Gave Girls Lids

Generally the distribution of the cloth hats supplied by Paramount on many pictures is held to children and to soda attendants and workmen, but for We're In the Navy Now, C. B. Stiff, of the Palace Theatre, Memphis, changed the stunt.

He gave a ten cent store one thousand of the hats to be passed out to customers, in return for which the girl clerks all wore the hats while on duty. It made a splendid advertisement.

Mr. Stiff also worked the ambulance fake very elaborately on this picture, the ambulance taking a supposed victim from the theatre just before the night show.

HERE'S A HINT FOR A LOBBY DISPLAY FOR YOUR HOUSE
The Metro exhibit at the Industrial Fair, Los Angeles, devoted mainly to The Fire Brigade, the other big features being displayed in the background. There is a dummy fireman on the ladder in the centre of the display.

Fitted In

An amateur talent contest, (not amateur night), fitted in nicely with Everybody's Acting when it came to the Modjeska Theatre, Augusta, Ga.

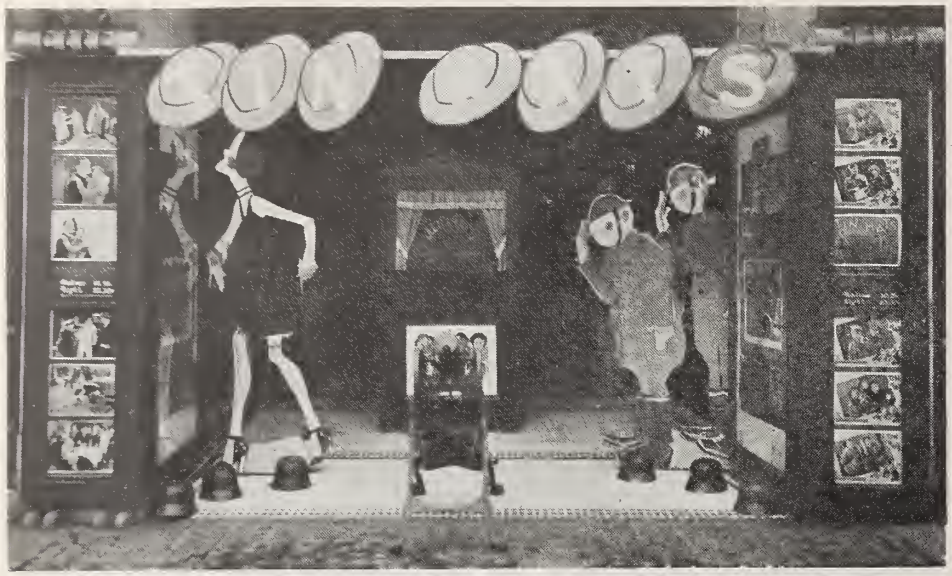
Frank J. Miller interested eight merchants who contributed prizes, each being given credit on a card in the display of prizes in the lobby, and five prizes were given on each of the two nights with a grand prize for the best of the ten acts winning prizes, so of course you had to go both nights; same picture, but a different show. That helped with the pre-Christmas slump.

A Live Ace

Warren Irvin, of the Imperial Theatre, Charlotte, N. C., used a compo board panel in the shape of an ace of hearts to frame the card cutting stunt from the press book on The Ace of Cads. The heart was cut out and back of this stood a girl in evening dress, who presided at the table.

It proved a selling novelty.

Painted Slickers Make Good Perambulators



HOW JAMES CARTLEDGE DRESSED HIS LOBBY FOR TIN HATS

The Alhambra Theatre, Charlotte, N. C., had a lobby based on the 24-sheet cut out. The title was on compo board cutouts and seven German helmets and a machine gun helped out. Two other guns were parked at the curb.

Wrecked Ship Made An Ideal Attractor

They are just getting around to The White Sister in Australia, and two unusually good stunts are reported to the M-G-M office by H. J. Brodziak, in charge of exploitation there.

A ship went aground at a beach resort near Perth and the populace streamed out to observe the wreck. Unless they got there very early, the chief feature was an advertisement for the Perth run of The White Sister, done in cuttlefish shells on the side of the wrecked vessel. The white shells against the dingy hulk made a wonderfully good showing.

In the city a large white frosted cross was made the attractor for an oil painting and some stills. At night the cross was lighted from within by violet lights and made an even better effect.

Much else was done, including five bannered trolley cars and a bill stand near the railroad station that practically everyone had to see, but the wreck was the outstanding stunt.

Painted Slickers For Love 'Em and Leave 'Em

Painted slickers are not novel; indeed the non-painted slicker is more unusual on boys and girls of school age, but Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., seems to be the first to have used them for billing stands.

He persuaded a number of the girls in the Oklahoma College for Women to have their slickers painted with cartoons appropriate to the title, which was lettered below the drawing. The advent of a number of girls with "Love 'Em and Leave 'Em" got plenty of attention for the Paramount picture.

Slickers seem to be one place where the convenient water color will not work, but it is possible to sell the girls if you have a title that will catch their fancy. Such publicity is cheap at a ticket apiece. If your artist can make really snappy sketches, there will be a surplus demand.

It might be made into a contest, with prizes for the best decorated slickers offered at the theatre at a certain time.

Staged a Three Act

For Blonde or Brunette, Edgar Hart, of the Colonial Theatre, Portsmouth, N. H., used two men and a boy in a stunt rather more elaborate than his usual work.

One of the men was dressed as a girl, with a blonde wig and his landlady's best coat. He had a list of stores he was supposed to visit. As soon as he entered a place the second man would come along and make an elaborate set-up of a fake motion camera. When he had attracted a crowd the supposed girl would come from the store and the cameraman would toss his black cloth to a small boy, who would open it to display the sign for the picture, while the cameraman made a blank shot with a kodak, explaining that he was photographing blondes and brunettes on behalf of the show.

Had Impromptu Playlet For Everybody's Acting

J. P. Harrison staged a novel prologue when he had Everybody's Acting at the Hippodrome Theatre, Waco, Texas. He had some twenty-five acting right out of the audience.

Of course they were planted there, for Harrison framed a deal with the Baylor University Chamber of Commerce for twenty-five students to take part in a sketch, supposedly an impromptu effort to make a home-made movie.

Harrison announced the intention and called for volunteers. One by one the intended players apparently were coaxed from their seats in various parts of the house until the cast had been assembled.

The sketch had been carefully rehearsed to inject comedy, and the boys and girls carried their parts off so well that only those in the know realized that their apparent awkwardness was carefully simulated. The bulk of the patrons rocked in their seats with glee. The second night was better business than the first, which proved the value of the stunt.

Bobbed Hair Issue Is Still a Space Winner

While it may seem that 1927 is rather late for a discussion of bobbed hair, C. T. Perrin found that Pueblo, Colorado, will still respond. When he wanted to do something extra for Sparrows at the Colorado theatre, he hooked the newspaper to an essay contest for the best arguments either for or against the bob.

The top prize was only five dollars, with three pass prizes, but more than 300 entries were made and the general interest encouraged the paper to give plenty of space to the discussion, all of these stories carrying the house name and the title of the picture.

There was no particular connection between Sparrows and the flapper bob, but for all that the contest helped the Pickford picture materially. Anything that gets good publicity is helpful to the title it carries with it whether there is a close connection or not.

Of course the better the tie-in, the better it works, but even an opposite stunt will lend interest to a title if it gains interest for itself.

THESE POKER FACES WERE THE PRETTIEST PROCURABLE

The Uptown Theatre, Los Angeles, used eight cars to parade the prettiest girls it could locate as a special ballyhoo for the Universal picture, and did a parade all over "Los" and Hollywood. It brought in slabs of coin.

Treasure Stunt Worked With Maps at Key Points

Made a Fine Campaign On Macon Big Parade

When he got The Big Parade, Montagu Salmon, of the Grand theatre, Macon, Ga., circused the event. He put it over in a way that is still helping his regular features.

He interested the Macon Officers' Association in the idea of a local big parade of the National Guard, Volunteers, Boy Scouts, the Military School cadets and ex-service men. There were about 300 men in line including 27 soldiers carrying the flags of the nations participating in the World War with the Allies.

The parade disbanded in front of the theatre just before the first night showing, and arms were stacked in front of the house while the participants went in to see the picture.

The prologue was a trooping of the colors, which explained why the flags of all the participating nations were available. They had been produced for the prologue and loaned for the parade.

Of scarcely less interest was the presence of Mrs. Lawrence Stallings, mother of the author, who had accepted Mr. Salmon's invitation to attend the opening performance. She was introduced from the stage during the intermission and made a brief speech. She is a resident of Atlanta.

The run did the house permanent good as well as making money on the immediate showing.

AN INDIAN PARADE FOR "WAR PAINT" IN BIRMINGHAM, ALA.

The Temple Theatre offered admission to boys and girls in Indian play suits and got enough to make a fairly good showing on this M.-G.-M. release. With Barry and Coogan out these parades are less common.

Blackmore, of Chicago Likes a Questionnaire

R. H. Blackmore, of the Grove Theatre, Chicago, sends in a questionnaire he finds very useful in keeping his patrons away from the downtown theatres. Using only two blanks, one for the best liked actor and the other for the favorite actress, he lists these by favorites, and when he books in either star he has his cashier notify the patron by telephone giving the name of the picture and the date it is to be played.

In calling, he asks all who are within reasonable reaching distance of the theatre if they receive the house program, and in this way he keeps a check on the program distribution. As he issues 12,000 programs a week, since he cannot go in for costly newspaper space, this is an important matter. Outside of his drawing zone he merely supplies the desired information.

He writes that his cashier can take care of this duty in her spare time as the patrons' choices vary greatly and there are seldom more than fifty names on any particular star.

No special stunt is used to get the cards back. They are merely handed out with a request that they be filled in and returned, but the list is kept well filled.

Pretty Soft

In Charlotte, N. C., the Superintendent of Schools was so interested in The Scarlet Letter that he not only ordered it announced in every class room, but he advised English classes where the book was a part of the home reading, that those who saw the picture would not be required to read the book. Most of these classes reported at the theatre, and there was a large representation from the other classes.

The local library also contributed material advertising.

Up $900

The Kid Brother broke the three-day record at the Florida Theatre, St. Petersburg, by more than $900, the only special advertising being two mounted cutouts perambulated by a truck and a shadow box display in the lobby, but the real answer is that the coming of the Lloyd comedy was advertised well in advance. They were all ready for it.

A TREASURE HUNT WITH MAP CLUES FOR THE BLACK PIRATE USED IN LOS ANGELES

M. A. Ellsworth, of the Tivoli Theatre, cannot take newspaper space, so he staged a treasure hunt for ten bags of 100 pennies each hidden in a vacant lot. Clues were given by means of the large maps shown, each being a continuation of the previous one, and placed at different locations, the initial map being shown at the theatre to the assembled crowd.

Two Examples of the Way One Cut Was Employed

A White Outline Is Better Than Black

This is only the upper half of the display from Loew's State Theatre, Newark, on Faust. The remainder is announcement of the vaudeville bill, in regular setting that holds no special interest. In full it is about a two sevens with about three-fifths given the film.

BROAD AND NEW STS.
Continuous 11:30 A. M. to 11 P. M.
LOEWS
WEEK STARTING MONDAY JAN. 10
Metro-Goldwyn-Mayer Presents
An UFA Production
GOETHE'S
FAUST
Directed by F. W. Murnau
With
EMIL JANNINGS
Never before has the screen revealed a spectacle of such size and impressiveness as in this epic production. The world-famous story of love and temptation, renowned as an opera, has been dramatically immortalized in a picture which truly can be called great.
5—Big Vaudeville Acts—5

LIGHT BUT EFFECTIVE

The State seems to have no set space. It takes what it feels will give results, and this may be a two or a four and run from six to ten inches down the page. There is no hard and fast rule. The manager fits his space to the attraction and buys a great deal more with his advertising money than did he take the same size and shape every week.

LOEW'S COLUMBIA
F STREET AT 12TH
WEEK BEG. TODAY
SUNDAY DEC. 12
GOETHE'S
FAUST
with
EMIL JANNINGS
THE world's most famous love story—renowned in opera — is now immortalized on the silver sheet. Emil Jannings, considered one of the greatest of all screen stars, contributes a role that will thrill and amaze.
Directed by F. W. Murnau
AN UFA PRODUCTION
The one picture you shouldn't miss!
The Miracle of the Movies!
Distributed by Metro-Goldwyn-Mayer
CHARLIE CHASE COMEDY—NEWS—OVERTURE

THE WASHINGTON EXAMPLE

The cut used here seems to be part of a press book display, with a bottom piece showing Marguerite gloating over the jewels. The full display is shown in a 95 x 2 from Loew's Columbia Theatre, Washington, D. C.

The two displays are from the same mat, but the Newark house has done considerable trimming. The lines running from the wrists to enclose the panel have been routed off and apparently the shaded letters of the title have been cleaned up. Personally we think that this outline is stronger than the blacker shaded letter, but this is largely a matter of choice. Possibly two mats were supplied, but we do not think so. It looks as though the Newark example had been "dropped out" to give a letter more in harmony with the lighter display, while Washington retained the black letter to show up against the black bottom cut, which Newark did not use.

For general use we prefer the Newark advertisement, though both are good. The comparison is interesting as showing what can be done with a little work to adapt a cut more nearly to a desired style.

You can make almost any supplied cut fit your own style if you work over it a little. Here are two spaces widely different based on the same cut. Make over your own cuts to suit.

Exchange Has Space For Chicago Showing

Apparently this is an exchange advertisement for The Temptress in the Chicago papers. It gives a far larger space to the Tivoli than is allotted the Loop houses. It would not pay as an advertisement for the house, but it probably helps the exchange to place the product in the outlying territory. Although figured on a line rate, it is nearly a four tens, which is more than any Chicago theatre takes.

STARTS TOMORROW
"THE TEMPTRESS"
A Cosmopolitan Production
A Metro-Goldwyn-Mayer Picture
With Greta Garbo and Antonio Moreno
A PASSION FLOWER, REARED IN THE LUXURY OF PARIS—ADORED BY MEN, LURING THEM ON TO RUIN AND DESTRUCTION; MEN CALLED HER—"TEMPTRESS."
AT BALABAN & KATZ
TIVOLI THEATRE
COTTAGE GROVE AND 63RD ST

AN EXCHANGE CONTRIBUTION

It is a singularly good display and it is reproduced here to give an idea to those who can afford this size space for their house displays. It is largely cut, but cut that will sell this subject to better advantage than a bookful of talk, and display and cut are so intimately connected that you cannot see one without the other.

Apparently the exchange is given a commercial rate, for it has been taking half pages opposite the regular motion picture page, generally to sell two items.

Too Much Detail Is Hard on This Title

A little less ink on the cut used to illustrate the title of Spangles would have given better attention value to the title and at the same time would have been stronger in attention value. Cutting away the background and using only the elephant's head would have cleared up the detail very nicely and would have given a better attractor and a more prominent title.

Cleveland's Greatest Amusement Value
HIPPODROME
Continuous Daily 10 A. M. to 11 P. M.
BEGINNING TODAY AT NOON-FIRST VAUDEVILLE 2nd
SEE—
The Mad Elephant, The Chariot Races, 1000 Dare Devil Thrills, The Freaks, The Clowns, The Acrobats, The Lions, The Tigers, The Great Circus Parade.
The CIRCUS IS HERE!
SPANGLES
WITH
MARION NIXON
PAT O'MALLEY
HOBART BOSWORTH AND GLADYS BROCKWELL
WRITTEN BY NELLIE REVELL
ALSO 7 VAUDEVILLE PRESENTATIONS 7
BILLY LAMONT TRIO "Speed, Grace, Agility"
GIRTON GIRLS Frills, Thrills
HOWARD & LIND In "Wedding Belles"
ART MARION and VIRGINIA SCOTT in the World's Greatest Apache Sensation, "Apache Land," assisted by their Philippino Harmonists and Violet Dell
DIEHL SISTERS & MacDONALD In "Artistic Comedy"
RAY FERN & MAREE EDWARD BLONDELLE & COMPANY In "A Vaudeville Diversion"
In "The Lost Boy"
And a Fox Comedy, Current Events, Aesop's Fables, Novelties.
STARTS THURS The RUNAWAY EXPRESS AND NEW VAUDEVILLE

TOO MUCH DETAIL

Apparently the plan book carried a lot of vignettes, and four of these are used in this space. We question whether they have the sales value of the type matter carried in the panel below the signature. We think that more selling would have been done had the cuts been thrown out and the entire space taken to a ten point Roman for a display of the same "See—" lines.

As a matter of fact you cannot tell just what that upper left hand vignette is. At first glance it seems to be a bomb with a smoking fuse, but really it is a tiger walking a globe in approved circus fashion. If you don't know that, however, it does not do much good.

In the same way the lower left hand vignette is a trainer in a den with a lion and not a prison cell, but you have to have a magnifying glass to make sure.

There is both too much type and too much cut in this space, though a two eights should be ample for a nice display. This was used by the Hippodrome, Cleveland. The agent here does not seem to realize the value of attractive display, and yet display means much. The Venus of Milo would look as

Clean Line Cuts Always Make for Clean Spaces

baggy as the living skeleton in an old-fashioned Mother Hubbard wrapper. The most attractive sales lines are of little value unless the reader can be coaxed to read them.

This Pirate Ship Has Three Cargoes

Using one space for three houses, taking the picture after the first run, the Loew management in Cleveland rides on the first run selling and can put the picture over very simply if the original engagement was a success. This explains the very simple announcement cut used for The Black Pirate.

BOUND FOR THE BOX OFFICE

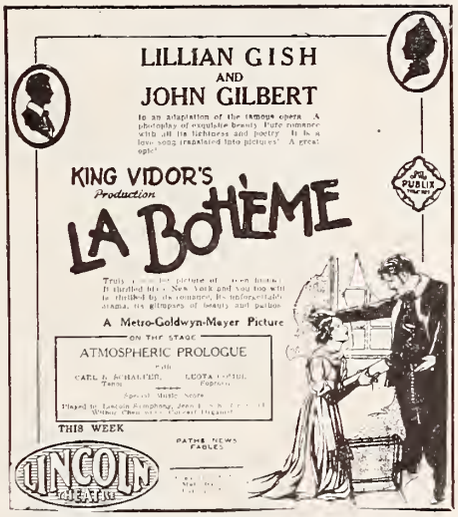
Intended to be used for a larger display, this cut works nicely in this connection without any sales talk. Two notches for the days and the opening matinee, the advertising proposition becomes a simple one. It makes a good flash without much effort and sells as well as lengthy talk.

Washington Style Liked in Lincoln

This three sevens from the Lincoln Theatre, Lincoln, Neb., is patterned after the old style of the Loew Theatres in Washington, D. C., with a dash of Frank H. Burns. The result is very attractive and a good seller for La Boheme.

La Boheme appeals most strongly to the cultured, and this is an advertisement that will carry the same appeal. It is attractive to the eye and suggests the type of the picture far better than the usual display with a lot of black type and flashy cuts. The cut layout is admirable, and the type display equally good. There are no lines too long to be readily read, there are few repellant black letters, the inset cuts in the inner rule work give a touch of refinement, and the general use of straight Roman for the sales talk and the prologue argue a good taste that is a reflection of the type of play.

In the accepted sense this is not an "artistic" display, but it is a thoroughly good one, which means a great deal more. It will sell more tickets than mere art work, for it sells thoroughly the suggestion of class and does not sound a single jarring note.



AN EFFECTIVE LAYOUT

Best of all, it does not achieve distinction at the cost of display value. It sells the chief points as well as though these had been set in two inch letters. It is strong enough to appeal to the run of picture patrons while showing a distinction than will attract the non-regulars. It is thoroughly good both as to copy, cut placement and type display.

Clean Line Cut Is Good Display Form

This is only the upper half of the display of the Loew State Theatre, Newark. The rest is straight announcement of the vaudeville, and not particularly interesting, but the State has been producing some nice tops of late, and it is up to form with this double on Valencia.

WEEK STARTING TO MORROW
LOEW'S
BROAD & NEW STS.
Continuous from 11.30 A. M. to 11 P. M.
METRO GOLDWYN MAYER Presents
She had a pair of eyes they couldn't resist! Spanish Grandee and commoner alike fell for her—and what a pace she set for them along the road of romance and adventure!
MAE MURRAY
IN
"VALENCIA"
WITH
LLOYD HUGHES
A DIMITRI BUCHOWETZKI Production
STAR OF THE STAGE AND SCREEN
NOW PLAYING

LIGHT AND DISTINCT

This seems to be a stock cut mortised to let in a type announcement of the star and title. The design on the fan is so vague that you do not realize that part has been cut away, but if you look closely the square cutting shows that the center has been taken out for the type. It does not in the least impair the display value of the design, and it puts star and title where they are assured the best display. The State has bettered the plan book idea and has saved considerable space. The copy is written to suit the picture, referring to the captivating eyes that enslaved all classes of men, and starts you off with the idea that there will be plenty happening in the story. It is very good work, but the State seems to be clicking every week.

Strong Display Value Has This Simple Cut

This strong black and white of Lillian Gish in The Scarlet Letter is about the best thing in an ample press book. There are a wealth of good drawings, but this suggestion of the old-fashionable woodcut matches the style of story and has a display value that cannot be given by the most intricate drawing.

STILLMAN
LILLIAN GISH in "THE SCARLET LETTER"
She wore a brand of shame for life—to shield the man she loved. Was he worth this sacrifice?
NOW IN ITS 4th MONTH In New York At $2 Prices
and in its 2nd BIG WEEK In Cleveland At Popular Prices
In the memory of all audiences it will have a permanent place.....they are coming in droves to marvel at the thrilling, gripping, heart-stirring humanity of Nathaniel Hawthorne's wonder story!
Beginning Next Sunday: The "Love Story of all Loves"—
MARIE CORELLI'S "SORROWS OF SATAN"
With Adolphe Menjou, Lya De Putti, Ricardo Cortez and Carol Dempster.

ONE OF THE BEST

M. A. Malaney uses it here in a two column space for the Stillman Theatre, Cleveland, but we have seen it used to even greater advantage in one column form and it will provide as good an attractor for a three or four column space.

This is the second week announcement at the Stillman, so not much sales talk is employed, but even for the opening display that cut and the three lines of copy just below would be sufficient selling for this play.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"The Red Mill"

Victor Herbert Musical Comedy Jazzed Up To Make a Comedy Vehicle for Miss Davies

Marion Davies in
"The Red Mill"
Based on musical comedy by Victor Herbert and Henry Blossom
A Cosmopolitan Production
A Metro-Goldwyn-Mayer Picture

CAST:

Tina ..... **Marion Davies**
Dennis ..... **Owen Moore**
Gretchen ..... **Louise Fazenda**
Willem ..... **George Seigmann**
Captain Edam ..... **Karl Dane**
Burgomaster ..... **J. Russell Powell**
Timothy ..... **Snitz Edwards**
Governor ..... **William Orlamond**
Innkeeper ..... **Fred Gambold**

Length—6,337 Feet

Tina, maid of all work at the Red Mill Inn suffers from the ill temper of Willem her employer. Dennis, believing her to be the Burgomaster's daughter helps to prevent the wedding to the governor. Tina is locked in the haunted mill, but is rescued by Dennis. Slapstick comedy splendidly staged.

VICTOR HERBERT'S tuneful opera, with a story by Henry Blossom, serves as the basis for a sumptuous production in which Marion Davies is starred at the head of an unusually good cast. No money has been spared to make this a big play, including the building of a picturesque canal which is shown both in Summer and also covered with acres of artificial ice. There is also an elaborate set showing the haunted mill from which the play takes its name. This is shown under a variety of lightings ranging from sunshine to an elaborate storm at night.

Money has been spent with lavish hand, and the cast includes such favorites as Owen Moore, Louise Fazenda, George Siegman, Karl Dane and Snitz Edwards, and yet the result is a slapstick comedy that is more apt to appeal to the second and later run houses than to the discriminating first run patrons.

Because the plot was thin; as most musical comedy plots are, the scenarist has sought to strengthen the story with slapstick ranging from the venerable limburger cheese gag to the old Weber & Fields "changing light" bit, which convulsed Broadway nearly thirty years ago, though in this instance Miss Davies and Louise Fazenda, changing places on a balcony, replace the vari-colored lights.

And since even with the slapstick there seemed to be a dearth of laughts, Joe Farnhan has injected a large number of subtitles which should be sure fires on the smaller circuits. These titles are put in merely to get laughs, not to explain the action, and sometimes there are two or three to the single scene. A sample title explains that "Two things brought Dennis back to Holland —a steamer and a train." And yet even a Broadway audience laughed at this elemental stuff.

The action deals with the efforts to Tina to attract the attention of Dennis, a visitor, and to aid the marriage of Gretchen to Captain Edam, instead of to the elderly Governor. This latter episode provides a fast-moving sequence, followed by some tragi-comedy when Tina is locked into the haunted mill, finally escaping down one of the sails. This gives a good climax, but the early action is much on a par with the usual two reel comedy, though infinitely better dressed. Much is made of a tame white mouse.

Miss Davies, as the slavey, is not happily cast, and only now and then does her beauty shine through the absurd costuming. It is a far cry to her work in such plays as "Little Old New York."

Owen Moore but mildly interests as the tourist, and Louise Fazenda and Karl Dane get even less chance. George Siegman dominates the scenes toward the close and Snitz Edwards is able now and then to get a laugh in his own right.

"Taxi! Taxi!"

Edward Everett Horton Has an Amusing Vehicle In Farce-Comedy Directed by Melville W. Brown

HE WAS TRYING TO make a hit with a girl. They got caught in a severe storm and being unable to hire a taxi at any price, he bought one. This is the motivating idea behind the Universal-Jewel production "Taxi! Taxi!" starring Edward Everett Horton.

The fact that this taxi had just been used by a couple of crooks for a jewel robbery started a series of complications which keeps the story moving at a good pace from this point, and a number of good gags including quite a few new ones, results in a farce comedy that, while not an uproarious one, offers amusing entertainment that should satisfy the fans.

The hero is a drab, humdrum clerk in an architect's office, and there are a number of good human interest bits in these scenes although judicious cutting would speed up the action.

Edward Everett Horton gives a fine performance as the easy-going hero and the role while it is not the best in which he has appeared, is a congenial one. Marion Nixon as the pretty niece of the boss is attractive and vivacious

One of the best situations in the picture, and one that will bring a lot of smiles is where the hero gets in late and tries to fool the boss who catches him. Called to the office he is so sure he will be fired that he packs up his belongings and gives away what he does not want, then finds that the boss wants him to go to the railroad station to meet the pretty niece.

Another amusing situation occurs when the girl persuades the hero to take her to a swell cabaret and he has to draw out all of his savings to make sure he has enough to stand the gaff. Of course, the uncle and a friend are there, and there are more gags in the efforts of the young pair to escape unnoticed.

The action speeds up here with the purchase of the taxi and there are several laughs in the attempts of the hero to get rid of it, and the chase by the police. It all ends in an elopement with the irate uncle close on their heels. The manner in which the marriage ceremony is performed is a new gag and a hilarious one. With the uncle in pursuit the couple chase around and around the church and as they pass the rear windows the minister continues the ceremony, rushing from one window to the other, until the deed is done.

There is a lot of good real life stuff in Taxi! Taxi! and Director Melville W. Brown has nicely handled the material at his command.

Carl Laemmle presents
Edward Everett Horton in
"Taxi! Taxi!"
Directed by Melville W. Brown
A Universal-Jewel production

CAST:

Peter Whitby ..... **Edward Everett Horton**
Rose Zimmerman ..... **Marian Nixon**
Grant Zimmerman ..... **Burr McIntosh**
Parmalee ..... **Edward Martindel**
Ricketts ..... **William V. Mong**
Billy ..... **Lucian Littlefield**
Jersey ..... **Freeman Wood**

Length—7,173 Feet.

Peter, a plodder in an architect's office, falls in love with bosses' niece and buys a taxicab to take her home. Police chase him as cab was used by crooks, boss fires him but he wins girl and saves boss as big customer accepts his drawing of model bungalow for newlyweds. Amusing farce comedy.

"Getting Gertie's Garter"

Once "Sensational" Stage Vehicle Now Becomes A Light and Amusing Polite Farcical Comedy

WHEN AVERY HOPWOOD wrote "Getting Gertie's Garter" as a stage play, garters were worn a foot or so above the skirt line and not several inches below it, and there was some talk of suppressing the audacious farce.

Today the original would be regarded as very mild, and for photoplay presentation the stunt has been removed, leaving a polite but rather tenuous plot, which is precisely what makes for approved farce. Since there is no heavy line-up of plot, it is possible to give most of the footage to incidents built upon the single idea. The plot does not interfere. The picture could be stopped at any sequence following the first reel, so far as story is concerned, but with the material at hand there is chance for a pyramid of complications, smartly handled and perhaps better within the scope of the average moviegoer than the sophisticated farces under imported directors.

Between Gertie and her asinine fiance, Ken and his jealous fiancee, the philandering Jimmy and his jealous wife, the amiable bachelor and the would-be amative aunt, not to mention a knowing butler, there is ample opportunity and the laughs are easy and frequent. It may not gain highbrow approval, but it is good audience stuff, all the way through.

Miss Prevost has had better chances, but she worked well and is very ably supported by the entire cast, which includes Sally Rand and William Orlamond.

John C. Flinn Presents
Marie Prevost in "Getting Gertie's Garter"
Based on play by Avery Hopwood
Directed by E. Mason Hopper
A Producers' Distributing Corp. Picture

CAST:

Gertie Darling	**Marie Prevost**
Ken Walriek	**Charles Ray**
Jimmy Felton	**Harry Myers**
Teddy Desmond	**Sally Rand**
Jenkins	**William Orlamond**
Barbara Felton	**Fritzi Ridgeway**
Algy Brooks	**Franklin Pangborn**
Barry Scott	**Del Henderson**
Teddy's Aunt	**Lila Leslie**

Length— 0000 Feet

Ken gives Gertie a jeweled garter supposing it to be a bracelet. The engagement is broken and Gertie seeks to return the trinket to Ken, who has become engaged again, and succeeds after every one in the cast is involved. A light and amusing farce.

"The Final Extra"

Exciting Melodrama of Newspaper Office, Stage and Bootlegging, Stars Marguerite de La Motte

Sam Sax Presents
Marguerite De LaMotte in "The Final Extra"
Directed by James P. Hogan
Distributed by Lumas Film Corp.

CAST:

Ruth Collins	**Marguerite De LaMotte**
Pat Riley	**Grant Withers**
LeRoy	**John Miljan**
Editor	**J. W. Girard**
Tom Collins	**Frank Beal**

Length—6,000 Feet

Ruth Collins makes a hit on the stage and her father, a reporter, is killed while trailing a gang. Pat, who is in love with Ruth, learns that LeRoy, the show manager, is the head of the gang, gets a whale of a story and wins Ruth. Exciting melodrama.

WITH MARGUERITE DE LA MOTTE in the stellar role, Lumas Film Corp. is distributing a Gotham Production "The Final Extra" which, as is obvious from the title, is a newspaper story. In addition to this angle there is considerable stage atmosphere and the final exposure of a criminal bootlegging ring, and the result is an exciting melodrama.

The story opens and closes in a newspaper office and these scenes are well handled, especially certain little touches in connection with the holding of the presses and the getting out of the big scoop story. The plot involves the murder of the girl's father, the ferreting out of the truth by the cub reporter, the discovery that the man who is managing the musical comedy in which the girl is starred, is the lead of the bootleg ring and responsible for the murder.

These different phases are smoothly worked in approved melodramatic style and with this

wealth of dependable material at his command, Director Hogan has fashioned a fast-moving and exciting melodrama that gives no time for the fan's interest to lag, and it should appeal to the average theatre audience where exciting melodrama is popular.

Marguerite De La Motte and Grant Withers capably handle the leading roles while John Miljan as the gentleman villain, as usual gives a fine performance. The other players all give good accounts of themselves as the subordinate characters.

"The Galloping Gobs"

From a Battleship to a Ranch Is Territory Covered by Newest Buffalo Bill Jr. Western

VARYING ONE OF THE usual formulas for westerns, the Pathe picture "Galloping Gobs" opens with the star, Buffalo Bill Jr. as a gob on a U. S. battleship, who with his pal win a ranch in a poker game in a waterfront dive.

The action in this picture is supplied by the fact that the ranch which is a deserted and dilapidated affair turns out to be a hideout for a bandit gang and the two gobs succeed in rescuing a pretty girl prisoner and Buffalo of course wins the girl.

The picture gets off to a good peppy start with the naval shots followed by a fight and a raid by police on the underground dive. The action lets down somewhat near the middle of the film but there is plenty doing in the climax with Buffalo and his pal overcoming the guard at the house while the sheriff rounds up the others in a running fight.

Comedy has been injected throughout even in the fight where the hero's fat pal falls on a bandit and the posse disguises as women, then too there is a buxom female who is continually trying to make love to the fat fellow.

Buffalo Bill Jr. gives a good account of himself and Morgan Brown as his pal lends him good support. Raye Hampton is good as the husband-hunting female while Betty Baker is attractive but has little to do as the girl in the case.

"Galloping Gobs" should prove satisfactory as an average program western.

Lester F. Scott, Jr., Presents
"The Galloping Gobs" Starring Buffalo Bill, Jr.
Directed by Richard Thorpe
A Pathe Picture

CAST:

Bill Corbitt	**Buffalo Bill, Jr.**
Chub Barnes	**Morgan Brown**
Mary Whipple	**Betty Baker**
Fanny	**Raye Hampton**
Bandit Leader	**Walter Maly**
Banker	**Robert Homans**
Sheriff	**Fred Burns**

Length—4,524 Feet

Bill and Chub, two gobs, win a dilapidated ranch in a poker game and find it is used as a hideout by bandits who have kidnapped a girl. Bill and Chub, with the aid of a sheriff's posse, save the girl and round up the bandit. Good action western.

"His Rise to Fame"

George Walsh Stars in Melodrama of Man Who Despite Heavy Odds Became Champion Pugilist

Samuel Zierler presents
George Walsh in
"His Rise to Fame"
Directed by Bernard McEveety
Distributed by Excellent Pictures Corp.
CAST:

Jerry Drake	**George Walsh**
Laura White	**Peggy Shaw**
Hubert Streif	**Bradley Barker**
Helen Lee	**Mildred Reardon**
Ma Drake	**Martha Petelle**
Montana Mack	**W. G. Nally**
Bull	**Ivan Linow**

Length—5,790 Feet.

Jerry, a ne'er-do-well, meets Laura and determines to make good. He trains and becomes a prize-fighter but through crooked work is knocked out and sent to sanitarium. He escapes, thrashes the villain and finally becomes a champion fighter. Melodrama of prize ring.

IN HIS SERIES FOR Excellent Pictures Corp. George Walsh has appeared in a variety of roles and "His Rise to Fame" is a story of how a young chap who was rapidly let himself drift along the downward path, checked himself in time, went in training for the prize ring and despite crooked opposition finally won a world's championship.

Of course, the love of a girl figured largely in this result and the story as unfolded in a straightforward melodrama of a familiar type told largely by action of highlights, such points as his own mental battles or the arduous training of a novice in the fighting game being skimmed over and no attempt made at sustained conflict or frustration in the sequences where he is blackjacked and sent to a sanitarium from which he makes a surprisingly easy and quick escape.

This method of treatment provides plenty of action and there are a couple of exciting ring fights including one between Ivan Linow and Walsh which until it is brought to an untimely and highly improbable end by a blow from an outsider's blackjack, is more than ordinarily convicing because of the fact that both of these men are such superb physical specimens.

Woven into the story is a comedy angle plenty of villainy and other time-proven melodramatic devices and this picture should provide satisfactory program entertainment where straight hero-villain-action melodrama is popular.

George Walsh has a congenial role and Peggy Shaw makes a pleasing heroine with Bradley Barker sufficiently villainous to satisfy the most rapid fan. W. G. Nally is a good type for the ex-fighter and Ivan Linow is well cast.

"The War Horse"

Story of Cowboy and His Faithful Horse During World War Proves Good Vehicle for Buck Jones

WITH BUCK JONES AS the star and author of the story in collaboration with Lambert Hillyer who also scenarized and directed the production, William Fox is offering "The War Horse." Under such auspices, it is but natural that it should prove to be a congenial vehicle for Buck and his wonderful horse and present enjoyable entertainment for the fans.

This is not an epic of the important part that the horse played in the war, as might be expected from the title, but an intimate human interest story of a cowboy whose strong affection for his horse led him to follow the animal to France where they again united and went through the comedy and pathos of the period behind the lines and a series of stirring adventures at the front culminating in a heroic adventure which resulted in saving the lives of a detachment of our soldiers.

Probability has been widely stretched in having Buck find his horse in France and in this pair going through their big adventure safely, but it all tends to make a pleasing story that should appeal strongly to Buck's fans and all lovers of animals, and in addition, there are a lot of amusing comedy situations, and of course a romance for Buck falls for an attractive ambulance driver.

Stirring melodrama, romance, pathos, comedy and running through it all the intense bond between man and horse, make this one of the best of the recent Buck Jones films.

William Fox Presents
Buck Jones in
"The War Horse"
Directed by Lambert Hillyer
CAST:

Buck Thomas	**Buck Jones**
Audrey Evans	**Lola Todd**
Capt. Collins	**Lloyd Whitlock**
Lt. Caldwell	**Stanley Taylor**
Yvonne	**Lola D'Avril**
Gen. Evans	**James Gordon**

Length—4,953 Feet

Buck enlists when his horse is sold to government for use in France and becomes orderly to the Captain using it. After exciting adventures, Buck wins praise for heroism and also wins a pretty girl ambulance driver. Good melodrama.

"The First Night"

Tiffany Offers a Fast-Moving Farce-Comedy With Bert Lytell and Dorothy Devore Heading Big Cast

Tiffany Presents
"The First Night"
With Bert Lytell and Dorothy Devore
Directed by Richard Thorpe
CAST:

Dr. Bard	**Bert Lytell**
Doris Frazer	**Dorothy Devore**
Hotel Detective	**Harry Myers**
Cleveland	**Walter Hiers**
Mrs. Cleveland	**Lila Leslie**
Jealous Wife	**Nelly Bly Baker**
Drunk	**James Mack**
White	**Frederic Kovert**

Length—5,500 Feet

Young couple elope to escape troublesome rejected suitor and a French adventuress, but the rejected suitor disguises as the French woman and keeps things in hot water until matters are finally straightened out. Hilarious farce comedy.

DOROTHY DEVORE AND Messrs. Lytell, Myers and Kovert admirably sustain a rapidly-moving farce comedy throughout the length of this offering. There are moments of tense comedy and high speed action, and these, coupled with excellent direction and cutting leave the showman in possession of a picture which, advertising stars, title, story, cast, etc., should ring the bell at the box-office.

Farce comedies, as a rule, are not difficult to follow, and Miss Sagor's original story possesses several unique twists. Mr. Thorp's direction unrolls the story lucidly, and we discover how "Jack White" (Mr. Kovert) jealous of "Dr. Bard," resorts to a really clever female impersonation to suggest to the doctor and the girl that, some years before, in France, the doctor may have married "Mimi" (also played by Mr. Kovert). In "her" hotel, "Mimi" pretends to drink poison, and the hotel detective (Mr. Myers) arrives on the scene. From this point the story is one that should be seen to be appreciated.

Mr. Hiers lends his bulk to comedy which is always appreciated by his followers, and we really should give some recognition to a diminutive Negro bell-hop, who materially assists in rounding out a number of scenes.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

BORDER WHIRLWIND. (5 reels). Star, Bob Custer. This man sure should be put in bigger stuff. This is a small action western, but it's good and interesting. Good print and service. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

COWBOY COP. Star, Tom Tyler. Just a good program picture. Sold right. Good tone, fair appeal. Sunday yes, special no. Draw farm, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

DRUSILLA WITH A MILLION. (7,301 feet). Star, Mary Carr. I believe this to be the outstanding picture that we showed in 1926. Every pastor in town was present and handed me a lot of compliments on it the next day. It is a wonderful picture and is the type that builds up the prestige of the Motion Picture Theatre. Fine tone, appeal 100 per cent. Sunday, special yes. Draw town, farming class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre (200 seats), Harrisville, Michigan.

KEEPER OF THE BEES. (6,712 feet). Star cast. One of the best pictures we showed this season. We ran it on Thanksgiving Night and it sure clicked. Photography was extra fine. The author's name makes it easy to exploit, and it will back up anything you can say about it. "Just one fine picture" describes it best. Draw town, farming class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre (200 seats), Harrisville, Michigan.

PARISIAN NIGHTS. (6,278 feet). Star, Elaine Hammerstein. Just a fair program picture not worth the price which I paid for it. Some of the Gold Bonds were all right but this one should not have been classed as a special. Fair tone, appeal 50 per cent. Sunday, special no. Draw general class, town 2,900. Admission 10-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

First National

DANCER OF PARIS. Star, Dorothy Mackaill. This is a very good picture and believe it went over very well. Played to a fair Saturday night crowd. Would advise you to play this one if you have not already done so. Tone good, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-30. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

GREAT DECEPTION. Star, Ben Lyon. Many persons remarked that the heroine was too old for the hero. A fine story of spies during the World War. Nice photography and advertising accessories. Tone O. K. Appeal strong. Sunday yes, special no. Draw all sorts, town about 1,000 (with two shows). Admission 10-25 regular, 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

INTO HER KINGDOM. Star, Corinne Griffith. A dandy program picture that played two nights to small houses. Just made expenses but no fault of the picture as I had opposition the second night. Buy it as it should stand up for two nights. Fine tone, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-30. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

OLD LOVES AND NEW. Star, Lewis Stone. A fair program picture that pleased those who saw it. Paper somewhat misleading. Tone O. K. Fair appeal. Sunday yes, special no. Draw all colors, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amus-U Theatre, Melville, Louisiana.

RAINBOW RILEY. Star, Johnny Hines. Fast moving Hines story that made bigger hit with those who saw it than the Brown Derby. Lots of action to this number and the house was in constant laughter. Poor attendance but not fault of picture. Tone fine, appeal strong. Sunday yes, special no. Draw all colors, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SALLY. (7 reels). Star, Colleen Moore. This is a great deal better than a program picture; in fact I would call it a special. This would satisfy any crowd in any town. Draw rural class, town 600. Admission 10-15. Opera House, Whiting, Iowa.

SENOR DAREDEVIL. (6,402 feet). Star, Ken Maynard. Here is a real one and this boy is a top notcher right now on his first offering. He can ride, he can act, he is good looking and he does not try to be the whole show himself. If his next two are as good as this first one he has nothing to worry about, that's the verdict from my audience. Tone fair, appeal 85 per cent. Sunday no here, special yes. Draw all classes town 2,900. A. E. Andrews, Opera House, Emporium, Pennsylvania.

SUBWAY SADIE. Star, Dorothy Mackaill. Dorothy is getting popular. Subway Sadie is a box office title. And the picture was very entertaining and well liked by everyone who saw it. But the paper is punk. Tone O. K. Appeal fair. M. W. Larmour, National Theatre, Graham, Texas.

UNKNOWN CAVALIER. Star, Ken Maynard. My crowd and I consider Maynard the greatest western player today. He is there with the goods. His pictures get the money and each one does just a little more business than the last. If he can keep up his present pace the others will soon be lost in a cloud of smoke. His pictures are well made, showing better than average direction. Tone O. K. Appeal good. Draw all classes, town 3,000. Admission 10-20. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

WE MODERNS. (6,500 feet). Star, Colleen Moore. Did a nice business on this picture one night but it failed to please some; people thought it silly in spots. Colleen's best pictures, I think, were "Sally" and "Irene." Tone ? Appeal 50 per cent. Sunday yes, special no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

WISE GUY. Star, Betty Bronson. A dandy program picture and went over in fine style. Played one night to a very small house on account of bad weather so didn't make expenses. Buy this one and get behind it and you will be pleased. Tone good, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Boys, we volunteer these reports as unbiased tips on pictures we have played. You can depend on us, as brother exhibitors, to play fair; these tips are not paid for—they are given to you for better booking your shows.

Because we set the example by sending tips we have the right to urge you to do likewise. If we are helping you, as we try to do, turn in and help us by sending your picture tips.

OUR GANG.

Report on M-G-M

"Metro - Goldwyn - Mayer: Like to tell you my opinion of Metro-Goldwyn-Mayer, so here goes. First thing, the prints are all good and in first class condition; second thing, the stories are good and most of them have the heart appeal that every theatre craves; third thing, the stars just can't be beat. If you just take my advice, look at Sally, Irene and Mary, or Lights of Old New York, or any of those. I would like to see this in print in Moving Picture World." Palace Theatre, Winnsboro, South Carolina.

Fox

ARIZONA ROMEO. (4,694 feet). Star, Buck Jones. This is a pleasing western with this popular star and classifies as O. K. for western type. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

BLUE EAGLE. Star, George O'Brien. An excellent attraction from all angles. A picture you can boost to the sky. The story runs along smoothly without being slowed up by a lot of mushy love scenes. Good paper. Tone O. K. Appeal 100 per cent. Sunday, special yes. Draw all sorts, town about 1,000. Admission 10-25 regular, 15-35 special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BERTHA THE SEWING MACHINE GIRL. Star, Madge Bellamy. Fine program feature with pretty girls galore in beautiful gowns. And lots of good action. A well directed story held the interest from start to finish. A good title was the only thing missing. Tone here O. K. Strong appeal. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25 regular, 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CANYON OF LIGHT. (5,803 feet). Star, Tom Mix. A very good outdoor picture. Sold right. Pleased the patrons. Tone, appeal good. Sunday yes, and just above program schedule. Draw farm, merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CANYON OF LIGHT. (5,389 feet). Star, Tom Mix. Tom drew big business in this and the people liked it. Would rather play a wholesome outdoor picture like this any day than over-stressed sex pictures no matter how much they dress them up, for the wholesome picture builds up lasting good will and that's what you want when you're in the show business—not for a day, not for a year, but always! Dave Adams, Auditorium Theatre, Concord, New Hampshire.

CANYON OF LIGHT. (5,389 feet). Star, Tom Mix. Knockout Mix picture; just what an audience wants. Great production and full of pep. Tone, Sunday O. K. Special no. Appeal great. Draw family class, city 45,000. Admission 10 to 50. Johnny Jones, Washington & Orpheum Theatres (1,000 seats), Quincy, Illinois.

THE CITY. Star cast. Interesting story of a country family which moved to the big city and of their final return to the village after overcoming false pride and selfishness. Tone O. K. Appeal fair. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

JOHNSTOWN FLOOD. (6,295 feet). Star cast. This is an exceptionally well made "flood" picture. The scenes of the flood are the best I have ever seen and it is good entertainment

Welcome! Canadian Comes Into Our Gang

"Dear Sir, and 'Gang':—For many months I have been regarding the activites of 'Our Gang' and patiently watching for reports from towns of the size of Asquith—Small enough—population 300. Seldom do reports appear from towns of such small size, and while playing curent product and getting about all the business available out of each program played, I feel that I am eligible to join the 'Gang' in the hope of inducing some other small towns to report.

"I have found the reports very useful and consider it an exhibitor's duty to report some of his programs.

"It would appear that reports from Canadian theatres are very scarce and as the very small towns constitute probably around eighty per cent. of the theatres in the three prairie provinces, the 'Gang' should be busy in the Land of the Big Snows where women are women and men wear fur coats in the summer. The favorite winter sport of the natives here is guessing how low the thermometer can go during the week (32 below zero toniht!) and going to the O'pry House on Friday or Saturday night. Send blanks and I will return you reports from "The Small Town Theatre with the Big Town Show." A. McCoulough, Mirror Theatre, Asquth, Sask., Canadia.

all the way through. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

MORE PAY—LESS WORK. Star cast. A good comedy program pictures; went over well. Tone good, appeal fine. Sunday yes, speeial no. Draw farm elass, town 412. Admission 10-25. Leveek & Garner, Benoit Auditorium, Benoit, Mississippi.

SANDY. (7,880 feet). Star, Madge Bellamy. Found this to be an excellent program pieture although a few of our patrons kieked about the sad ending. However, those who complained, when eoncerned with the question, "Do you admit that the picture was entertaining in spite of Sandy's death?"—said "yes." Story now running in New Orleans daily helped exploitation. Tone weak. Appeal fair plus. Sunday maybe, special no. Draw all colors, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHISPERING WIRES. Heard a number of fine comments after the show and, during the performance, some awfully loud giggles when Charles Conklin and Mack Swain did some funny "detecting." This is an excellent program pieture. Tone O. K. Appeal strong. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Metro-Goldwyn

DESERT'S TOLL. First Metro-Goldwyn western I have shown and I thought it was good; something different from the usual run; scenery was great and the makeup was a change from the regular run that I have had. Tone, appeal good. Sunday yes, hardly special. Draw farm, small town elass, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats). Galt, California.

EXIT SMILING. Very fair picture: nothing extra. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

JOHNNY GET YOUR HAIR CUT. (7 reels). Star, Jackie Coogan. As good a race horse story as they make. Jackie no longer wears a bob but he's still the same little shaver, just as good as ever. High School had a school play same days as I ran this picture so box office didn't click like it should. Nice and clean for Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WALTZ DREAM. A passable picture that pleased about fifty per cent. Some said "bunk," some said "great." At that much expense could have been made a better picture with a real lesson to it and that is what the public will like. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

Paramount

AMERICAN VENUS. Star cast includes Esther Ralston. I dug this one up and pleased a good crowd with it on a second run. There may be a few to crab because you are running old pictures but a good print of this is better than lots of the new ones and I believe it is worth running a seeond time in any town of over 3,000. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

AMERICAN VENUS. Star cast ineludes Esther Ralston. A pleasing pieture; some beautiful seenes in natural eolors. Esther Ralston is beautiful. Tone good, appeal 95 per cent. Sunday yes, special no. Draw general class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

ANCIENT HIGHWAY. This is a dandy big timber pieture and though old is worth digging up and running again. Paramount prints are always good. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

A SON OF HIS FATHER. This is good entertainment and people liked it even though run for a second run. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

CAMPUS FLIRT. (6,702 feet). Star, Bebe Daniels. One of the best Bebe Daniels subjects I ever ran, and one that will please most any audience. This star will make us money as she has established a niee following almost everywhere. (Let's hope Paramount don't start doubling on Daniels). A clean story of college life that will register almost anywhere. Tone O. K. Appeal 100 per cent. Sunday, special O. K. L. O. Davis, Virginia Theatre, Hazard, Kentueky.

CANADIAN. (7,713 feet). Star, Thomas Meighan. I think this is a very pleasing pieture for the averag⁹ Meighan fan. I ran it to a Zane Grey crowd and it didn't please but it pleased me and my family and I believe that it is better than any of his 1925-26 pictures, including and particularly Tin Gods. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

CANADIAN. (7,773 feet). Star, Thomas Meighan. Very good picture for Meighan. Charley Winnigan stands out better than stars. Just a fair picture—went over good. Tone good, appeal fair. Sunday yes, special no. Draw family class, eity 45,000. Admission 10 to 50. Johnny Jones, Washington & Orpheum Theatres (1,000 seats), Quincy, Illinois.

EAGLE OF THE SEA. Stars, Rieardo Cortez, Florence Vidor. A fairly good picture; however not in a elass with "The Sea Hawk," Mr. Lloyd's other great story of the sea. It contains aetion and will please the average audience as an average pieture; but not by any means a great one. Appeal 75 per eent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

EAGLE OF THE SEA. If I were running a theatre in New Orleans where LaFitte, the pirate, was well known, I would have been willing to pay most any priee to get this picture. It is well done, but it is not the type of picture my people, here, like so it failed to please all but a very few. Costumes are taboo here. Tone O. K. Appeal slight, almost none. Special no. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Treatre (430 seats), Graham, Texas.

EVERYBODY'S ACTING. (6,136 feet). Star east. Knockout pieture—100 per cent. audience picture. Record business here. Book it and tell them—go after them, picture will answer up to all advertising. Good tone, very good appeal. Sunday yes, speeial great. Draw family class, city 45,000. Admission 10 to 50. Johnny Jones, Washington & Orpheum Theatres (1,000 seats), Quiney, Illinois.

FASCINATING YOUTH. (6,682 feet). Stars, junior stars. Not mueh drawing power but it is a dandy light comedy pieture. Pleased our patrons. Appeal good. Special no. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

FASCINATING YOUTH. (6,582 feet). Stars, juniors. This is a box office picture with box office title and paper. It is light hearted, airy and entertaining. The new stars are good, and this type of picture seems to be getting the money at the present time. Would like to get some more like it. Appeal good. Tone, Sunday and special O. K. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

FINE MANNERS. (7 reels). Star, Gloria Swanson. Much, mueh better than her last two pietures. Gloria, keep up the good work. Tone, appeal good. Not special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

FORLORN RIVER. Star, Jack Holt. A Zane Grey pieture that ranks about average with the rest of this type; did a fair business. Tone good, speeial no. Mitehell Conery, Columbia Theatre, Renssalaer, New York.

GOD GAVE ME TWENTY CENTS. (6,632 feet). Star, Lois Moran. This is one sweet little pieture. The star, though new, is a likeable little lady and has a following since this pieture. The picture is not heavy, nor is the show an advanced admission proposition but it is the kind that people like and that is what eounts. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

GRASS. Two or three said a wonderful picture but more walked out before it was over. My experience is that a movie audience doesn't want to be educated—only amused and entertained. Tone good, appeal poor. Sunday yes, speeial yes in the right places. Draw town and farm elass, town 600. Admission 10-30. H. W. Batehelder, Galt Theatre (175 seats), Galt, California.

LONDON. Star, Dorothy Gish. Adolph is right—this should not be foreed on the American exhibitors; England may think she is getting somewhere by forcing us to buy and play such under the name of entertainment. What's the matter with it?—oh, nothing—but it is correctly titled. It is a nice travelogue conduеted by an attractive American actress though and necessarily attraetive London seenes and should be called "Mueh Ado About Nothing" or "A Good Girl Going Wrong."—Charles Lee Hyde. Grand Theatre, Pierre, South Dakota.

Pathe

REX, THE DEVIL HORSE. No better picture made. Book it and advertise it. It is worth the price. Pleases 100 per cent. Sunday yes. Town 3,600. Seat 700. Fred E. Carney, Star Theatre, Marked Tree, Arkansas.

Producers Dist. Corp.

BRAVEHEART. Star, Rod LaRocque. Seven reels, good condition. Was well liked by the few who saw it. Bad weather and no fault of the picture. Buy this and make good. Tone, appeal good. Sunday, speeial yes. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

FLAME OF THE YUKON. Star, Seena Owen. Very good Klondike picture; snow scenes very good. Just above program schedule. Tone, appeal good. Sunday yes. Draw farm, merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FLAME OF THE YUKON. Star, Seena Owen. For this class of picture it is a good one. We enjoyed Miss Owen's acting very much and she has fair support. Tone O. K. Appeal 75 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

HER MAN OF WAR. Star, Jetta Goudal. Another Producers that will rink the bell. Good enough for any show house. Everybody will enjoy this picture as it has entertainment. Tone O. K. Appeal 85 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

LAST FRONTIER. A very good picture; the more you see it the more you like it. It was ten below zero—too cold to get them in. Jennie A. King, New Midway Theatre, Conneautville, Pennsylvania.

RED DICE. Star, Rod LaRocque. Good picture; fine acting. Should please any audience. Tone, appeal good. Sunday yes, special no. Draw merchant, farm class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Tiffany

COLLEGE DAYS. Star, Marceline Day. A very much worthwhile story of college life with a heart interest story and a lot of comedy. Compares favorably with The Quarterback in every respect. Had many favorable comments on it. City 15,000. Ben L. Morris, Temple Theatre (1,000 seats), Bellaire, Ohio.

Universal

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. Very good comedy. Hoot sure knocks the ball a mile and makes a thousand laughs. The picture brought nothing but applause all the way through. Very highly recommended. Tone fine, appeal good. Sunday yes, special no. Draw town, farm class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre (200 seats), Harrisville, Michigan.

ICE FLOOD. Stars, Kenneth Harlan, Viola Dana. Splendid program attraction. Paper has good drawing power. Nice photography. Well directed. Harlan and Hagney put on a mean fight with bare fists. Excellent flood scenes, tense situations. Patrons ate it up. Tone O. K. Appeal 100 per cent. Sunday yes, special almost. Draw all sorts, town about 1,000. Admission 10-25 regular, 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

K—THE UNKNOWN. Star, Virginia Valli. This is another good one we received from Universal. It was somewhat old when we showed it but it pleased, so what's the difference? My patrons are still talking about it. Nothing extra big, but a lot better than most of the so-called big ones. By all means play it. Tone, appeal good. Yes for Sunday. Draw farming, town class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre (200 seats), Harrisville, Michigan.

RIDIN' THUNDER. Star, Jack Hoxie. This is the first Hoxie picture we ever played and must report that he is not to be overlooked in the future. A dandy little picture that is good enough to show any night of the week. All small towns should run it. Draw town, farming classes, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre (200 seats), Harrisville, Michigan.

SKINNER'S DRESS SUIT. (6,887 feet). Star, Reginald Denny. Another good one from Denny; not as much action in it as in most of his previous ones, but it is very amusing all the way through. If you have not played it, do so, as it is well worth showing. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

SPANGLES (and) **LAZY LIGHTNING.** I ran these two together and they made a nice program. Cold weather hurt business. R. A. Pruess, Arvada Theatre, Arvada, Colorado.

UNDER WESTERN SKIES. Star, Norman Kerry. Just a dandy, is all I can say about this: it's just as good as they say it is. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

WHITE OUTLAW. Star, Jack Hoxie. Good outdoor picture. Plenty of action. Tone good, appeal fair. Sunday yes, special no. Draw farm, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

United Artists

PARTNERS AGAIN (Potash & Perlmutter). This is a fair comedy drama. Some good and some bad, but seemed to please the majority so guess you can afford to run it for about what you have to pay for your Gold Bond average. Charles Lee Hyde, Grand Theatre, Pierre, Suth Dakota.

SON OF THE SHEIK. (6,685 feet). Star. (late) Rudolph Valentino. This is a mighty fine picture and believe everyone was pleased. Played to a fair house first night but did not draw very well second night. Played this a little late but couldn't get a date any sooner. Tone fine, appeal 100 per cent. Sunday, special yes. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SPARROWS. Star, Mary Pickford. They all hope this one will be her last. Worst picture here this season. Business very bad. Pickford had better stop while quitting is good in this type. Tone, appeal none. Draw family class, city 45,000. Admissions 10 to 50. Johnny Jones, Orpheum & Washington Theatres (1,000 seats), Quincy, Illinois.

Warner Bros.

THIRD DEGREE. (7,647 feet). Star, Dolores Costello. An extra good melodrama that failed to do any business. It wasn't the picture's fault—money conditions furnish the cause. Must get a return date and show it again a little later as I paid a special price for it and lost hard. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THREE WEEKS IN PARIS. Dorothy Devore never looked prettier although she has nothing to do. Matt Moore and Willard Louis carry the comedy in roles very well suited to them—the timid, shrinking boob and his resourceful friend. If you have not seen Willard Louis shell peas your culinary education has been neglected. And yet they try to tell you there's nothing new under the sun. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

Miscellaneous

LURE OF THE WILD. Good program picture. Tone, appeal good. Sunday, yes, special no. Draw merchant, farm class, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PLASTIC AGE. Star, Clara Bow. This is one sweet picture. I did a nice business to a pleased crowd on a second run on this and if you haven't shown it you can buy it right from "Screen Classics" out of Minneapolis and make yourself some friends. The college people will eat it up. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

RED BLOOD. Star, Al Hoxie. Not worth running here. Amateurish. People remarked how bad it was and the only way I saved my show was by double-featuring another western star with a real western picture which took the curse off. Can't recommend buying it. A. E. Andrews, Opera House, Emporium, Pennsylvania.

THE WORLD WAR. Produced in 9 reels by American Legion Film Service. This is a splendid picture of the World War. It has no story or plot, just showing the details of the war. It is a great deal more interesting than an imaginary picture as the date, place, and many of the details are given with each sequence. It was put on by the local Legion boys and they did well with it and it gave good satisfaction. Draw rural class. town 600. Admission 10-15. Opera House, Whiting, Iowa.

Short Subjects

FELIX THE CAT (Educational-cartoon). A very interesting and laugh-provoking short subject. They always seem to be good. Tone, appeal good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

FIGHTING WITH BUFFALO BILL. Star, Wallace McDonald. Our patrons do not like serials much but we always keep one going on Saturdays for our kid customers. This number seemed to please old as well as young and can be recommended to those who want a good western continued picture. Fine protography. Good paper. Tone fine, appeal strong. Sunday yes, special no. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THE NEWLYWEDS BUILD. (Universal comedy). I beg your pardon Mr. Laemmle, but if the rest of your Newlyweds comedies are as good as the first one, then I am afraid I cheated you when I bought them. The kid is real cute: the rest of the picture is wholesome fun. What more does a fellow want? M. W. Larmour, National Theatre, Graham, Texas.

Continuing Tom Hayne's Tip-Topper List

Adding to the list of pictures for high class and critical audiences sent by Tom Haynes, Old Lyme, Connecticut, here are other titles:

Mike (M-G-M)
Partners Again (U. A.)
Splendid Road (F. N.)
Gold Rush (U. A.)
Romola (M-G-M)
Zander the Great (M-G-M)
Sally of the Sawdust (U. A.)
Red Hot Tires (W. B.)
Limited Mail (W. B.)
The Bat (U. A.)
Brown Derby (F. N.)
Clash of the Wolves (W. B.)
Cohens and Kellys (Univ.)
Rolling Home (Univ.)
Ten Commandments (Pt.)
Don't (M-G-M)
Making of O'Malley (F. N.)
Hands Up (Pt.)
Below the Line (W. B.)
Sea Beast (W. B.—a special)
For Heaven's Sake (Pt.)
Lost World (F. N.—a special)
Night Cry (W. B.)
Ella Cinders (F. N.)
O, What a Nurse (W. B.)
Chip of Flying U (Univ.)
Man on the Box (W. B.)
Baree, Son of Kazan (Vita.)

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Getting Hitched	McDougal Alley	Oct. 30..	2 rls
Velocity	Novelty	Oct. 30..	1 rl
Fighting Fool (L. Sargent)	Fistical Culture	Nov. 6..	2 rls
Transportation	Screen magazine	Nov. 27..	1 rl
Nize Monkey	Sunkist comedy	Nov. 29..	2 rls.
At the Beach	McDougall Alley	Nov. 29..	2 rls.
Trail of the Monk	Lantz' cartoon	Nov. 29..	1 rl.
Monkey Huka	Sunkist comedy	Dec. 4..	2 rls.
Luke Warm Daze	McDougall Alley	Dec. 4..	2 rl.s
Blue Black	Fistical Culture series	Dec. 11..	2 rls
Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1.000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426

Waldorf

Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	...

EDUCATIONAL FILM CORP.

		1926	
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy	Nov. 6..	1 rl.
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.

A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo Comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashions	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640

FILM BOOKING OFFICES OF AMERICA

Features			
		1926	
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	5,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770

Short Subjects			
		1926	
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls

FIRST NATIONAL

	Kind of Picture	Review	Feet
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,086
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29 .	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,339
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845

FOX FILM CORP.

Features			
		1925	
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,97[illegible]
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,51[illegible]
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,60[illegible]
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,89[illegible]
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,708
		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20..	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
Short Subjects		1926	
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.

GOTHAM PRODUCTIONS

Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
Final Extra			
Flying High			
Quarantined Rivals			
Mountains of Manhattan			

METRO-GOLDWYN-MAYER

Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13 .	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530

	Kind of Picture	Review	Feet
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088

PARAMOUNT

		1925	
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,03.
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6..	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,872
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542

Users Help Make This Chart More Usetul

PATHE

	Kind of Picture	Review	Feet
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Car-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	Jnne 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	Jnly 10..	2,000
A Plumber's Life	Terry cartoon	Jnly 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	Jnly 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	Jnly 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Ang. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Ang. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Ang. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4..	.....
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Onr Gang comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Hnsbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nnremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	3 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec.. 4..	3 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4..	2 rls.
Through Thick and Thin	Terry cartoon	Dec. 4..	1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4..	2 rls.
Hitting the Rails	Terry cartoon	Dec. 4..	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11..	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11..	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18..	2 rls
School Days	Terry cartoon	Dec. 18..	1 rl
Top Notchers	Sportlight	Dec. 18..	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25..	2 rls
	1927		
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1..	3 rls
Telling Whoppers	Our Gang	Jan. 1..	2 rls
Musical Parrot	Terry cartoon	Jan. 1..	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8..	2 rls
With the Wind	Sportlight	Jan. 8..	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8..	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15..	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15..	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15..	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22..	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22..	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22..	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22..	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22..	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29..	....
Sporting Knack	Sportlight	Feb. 12..	1 rl.
Smith's Customer	Smith Family com.	Feb. 12..	2 rls.
Features		1926	
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479
	1927		
Cyclone Cowboy (Wally Wales)	Western	Jan. 8..	4,447
The Long Loop (Maloney)	Action western	Jan. 15..	5,977
Play Safe (Monty Banks)	Thrill comedy	Jan. 29..	4,915
Sink or Swim	Terry cartoon	Feb. 5..	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5..	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5..	2 rls
Between Dangers (B. Roosevelt)	Fast western	Feb. 5..	4,533
Burnt Fingers	Melodramatic mystery	Feb. 12..	5,854

PREFERRED PICTURES

		1926	
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Ang. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,294
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Ang. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoqne)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,668
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	Jnne 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkrant)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkrant)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	Jnly 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	Jnly 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocqne)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan.15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Ang. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

		1926	
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartnne	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	53

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31 ..	1,000
eelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

STERLING PICTURES CORP.

		1926	
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..	5,800
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723

TIFFANY PRODUCTIONS, INC.

That Model from Paris	Society comedy drama		
Lost At Sea	Romantic comedy drama		
The First Night	Farce comedy		
One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama		
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Cheaters	Society drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15..	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11..	6,100
		1927	
Redheads Preferred (Hitchcock-Daw)	Farce comedy		

UNITED ARTISTS

		1926	
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,600
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..8	rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500

UNIVERSAL

Features		1926	
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Rustler's Ranch (Acord)	Western	June 5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,6..
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4 ..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	5,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
		1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Short Subjects		1926	
Op'ry House Tonight (Lake)	Comedy	July 31..	1,000
Who's Next? (Edwards)	Comedy	July 31..	1,000
Thrilling Romance (Wiley)	Comedy	July 31..	2,000
Little Warrior (Sedgwick)	Short western	July 31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7..	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14..	2,000
When East Meets West	Mustang comedy	Aug. 14..	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14..	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21..	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21..	2,000
Don't Shoot (Mower)	Short western	Aug. 21..	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28..	2,000

	Kind of Picture	Review.	Fee
Rustler by Proxy (Hume)	Short western	Aug. 28..	2,000
And George Did (Saylor)	Comedy	Sept. 4..	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept. 4..	2,000
Buster Helps Dad	Buster Brown series	Sept. 4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep. 25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep. 25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2..	1,000
The Collegians	Series of 10	Oct. 9..	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16..	....
A Man's Size Pet	Western comedy	Oct. 16..	2,000
Never Again	The Gumps	Oct. 16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16..	1,000
Lots of Grief	Gump comedy	Oct. 16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct. 16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23..	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct. 23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23..	1 rl
When Bonita Rode	Mustang western	Oct. 30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30..	1 rl
Jane's Engagement Party	What Happened to Jane	Nov. 6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6..	1 rl
Please Excuse Me	Excuse Maker com.	Nov. 6..	2 rls
The Big Surprise	Gump comedy	Nov. 13..	2 rls.
Snookums' Outing	Newlyweds comedy	Nov. 13..	2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13..	1 rl.
Better Luck	Gump comedy	Nov. 20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..	1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..	2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29..	1 rl.
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29..	1 rl.
Last Lap	Collegians No. 4	Nov. 29..	2 rls.
A Close Call	Gump series	Nov. 29..	2 rls.
Snookums' Merry Christmas	Newlyweds series	Nov. 29..	2 rls.
Hen Punchers of Piperock	Mustang western com.	Nov. 29..	2 rls.
Trail of Trickery (Cobb)	Northwest drama	Dec. 11..	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11..	1 rl
Around the Bases	Collegians series	Dec. 11..	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18..	1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18..	2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec. 18..	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18..	2 rls
Fighting Spirit	Collegians series	Dec. 25..	2 rls
Buster's Picnic	Buster Brown series	Dec. 25..	2 rls
		1927	
Lost Soul (Puffy)	Bluebird comedy	Jan. 1..	1 rl
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1..	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1..	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8..	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8..	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8..	2 rls
Up Against It	Gump comedy	Jan. 15..	2 rls
The Relay	Collegians	Jan. 15..	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22..	2 rls.
Tied Up	Piperock western	Jan. 22..	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22..	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22..	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22..	2 rls.
Cinder Path	Collegians	Jan. 22..	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22..	1 rl.
Youth and Beauty	Gump comedy	Jan. 29..	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29..	2 rls
George Runs Wild	George series	Feb. 5..	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5..	1 rl
Tenderfoot Courage	Mustang western	Feb. 5..	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12..	1 rl.
Meet the Husband (Arthur Lake)	Comedy	Feb. 12..	1 rl.

WARNER BROS.

		1925	
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,600
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,918
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11 ..	5,810
		1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,049

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by O. T. Taylor

Staging a Clever Style Show

A Moving Picture World Presentation Devised by O. T. Taylor

THE style show has been, and probably always will be, a standby. Properly presented is of value to merchant and exhibitor alike. A style show can be made a big success or a dismal failure, depending on the enthusiasm or apathy of producer and merchant. Modeling a number of gowns with a stock olio or drape as a setting is worse than no style show at all. The merchant can do as well, or better, in his own establishment; yet some exhibitors feel that they are doing the merchants a favor in staging the style show, and staging it indifferently.

The wide-awake exhibitor will permit his producer to stage a style show as he would another presentation of merit; and a style show, properly staged IS an attraction of merit.

The show itself, models, gowns, etc. cost the exhibitor nothing. If left to be presented with no effort to built it up as an entertaining feature the style show has no real value. Presented with appropriate setting, music and other features it should prove a success.

A small orchestra on the stage, a dance number or two, a striking setting and novel lighting effects are essential to make the style show a success.

CONSTRUCTION POINTERS

Very few merchants will agree to more than one modeling due to the wear and tear that the gowns and other expensive apparel is subjected to in modeling. When it is desired to run a style show with a picture over a period of days it is better to arrange with several stores to take one evening each. This would also permit a greater number of stores participating.

If the style show is for one evening only it is well to make it on the opening of a good picture as the show will then help advertise the picture and also do away with the feeling that would perhaps otherwise prevail among earlier patrons of the same picture, that they should have waited until the style show was on the program.

ACTION AND THE SETTING

As the action depends largely on the modeling and on talent available for specialty numbers we will offer but a sketchy suggestion of routine.

If possible a small, peppy orchestra should be used on the stage. The orchestra is playing the opening selection as the main drapes part revealing a central doorway flanked by lanterns, huge fantastic trees and steps leading right and left from the platform in front of the door to the stage.

The scene is in blue light with magenta spots from sides on trees. Music to dance number as dancers appear. White spot on dancers. The dances should be of the costumed type such as "Minuet" or "Valencia."

Music to selection from "Irene," "Mlle. Modiste," or other appropriate composition as doors open and models enter.

The first model steps out on platform, stops, down three steps to lower platform as second model enters upper platform. First model down steps to stage; second model to lower platform as third model enters, etc. All models, as they come on, should walk and stop in uni-

(Continued on next page)

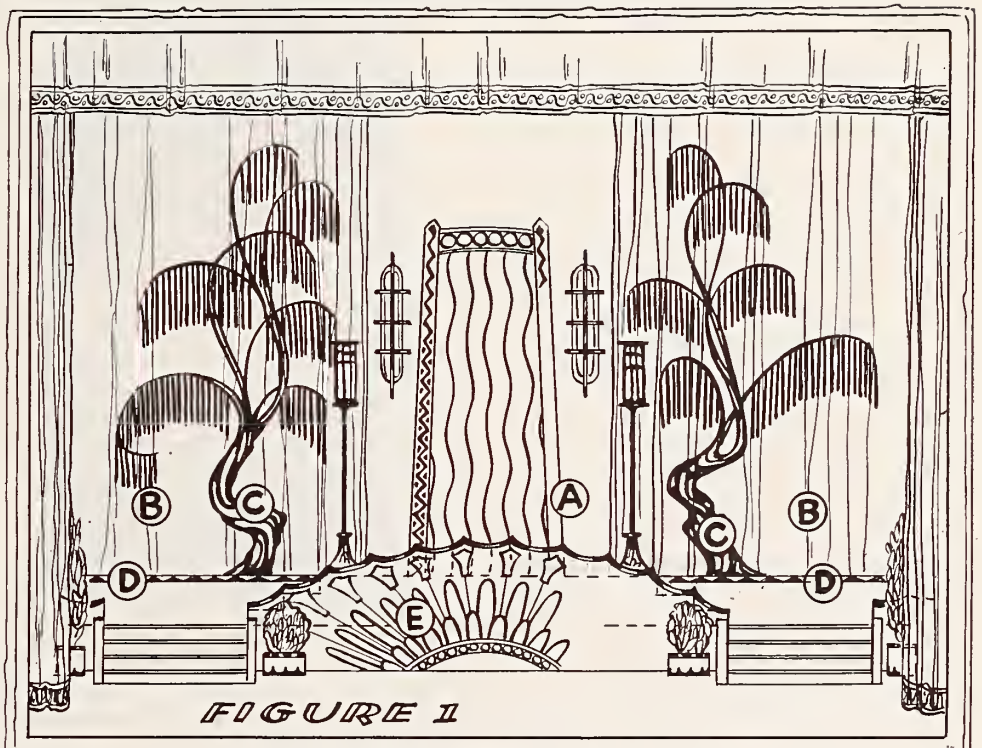


FIGURE 1

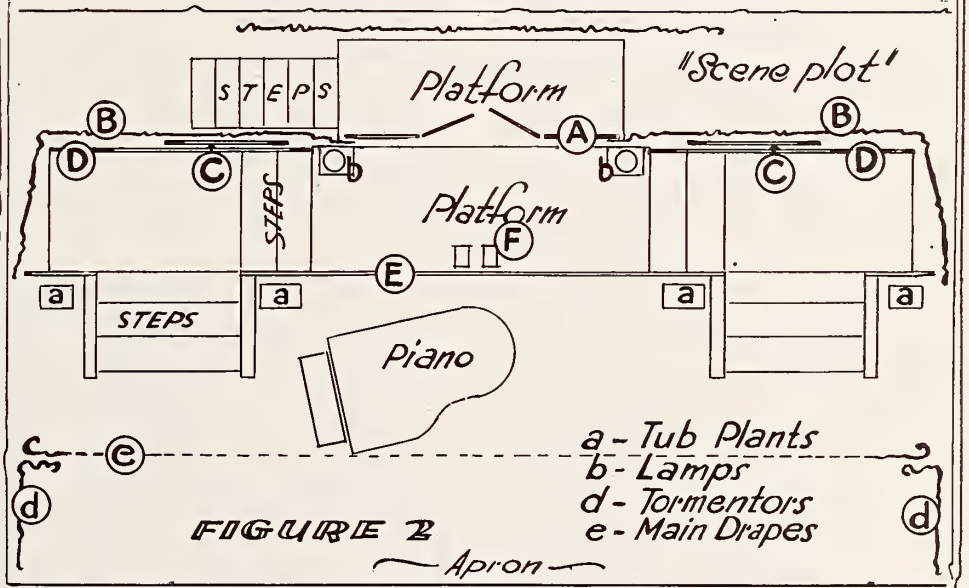
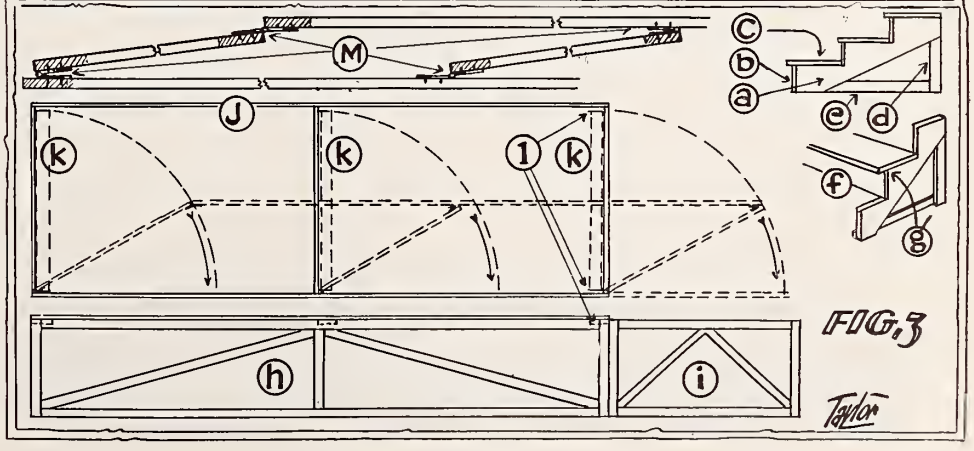


FIGURE 2



Production Tips, Kinks and Wrinkles

(Continued from preceding page)

son to rythm of music. The models entering by right stairway should exit left stage, etc.

Guard against undue haste. The tendency, of girls modeling for the first time, to rush off stage as they near the exit should be overcome as it leaves an amateurish impression.

Two girls, in costumes of pages, entering right and left and meeting center of stage then returning, walking backwards as the drapes part, apparently pulling the drapes open, adds a touch of class. If more than one store participates in the show have another page walk slowly across the stage exhibiting a neat card bearing the store's name whose models follow immediately after.

The setting consist of the split cyc BB, figures 1 and 2. The flat, A, with a double door forms the center unit. The flat is of a frame construction covered with a heavy paper or muslin. The doors, also of frame construction are wider at the bottom than at the top. Hang to swing back. (Detailed construction data covering a similar piece will be found in a previous presentation). This flat is set on the upper platform, center. On the lower platform, right and left, is a low wall DD, this also of paper and frame construction.

The two fantastic trees, CC, are cut from wall board; the trunk is reinforced with battens and the curved branches with heavy wire. The foliage may be colored ribbons, or green sateen or paper cut into ribbons, or tinsel strands in gold or silver. The latter is very effective and a big flash.

The lanterns may be stock fixtures, or made as explained in a previous presentation. Wall fixtures, one on each side of doorway, may be substituted for the stand lanterns.

The front center piece, E, extends above the upper platform and hides the effect spotlights F. This front piece is frame, with wall board covering; or it can be constructed more economically by cutting the upper edge from wall board and covering the rest of the frame with paper. (See details on this sort of construction in the December 4 issue.) Two smaller front rows, right and left, carries off.

The tub plants may perhaps be borrowed from a local florist, or artificial flowers or trees may be substituted.

COLOR SCHEME

Medium blue cyc. Wall of center panel. A, dark blue. Door and window frames in white with gold, orange and black decorations. Doors turquoise blue with black definitions. Rows D in blue with trim in orange and black. Center ground row in dark blue ground; flower motif in orange and turquoise. Trees get orange and black trunks and branches. Silver tinsel foliage.

PLATFORMS AND STEPS

These are essential to this setting. Platforms can be built up with saw horses and planks. This procedure is, however, makeshift and as theatres using presentations will find it advantageous to have a number of standard platforms we are showing in detail how these are constructed.

The platform should be collapsible to facilitate storing; light in weight for easy handling, yet strongly made to stand up under rough usage as well as to safely support heavy weights such as a piano, orchestra or a number of other performers.

Fig. 3. Steps. Cut the stringer, a, from lumber about 1¼ by 10, the support, d, is a 2x4 with the top mortised to take the stringer. The brace, e, is a 1x3 batten. The length of the risers, b, one to each step, determine the width of the stair. The tread, c, overlaps the riser and completes the stair. F shows riser and tread in place and cut flush with stringer at g.

Platforms should, like steps, be constructed so as to be interchangeable. The platform consists of two parts, a parallel and a top. The parallel is formed of two side frames, h, two end frames, i, and one or more inside frames, depending on the length of the platform. The parallels are made from ¾ x 3½ inch battens, preferably spruce. Hinged as shown in diagram M the parallel can be folded to less than two inches in thickness. The top, j, is made from one-inch boards securely joined together and braced on the underside by means of cross pieces, k. L shows how braces are fitted snug against the parallel end and center frames, thus "locking" the parallel.

Do You Know Him?

SINCE last October M. Schenck has been missing from his home, 26 Prospect Street, Elizabeth, N. J. His wife has conducted an intensive search without result.

Schenck, according to his wife, was an organ builder and spent much of his time in motion picture theatres. Anyone knowing of Schenck's whereabouts would confer a favor on his wife by advising her. at the home address.

Fanchon and Marco's "Pyramids"
as presented at the new Broadway Theatre, Tacoma Wash.

The best Fanchon and Marco presentation to date is, no doubt, "Pyramids." As programmed the attraction reads, "Oliver Wallace and His Broadway Revellers in a joint offering with Fanchon and Marco's Stage Presentation, "Pyramids."

The presentation, although rather too long, was well staged, exquisitely costumed and well directed. The only thing that marred the offering was Wallace's clowning. Oliver Wallace is much, very much too splendid an artist to go in for clowning; a bit of comedy, yes, but clowning, never.

THE FANCHON AND MARCO SHOW

After a snappy rendering of "Reves D'Orient" by Wallace and his Revelers the drapes parted to a setting called "Scenes Tunisiennes," showing a row of seven decorated mummy cases. The spot picked up Warren Proctor, the soloist, standing in front of the central case. In front of each of the other cases was seated an Egyptian dancer, sword raised over her head. As the singer stepped forward and the song progressed, the dancers gradually came to a standing position, then into the dance during which the dancers opened the mummy cases and brought forth six other dancers draped in veils, which were duly shed revealing these dancers in a not so Egyptian but very abbreviated costume.

The mummy cases were dragged off stage, the cyc flew to reveal a huge pyramid against a vivid ultra-marine sky. The pyramid was adorned with Egyptian decorations.

The next number, done in front of the pyramid, was called "When My Caravan Has Rested." This was a colorful Oriental number featuring Warren Proctor and Dorothy Adaire supported by about thirty shieks, shiekesses and what-nots in full Oriental regalia. Proctor has a voice that is pleasing and well suited to this sort of work. Adaire did an acrobatic dance number par excellence. Directly following the caravan episode Wallace stepped out on the stage and announced appearance on the stage of his Revelers offering "Oriental Echoes," symphonic jazz arrangement.

The lower part of the pyramid parted, revealing the band. The audience evidently got a kick out of Wallace, who is an organist, directing the band, which received a bigger hand than it deserved.

Wallace introduced Angelo Armento as the world's fastest tumbler. We won't contradict the statement, as we have seen nothing faster. Wallace next announced the Original Black Bottom Dance, a very clever bit by 18 girls dong some fast steps without leaving the spot they were standing on.

"Allah's Holiday" and "Moonlight on the Ganges" followed with Warren Proctor singing and the Perfect Four and Twelve Orange Grove Beauties doing a classy routine.

The second story pyramid room now opened to Juanita Conners Female Syncopators, seven or eight girl instrumentalists offering "There Ain't No Santa Claus."

The third story pyramid room was next to open, showing up Buccolas Busy Bees offering "Me Too." Three boys clowning it with banjo, drums and clarinet. This number, all comedy and hokum, clicked and was good for an encore. The three music units joined under Wallace's direction for "Revelation of the Costumes," featuring the Aerial Bartletts in "Up in the Air," a so-so areial stunt, with the company on for finale. —O. T. T.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Let Talk Get Folk Into Those Empty Seats

TALK WILL sell seats—if it's the right sort of talk. The patron who is so enthused that he goes around town chatting about the fine qualities of a picture is bestowing word-of-mouth advertising that you must admit is of inestimable value to you on that picture.

Probably there have been many occasions when you have reaped the benefit of this boosting. But when the boosted picture was gone—so was the extra push toward your box office.

Many exhibitors get what they consider the most to be had out of this wonderful word-of-mouth advertising: they get the folks in early on pictures that are likely to click.

But they go calmly on, looking at empty seats on other days—and overlooking a big bet!

Word-of-Mouth Can Work Steadily

The extra-pull of word-of-mouth can be made to work to your advantage much more than you have been using it in the past.

Where the patron has been going around town saying, "That's a good show they have today," why not get him saying, "That's a great place to go, no matter what the show is!"

If you make your theatre comfortable, if you keep your equipment right up to the minute, and sell the community on the good qualities that they get—no matter what picture happens to be playing—you can get the boosters to working for you day in and day out.

It can't be done if your carpets are lumpy or if your projection is under par, or if your music is a makeshift.

Make Theatre Worth Talking About

But with the right sort of equipment and the right sort of salesmanship to make the public realize what a nice place your theatre is—any day, any show—you can have the community working for you with the most valuable asset in the whole world—not only word-of-mouth advertising of a picture, but word-of-mouth boosting for your theatre.

New Orleans Is Proud of Its Fine $2,500,000 New Saenger

The $2,500,000 New Saenger Theatre, New Orleans' mighty palace-home of the entertainment arts, is now open!

Within its auditorium, stupendous alike for its magnificence and for its magnitude, the formal dedicatory opening was held at 7:30 o'clock in the evening, Friday the 4th, and the public opening at 11 o'clock Saturday morning.

Among the motion picture notables in the parade were: Adolph Zukor, president of Famous Players-Lasky Corporation; Sam Katz, president of the Publix Theatres Corporation; Robert Lieber and Richard A. Rowland, president and vice-president, respectively, of First National Pictures; Joseph Schenck, president of United Artists; S. R. Kent, general manager of Famous Players-Lasky Corporation; Col. E. A. Schiller, vice-president of Loew's, Inc., and Nicholas Schenck, vice-president and general manager of Loew's, Inc., and Metro-Goldwyn-Mayer; and Lou Metzger, general manager of Universal Film Corporation.

The theatre itself is a treasure house of beauty. Perhaps the outstanding feature of an interior, rich in outstanding features, are the gorgeous Salon D'Art, the massive chandeliers from the Chateau Pierrefonds D'Oise in France, and the great ceiling, which creates the illusion of a star-lit night. Especially beautiful is the great barreled ceiling of the grand lobby, covered with plastic ornamentation.

The New Saenger, towering beautifully at Canal and North Rampart street, New Orleans, will not represent mere pastime. It will give that it is true. But it will also give entertainment which is a thing of art as well as amusement. The initial show is irrefutable evidence of that fact.

SPECIAL ROLL and MACHINE TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed.
Coupon Tickets for Prize Drawing: 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

ROLL AND MACHINE TICKETS
In Five Thousand Lots and Upward

Ten Thousand	$6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue

SITUATIONS WANTED

YOUNG MAN, 7 years' experience laboratory, cutting and educational road work. Well qualified for work in any branch of the business. Best references. G. Eckhardt, 758 Elton Avenue, New York. 'Phone Davenport 5366.

IMPROVING THEATRES

ROCKY FORD, COLO.—Extensive improvements will be made to Grand Theatre.

KNOXVILLE, ILL.—Improvements are being made to interior and exterior of Williams Motion Picture Theatre.

HAZARD, KY.—Lothair Theatre will be refurnished and seating capacity increased.

PLEASANTVILLE, N. J.—Stanley Company of America, 1916 Race street, Philadelphia, has secured control of Rialto Theatre, with seating capacity of 1,000, and plans improvements to house.

NEW YORK, N. Y.—Edward G. Vail, Jr., 189 Montague street, Brooklyn, has general contract for one-story brick addition, 70 by 30 feet, to be made to Loew's State Theatre at 1540 Broadway, for Loew's, Inc.

FORT WORTH, TEXAS.—Improvements will be made to Majestic Theatre. Estimated cost. $5,000.

CLEVELAND, O.—Crescent Amusement Company, Nashville, Tenn., has purchased property and has plans by Marr & Holman, Stahlman Building, Nashville, Tenn., for new theatre building. Estimated cost, $100,000.

WHEELING, W. VA.—George Shafter, 823 Main street, proprietor Court and Victoria Theatres, and Edward Hazlett, Bethany pike, have acquired property on west side Chapline street, north of 11th street, for proposed theatre and business block.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Better Projection

This Department Was founded in 1910 by its Present Editor—
J. H. Richardson

Better Projection Pays

Report Big Demand For Hertner Transverters

THE Hertner Electric Company, manufacturers of the Hertner Transverter, report a strong demand for their multiple type motor generator sets. This is due to the fact that many theatres are installing reflector arc lamp equipment, but must provide projection room D. C. very considerably in excess of that necessary for such arcs, in order to supply arcs for spot, Brinkert and other devices now found in a large percentage of high class theatres.

The MA-20-40 and the MA-30-60 multiple sets were designed particularly for use with the reflector lamp equipment, but many theatres using reflector lamps are installing MA-40-80 and MA-120 sizes instead, because of the excess current required as above set forth.

Learn Its Importance

With the advance of motion pictures as a high-grade, popular form of amusement, many exhibitors are becoming converted to the idea this department has so long preached, that projection and projection equipment really is of considerable importance, and that money expended to get the best possible projection, and plenty of it, is money well expended, even though it be necessary to cut down somewhat on elaborate decorations to do so. Exhibitors are coming to a slow realization of the fact that in any event, even with the best production equipment, the total amount expended for projection equipment is but a very small item as compared with the total investment.

As a matter of fact, so far has this idea gained ground that in some cases the management has even gone to the extent of installing complete duplicate motor generator sets in order to guard against any possibility of an interruption of or injury to the show by a breakdown. In fact this has been the practice with some of the larger circuits for some time past.

Several Wiring Plans

With an installation comprised of two multiple units, any one of a number of possible plans of wiring may be used. Which will be best will depend, of course, upon the needs of the particular individual installation. Duplicate motor generators are usually so wired that any or all pieces of projection equipment may be supplied from either generator at will. This is done by equipping a panel board with several double throw, double pole switches, usually placed in a vertical line, and connecting the leads from each piece of equipment to the center or hinge contact of one of the switches. One generator is then connected to the right hand end of all switches and the other generator to the left hand end of each switch, whereupon the action is obvious. Merely by reversing the position of any switch, the apparatus, be it spot or something else, is instantly connected to the other generator. Very simple, what?

One combination which makes for economy, both in first cost and in cost of operation, where reflector lamps are used for the motion picture projectors, is to install a Transverter of size suitable to supply the motion picture projectors, and another having sufficient capacity to supply all other required current.

This enables the use of a generator just large enough to supply the motion picture projector arcs, which makes for efficiency in operation, with the other, larger motor generator in reserve for use when the other equipment is required. Should the smaller machine be out of commission from any cause, by the use of a suitable rheostat the larger one may be used for the motion picture projector arcs.

Incidentally, take note of this: Projectionists who have Transverters formerly used with ordinary or high intensity arcs, may use them for reflector arcs, provided suitable rheostats be employed. They will work perfectly, though not as efficiently as a smaller machine. Since there is, of course, some waste incident to use of rheostats. Suitable rheostats may be had from the manufacturer, provided you advise as to amperage capacity desired, and send ALL data contained on the name plate of the machine.

Blue book School

Question No. X—(Unofficial number) Where is Bennewitz, who said he'd be back with us about January 1? This is the tail end of February down here in New York, Brother Bennewitz. When does January arrive up there in South Dakota?

Question No. 565—What amperage would result, with arc burning at correct voltage (Watch your step here, brother, or you'll stub your toe- with two projection rheostats, one a 110 volt, 30 ampere and one a 110 volt, 40 ampere, both fixed resistance type, connected in multiple? In series?

Question No. 566—Illustrate, by sketch, how the coils or grids of a rheostat are insulated from the frame.

P. A. McGuire Honored By Projection Society

P. A. McGUIRE, advertising manager for the International Projector Corporation, is, as you all very well know, a very lively live-wire. "Mac," as his friends (and he has a host of them) call him, is a thoroughly honest, capable and energetic man, and that is NOT a mere bouquet of meaningless words, either, mark you well. A hard worker, a dyed-in-the-wool booster for "better projection," has done and is doing much to aid in the bringing about of better projection, one of the first requirements for which is improved projection equipment.

The American Projection Society has, in recognition of his work for better projection, just elected him to honorary membership in that body, a distinction heretofore conferred upon only two or three men, one of whom is, I believe, J. H. Hallberg.

New York Union's Course in Projection Opens Soon

I AM advised that Local Union 306, I. A. T. S. E. and M. P. M. O. Motion Picture Projectionists of New York City, has, or within a very short time will open a course of instruction for its members. An instructor has already been employed, so the thing now has real substance.

I congratulate the local. That this should have been done long ago detracts in nowise from the credit due the union for doing it now. It seems the local is in agreement with my contention that such a thing is needed, else the action surely would not have been taken.

A special meeting was held at the Brooklyn union office February 9 and the purpose of the education courses was explained. Very likely my suggestion may not be welcome, but just the same I will suggest, in all friendliness, that all members be required to submit to an examination, and those below a certain predetermined mark in electrics, mechanics of the projector, and what we may term projection optics, be obliged to take the course on pain of losing all chance for advancement to better positions until they do.

Just a suggestion, gentlemen. Take it or leave it. It is meant in friendliness and costs you nothing at all.

I again compliment the local on its action. I also, whether it be welcomed or not, freely offer any aid this department or its editor can give in this work. I warn the union, however, that the experience of the past has been that most men who won't try to learn more than just barely enough to "get by" and hold a job through the power of the union won't take much interest in study just because a course has been started. Some means will have to be found to make it to their SELF INTEREST to study, or the "school" will gradually dwindle until it finally fails.

Local 306 is large enough, powerful enough and has brains enough within her make-up to make this thing a success. The remark has been made, however, that wages and working conditions are not improved by holding pink teas with exhibitors, which is very true. I might add to that by saying that you can't make a man who has neither ambition enough, or pride enough in his trade or profession to really study and try to excel in it, do so by inviting him to pink teas. Such men have to be MADE to do things. Is it not true?

Local union 306 CAN find ways to make these men get busy, and I have faith to believe that having set her hand to the plow, she will do it. Knowing or not knowing his business well is NOT merely the business of the individual member. It is the business of the union BECAUSE THE UNION IS, IN EFFECT SETTING THE PRICE THE INDIVIDUAL MEMBER IS TO GET, AND IS SELLING HIS KNOWLEDGE AND SKILL IN PROJECTION TO THE EXHIBITOR. IS not that exactly TRUE? And if it is true, then is it not also true that the union has, as a body, the RIGHT to demand that its individual members come up to any standard of technical knowledge the union may see fit to impose.

Bluebook School Answer to Question in January 8 Issue

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question submitted by R. G. B., Philadelphia, Pa.: If you were employed as projectionist in a theatre under construction, in which pictures and prologues, or pictures and tableau, were to be used, and were asked to submit a tentative list of the equipment required in the projection room, what would you ask for, the current to be 110-220 volt, with a 3-wire projection room service circuit? The room itself will be 18 feet wide by nine deep, located at front of balcony. Projection distance 70 feet. Picture 18 feet wide. Distance screen to rear seats 130 feet. Auditorium 82 feet wide. Screen to front row of seats 25 feet.

A somewhat surprising number tackled this question, but among that number I have failed to find an answer by the man who asked the question. Few there were, however, who covered the matter in anything like a satisfactory way. In fact I can justly include only the following: Richard Keuster, Brooklyn, N. Y.; C. H. Hanover, Burlington, Iowa; G. L. Doe, Chicago, Ill.; Frank Dudiak, Fairmont, W. Va.; George Lawrence, Jr., Sackville, New Brunswick; E. A. Farley, Lincoln Theatre, Parkersburg, W. Va.; Walter Munn, Iron Mountain, Mich.; T. R. Guimond, Mobile, Ala.; Allan Gengenbeck, New Orleans, La., and Thomas McNamara, Waltham Theatre, Waltham, Mass.

Every one agrees that the room is much too small, which is quite correct. One man suggests that an architect is just plain crazy to so locate a projection room that a 3½ inch E. F. projection lens is necessary. The answers of Hanover Keuster, Doe, McNamara, Gengenbeck and Guimond were all comprehensive, and in the main excellent. The answers of the others named were good so far as they went, but too many things were overlooked.

On the whole I believe Brother Hanover has covered things most completely and best. I am under the impression that I saw answers from John Griffith, Ansonia, Conn., and Charles Curle, Chattanooga, Tenn., but if so, then those answers cannot now be found.

Hanover says:

Were I placed in the position described in the question, first of all I would carefully examine the projection room plans and try to get more room, which under the conditions of the question I must assume to be impossible.

Next I would examine into the ventilation of the room, because since it is at the front of the balcony it is absolutely essential that not only plenty of fresh air be available, but also that there be sufficient suction to remove all smoke and gas in case of a film fire. This is perhaps not directly covered by the question, but is nevertheless highly essential and involves equipment in the way of vent pipes and suction fans.

Next I would consider the projectors of various kinds needed for the proposed work, and see whether or no it would be possible to get them all into the room; if not, then what could be spared with the least damage to the program.

First of all, we must consider the fact the most important function of a projection room is the projection of motion pictures, hence motion picture projectors shall have my first consideration. Modern practice demands the use of three motion picture projectors. That number is essential to the assurance of the best results without risk of interruption, therefore I would ask for three motion picture projectors, and since both of the makes now in extensive use are high-grade, excellent equipment, with little to choose between, I would ask for the one I personally preferred.

Since there are to be prologues and tableau, provision must be made for flood, spot and effects, if it be possible to do so. Examining the floor plans of the room it is found that by reducing the spacing of the motion picture projectors to the minimum permissible distance, (desirable anyhow because of short projection distance) there will be about five feet, six inches at either end of the room where we may place spot, dissolver, or what we may wish to.

At the left end I would place a Brinkert effects projector, which may be used for effects, for a dissolver or for spots of a certain kind. This projector I would place as close to the wall as possible, and as far back as practicable, and by setting it ahead as far as practicable I could manage to get a small spot lamp between it and the left hand projector, though under that arrangement the port would have to be quite large.

Not a good arrangement, I freely grant, but it is not a case of good arrangement so much as doing everything possible to overcome a structural defect—lack of size. The room should have been at least thirty feet long. What I have proposed would be inconvenient, and it is possible the spot could not always be used to the best advantage, but at least it would be available for such things as it could be used for.

On the right we have the same amount of room, but since it is on the working side of a motion picture projector, only about three, or perhaps three and a half feet can be used for apparatus, and in that space I would install a combined flood and spot, with color magazine on its front.

By this arrangement we would have a very crowded room—disgracefully so for a high-grade theatre, which I assume this to be—but we would be able to do the work nevertheless, and would have (a) three motion picture projectors, (b) two flood-spots, with color on one, and a combined dissolver—spot—effects projector, with which layout it would be possible to cover pretty nearly any situation at least fairly well.

And now as to other equipment: Under all the conditions I would ask that the exact projection distance and picture width be sent to the Bausch & Lomb Optical Company, and they be requested to supply the best possible optical trains for the projectors, advising them, of course, as to the kind of light sources to be used.

In the matter of light sources I believe I would ask for reflector type lamps, selecting the particular make I believed to be best. (Hanover named his preference, but I changed that as above, because it would be unfair to other lamp makers, since it is but a personal preference after all. (Ed.) And if the current supply be D. C., rheostats of suitable capacity to supply them and the other lamps. If, as is probable, I had A. C., then I would ask for a Transverter (No mention of motor generator room, rewind rooms, etc., is made, but they, of course, MUST be supplied) of size to supply the motion picture projector arcs, and a second motor generator, of larger capacity, to supply the other arcs, with panels carrying volt and ammeter and field control located on front wall between each motion picture projector.

There may be those who will question my selection of reflector arcs without having further information concerning theatre decoration, lighting, etc., but I am very sure that high grade reflector arcs will illuminate 250 square feet of screen surface, provided the said surface be in good condition and kept so, and since the picture will be practically undistorted, there will be less than that amount of surface to illuminate.

However, I will remark that before making this decision I would have a talk with the management, explaining to them the efficiency of such light sources as against high intensity, and advising them that such light sources will serve well if the auditorium lighting around and near the screen be not too bright, and further provided the orchestra lights be not permitted to murder the picture.

I would, of course, ask for proper and ample rewinding apparatus, and for a "Film Safe," with its compartments connected with the open air, provision being made for doing so in that type of apparatus. I would ask for whatever were necessary to reduce the motor driven rewinder speed to about ten minutes to the thousand feet of film, and a hand driven rewinder for examining and repairing film.

I would ask for an assortment of tools, a carbon receptacle containing a self-closing compartment for stubs and (Don't faint, Friend Richardson) a 100-foot negative made from a card bearing "Projection in this theatre under the supervision of C. H. Hanover," and one positive print therefrom.

For a screen I would ask a suitable frame, covered with seamless cloth if obtainable that width, as I think it is, well sized with glue and stretched tight while wet, to be painted with a number of coats of thin, flat zinc white, a highly diffusing screen being necessary in such an auditorium. If one seam were necessary I would have it very carefully made, and as near the bottom as possible, since most scenes are relatively dense there, and it would not show at all except possibly slightly in clear captions, and it then would not be seen, because the audience is intent upon reading the message.

I would expect to have this surface renewed at least every six months, cleaning it thoroughly by means of a compressed air blast once every month. I would request a steel tank like a kitchen range boiler and a very small air pump to compress air for this purpose.

Last, though it really should not have been, I would ask for magnetic dissolver devices, for iris shutters with which to close lens ports when not in use, dark green battleship linoleum on the floor and that the port fire shutters be installed in accordance with present Pennsylvania law, as described in our department not very long ago.

Well, gentlemen, I think you will all agree that Brother Hanover has covered the ground very well, though you may and probably will disagree with that spot on the left. Personally I would not put it in unless it were absolutely necessary to have two of that type of spot, because it crowds things pretty badly, and with the Brinkert and one spot a pretty wide range can be covered. Remember that the Brinkert may be used to produce a sharp-edged spot in a variety of designs. Comments on this answer will be welcomed. The thing is of large importance and discussion cannot but be helpful to all.

An Example of Relative Importance

CHAUNCEY L. GREENE, Minneapolis, Minn., sends me a clipping from a newspaper setting forth the fact that Chicago motion picture theatres played to capacity houses without any music at all when the musicians went on strike.

Greene remarks: "Remember the incident of the orchestra conductor who remarked to the projectionist (In New York City. Ed.): "You are but a common workman; I am an artist?"

"I well remember your comment to the effect that the orchestra leader and his entire aggregation could walk out some day, and the audience would not seriously object, provided the projection of the picture be not interfered with. Seems as though coming events do cast their shadows before."

Now, mark you well, I am not intending to in any way, shape, manner or form slam the musician, or to in any way interfere in the Chicago muscians' scrap with the managers. That is their affair.

However, I take this opportunity to reiterate the statement I have ofttimes made during past years, viz.: that projection is the one most vitally important thing in the motion picture theatre, hence the projectionist is, aside from the exhibitor and manager themselves—without whom the theatre could not operate at all—the one most important man in the entire theatre organization or staff.

Except in a comparatively few theatres like the Capitol of New York City, where music lovers are directly catered to at literally enormous expense, the picture is the one thing which bring audiences into the motion picture theatre. All other things are more or less incidental and may be dispensed with if necessary, but projection cannot possibly be dispensed with.

It is quite true that music which has been carefully selected with view to enhance certain scenes in a picture may add very measurably to the effect of some productions, and may add something to the average production, but on the other hand music selected more or less at random—as is too often the case—may not only add nothing to the effect, but may, in fact, be a distinct annoyance. I have often found it so when horn-tooters (not every one in a motion picture theatre orchestra is a musician, as I can personally testify) blared forth that which could only be justly termed strident noise, the same having no connection with the scene upon the screen.

However—and here is the kernel of this particular nut—the horn-tooter joins with the real musician blatantly declaring himself to be a musician, whereas the motion picture projectionist, absurd as it seems, actually insists that he is only a machine operator, which means he is merely the attendant upon a machine—a man of slight importance, hence a cheap man.

This "I am a musician" declaration of the horn-tooter has actually worked wonders for him. It has helped the musician, too, but the musician doesn't really need help, since he has the real goods to deliver. It has been nothing less than a life-saver for the horn-tooter, though.

But will the machine operator follow that lead? Answer: He will not—not if he can help it.

Take a lesson from this, brother. The orchestra man gets by, though time and again it has been proven that he really is ment that his end of things, and therefore a non-essential, by convincing the manage- himself, is of vast importance, whereas but very few projectionists, and no machine operators at all, expend appreciable energy in an attempt to convince the exhibitor and manager that "operating a machine" is merely one small, unimportant adjunct to projection, which is really an optical problem of magnitude, and one which varies widely in different theatres.

And right there lies the great error in procedure. Almost every one I know visualizes projection as being almost wholly electrical and mechanical, with its optical problems all nicely worked out by the lens makers. With optical problems the machine operator, as they call him, has little or nothing to do.

As a matter of fact, there are a dozen highly important optical problems in projection with which the lens makers have nothing whatsoever to do. Those problems are, or should be, up to the projectionist, and unless he is capable of handling them intelligently the whole show will inevitably suffer because there seldom is any one else in or directly connected with the theatre who knows anything at all about them.

A Case of Dodging The Responsibility

I AM advised that there was a film fire in the Nelson Theatre, Fairmont, W. Va., the night after the local men, whom the papers say were only machine operators, walked out after a week of argument concerning wages and working conditions.

That the local papers dub them merely machine operators does not prove they were nothing more. Probably they were. Two other theatres in the city acceded to the demands made by the men.

It is not the purpose of this department to engage in local wage arguments. I am prompted to deal briefly with this matter because of the fact that the men who took the strikers' places excused the fire by saying that the projectors were working badly, setting up the presumption that the strikers had damaged them, or so the Fairmont "Times" says.

Permit me to say that such talk is rank nonsense. There were two men on duty at the time of the fire, and certainly if the projectors were working badly, as is claimed, one of them should have been right there beside the offending mechanism every second of the time. If he was, then may I ask, why the fire? If he was not, then why was he not?

If a projectionist or machine operator is working alone, and is obliged to do rewinding and other tasks requiring his absence from the projector, then there may be some excuse for an aperture fire getting beyond control. With two men on duty, who know their business and attend to it, however, there is no possible excuse that I know of for an aperture fire getting away from the aperture, utterly regardless of the condition of the projector, and that is flat and final. Looks as though these men are sidstepping responsibility in an endeavor to cover up incompetency.

Which I think you will all agree is quite some considerable answer.

Spotting a "Comer"

(Continued from page 553)

to Victor Shapiro's ability and keen exploitation judgment is the present standing of Vilma Banky, Ronald Colman and Lois Moran, all of whom have risen to their present heights in two short years.

In the past year he has been responsible for the handling of the films of Mary Pickford, Gloria Swanson, Charlie Chaplin, Valentino, John Barrymore, Buster Keaton, Joseph M. Schenck and Samuel Goldwyn, as well as "Resurrection", the forthcoming Inspiration-Carewe feature with Rod LaRocque starred and Dolores del Rio featured.

And in all the big jobs he has handled, Victor Shapiro has done well—so well, that it is whispered he is being groomed for far bigger things. My own idea is that he is grooming himself. His progress, in any event during the next year or two or three surely will be most interesting to watch.

Two things I have omitted to mention and they are perhaps those of which Victor Shapiro is proudest. He is a past president of the Associated Motion Picture Advertisers and a Commander of the S. Rankin Drew Post, American Legion.

Date Received ..... American Projection Society Entry Number .....

SUPREME CHAPTER
158-160 WEST 45TH STREET
NEW YORK

Gentlemen:—

I desire to enter the A. P. S. PROJECTATORY PRIZE CONTEST. Kindly forward me a contest questionnaire.

NAME..... THEATRE.....

ADDRESS..... ADDRESS.....

CITY.....State..... CITY.....State.....

Screen Quality Counts

Prints on Eastman Positive from negatives on Eastman Panchromatic make the most of your projection equipment—give maximum photographic quality on the screen.

For only Eastman Positive carries through to the screen with fidelity all the tones of the negative, and Eastman "Pan" alone renders colors in their true black and white relationship.

That's fact—proved by Kodak Research Laboratory experts. And it's fact that counts at the box office—people appreciate screen quality.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

HAL ROACH *presents*

CHARLEY CHASE COMEDIES

TWO REELS

How to Get $5,000.00 More a Week

One big Circuit has found, by testing in one of their best houses, that a Hal Roach produced comedy actually increases their gross *$5,000.00 a week.*

Isn't it worth while to play such comedies, and *advertise* them?

The Chase comedies are just as well cast, directed and produced as the best features. Don't take our word for it. Judge for yourself.

Laughs add dollars to your business. They add *many*,—if you play the Chase comedies.

F. Richard Jones
Supervising Director

IF THEY'RE LAUGHING WHEN THEY LEAVE, THEY'LL COME BACK!

Pathécomedy

IN THIS ISSUE

Dual System of Sound Pictures Available
United States Is Losing Japanese Market
The Pioneer Little Film Club

MOVING PICTURE WORLD

VOL. 84, No. 9 FEBRUARY 26th, 1927 PRICE 25 CENTS

...has listened to hundreds of ...ments during the 3 months "The Fire Brigade" has already run.

"WHAT I'VE HEARD PEOPLE SAY ABOUT THE FIRE BRIGADE!"

—By the Manager of the Central Theatre, N. Y.

A LIVE tip on a **GREAT** picture by the man **WHO** has listened to praise from **HUNDREDS** of patrons!

Read what he says

INSIDE COVER

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly $5 a year

(Continued from Front Cover)

HARD-BOILED!

SOFT-BOILED!

MOTHERS!

HUSBANDS!

SWEETHEARTS!

WIVES!

They all flock to see

THE FIRE BRIGADE

at the Central Theatre
New York

—and they all tell the manager

THEY LOVE THIS LOVE STORY!

TAKE A LIVE TIP FOR YOUR SHOWING!

"THOUSANDS of people have passed through the doors of the Central Theatre in three months of *'The Fire Brigade'*," says the Manager. "I have never heard an adverse comment. I have heard only the warmest praises. People tell me that this picture carries the finest love story of any picture they ever saw. That's what the public wants."

"IF I were asked to say what I consider the basic reasons for the public success of *'The Fire Brigade'*, I should say foremost its marvelous love story — plus the heart-throbs of that wonderful mother's devotion — against a background of really unforgettable thrills. Those are my tips to exhibitors based on what I have heard people say. That's the advertising angle that packs 'em in."

THE FIRE BRIGADE

METRO-GOLDWYN-MAYER

Paramount Pictures do not succeed *by chance.* They are *made* to succeed.

For instance:

"LOVE'S GREATEST MISTAKE"

with

its national full page newspaper advertising campaign. 57 papers in 54 cities. Reaching over 10,000,000.

with

its great box-office title and its showman director, EDWARD SUTHERLAND, who made "Behind the Front" and "We're in the Navy Now."

with

its national magazine advertising in the Post, Liberty, Ladies' Home Journal, etc., reaching over 16,500,000.

with

its all-star cast: Evelyn Brent, William Powell, James Hall, Josephine Dunn. Story by Frederic Arnold Kummer. William Le Baron, Assoc. Producer.

with

its Liberty 1,500,000 advertising. Starts as a ten-part serial on release date of picture.

is not a *lucky* hit; its success was *insured*

-and that's true of all *Paramount Pictures*

Read soon about

Big Radio Tie-up on RICHARD DIX in "Knockout Reilly"

Read soon about

Nation-wide Campaign on EDDIE CANTOR in "Special Delivery"

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

THE ROXY, world's largest, newest and most magnificent theatre will feature Warner Bros. Productions. The first picture to play following the grand opening will be "WOLF'S CLOTHING" starring Monte Blue. Other Warner Bros. Productions will follow.

There's one big reason—they get the money at the box office! From coast to coast it's the same story of bigger profits. Watch Warner Bros. Productions at the ROXY Theatre!

S.L. ROTHAFEL

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NER BROS. PICTURES

booked for *The*

XY THEATRE

THE 2ND FEATURE TO BE PLAYED IS –

"WOLF'S CLOTHING"

STARRING

MONTE BLUE

WITH

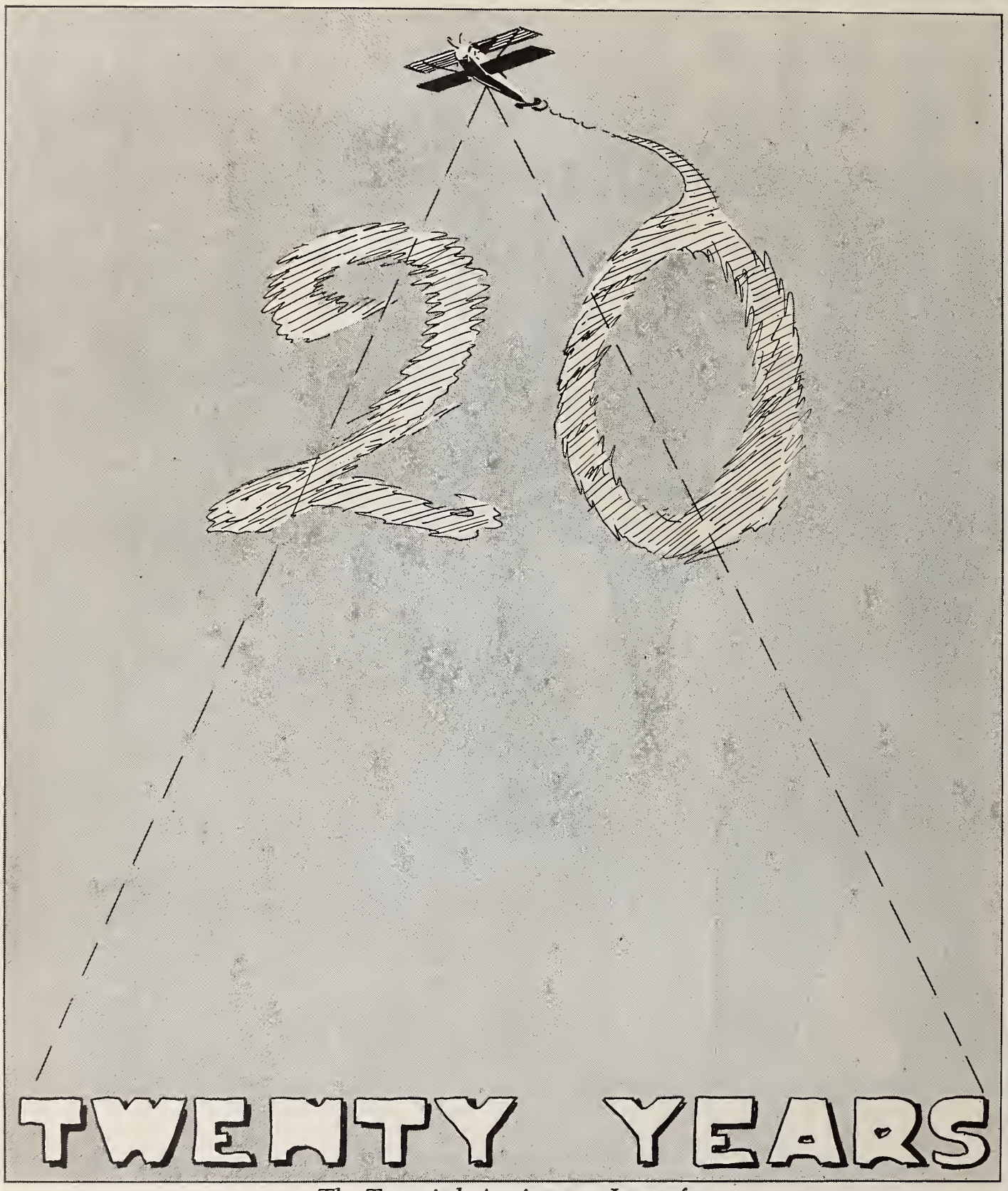
Patsy Ruth Miller

STORY BY
ARTHUR SOMERS ROCHE
DIRECTED BY ROY DELRUTH
WARNER BROS. . . . PRODUCTION

by S.L.Rothafel
(Roxy-himself)

NNERS for 1926-27

20 20



The Twentieth Anniversary Issue of

MOVING PICTURE WORLD

OUT MARCH 26

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It's the Biggest Advertising Value of the Year—Get Your Copy In

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WARNER BROS. PRESENT

Dolores Costello

WARNER BROS.
Present

5

Dolores Costello

Features in the group of 26 Warner Winners for 1926-27

The THIRD DEGREE

Now playing and cleaning up—and proving that a Dolores Costello feature is a season hit! From the stage play by Chas. Klein. Directed by Michael Curtiz

A MILLION BID

Beauty on the auction block—a dramatic romance with a lavish society setting. By George Cameron. Directed by Alan Crosland.

IRISH HEARTS

The girl of your dreams in an emotional and thrilling romance of modern Ireland. By Walter Morosco. Directed by Lloyd Bacon.

The HEART of MARYLAND

From David Belasco's great stage play. A stirring story of the old South and a girl torn between two loves. Directed by Lloyd Bacon.

The COLLEGE WIDOW

A story of college life by George Ade, America's favorite humorist. Youth and beauty in an ideal setting. Directed by Roy Del Ruth.

FIVE GREAT FEATURES starring the girl that the whole country loves, five glorious pictures that millions of picture-goers are waiting to see. Making the 26 Warner Winners the outstanding group of box-office attractions of the current season.

Remember "The Sea Beast"! One big picture that at once brought the realization of Dolores Costello's beauty, charm—and box-office power. Thousands of lines of newspaper space, hundreds of pages of magazine articles since then have but fed the flames of popular acclaim.

Now you get five such features! Now exhibitors who play Dolores Costello draw the millions of people, the millions of dollars that go with a Costello picture.

26 WARNER WINNERS FOR 1926-27

ACROSS THE PACIFIC
MY OFFICIAL WIFE
PRIVATE IZZY MURPHY
MILLIONAIRES
WHILE LONDON SLEEPS
THE THIRD DEGREE
FINGER PRINTS
DON'T TELL THE WIFE
WOLF'S CLOTHING
WHITE FLANNELS
BITTER APPLES
THE GAY OLD BIRD
A MILLION BID
THE CLIMBERS
MATINEE LADIES
IRISH HEARTS
THE COLLEGE WIDOW
WHAT EVERY GIRL SHOULD KNOW
TRACKED BY THE POLICE
THE BLACK DIAMOND EXPRESS
SIMPLE SIS
HILLS OF KENTUCKY
DEARIE
WHAT HAPPENED TO FATHER
THE BRUTE
THE HEART OF MARYLAND

The "One-Contract" Equipment Plan

"A National Institution"

National Theatre Supply Company is organized and equipped to render a complete unit equipment service to exhibitors and theatre builders throughout the country.

This Unit Equipment Plan gives our clients the benefits of our stupendous buying power and assures them of the close cooperation of the nationally known manufacturers whom we represent.

National Service is ready to assume full responsibility for the mechanical excellence of your theatre. Our engineering department will assist and cooperate with your architect, your contractor and you; starting with the tentative or preliminary plans, our helpful service extends all through the construction and on into the operation and actual maintenance of your theatre.

By grouping all your requirements into ONE CONTRACT, it is possible for you to simplify your equipment problem. The National Unit Plan saves you time and money and eliminates the possibility of serious mistakes in the process of building and equipping your theatre.

And, too, National Service doesn't leave you to "shuffle" for yourself after your theatre opens. It stays with you—always ready to serve and help you out in any and every emergency.

"Serving Exhibitors from 31 Branch Stores"

If you contemplate building, rebuilding, remodeling, reseating, refurnishing or revamping your theatre, INVESTIGATE THE NATIONAL UNIT PLAN FIRST.

Our Engineers are ready NOW to help you

National Theatre Supply Company

Branch Offices in 31 Principal Cities

Submit Your Problem to the Office Nearest You

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

Last Minute News From Everywhere

MOVING PICTURE WORLD

Vol. 84 New York, February 26, 1927 No. 10

DUMB DRAMA

will shortly be vocable when the screen eye and ear entertainment, as sponsored by Warner Bros., Vitaphone and the Fox-Case Movietone becomes the vogue.

SONOFILMS

seems to be a good name for the new "sound pictures" like Movietone and Vitaphone. It is short, descriptive and easily remembered. Have you a better one?

Fox Leads Trade With $6,000,000 In Life Insurance

Is Second Highest in the United States

While Rodman Wanamaker heads the list of Americans who carry large sums of life insurance, with insurance for $7,500,000, all of it personal coverage, the motion picture industry is largely represented with heavily insured individuals.

William Fox, with $6,000,000, runs Mr. Wanamaker a good second, and Adolph Zukor, Jesse L. Lasky and Marcus Loew follow with $5,000,000 each. Joseph M. Schenck is very much in the vanguard with $4,250,000 insurance.

Others are:

Film Productions, Inc., which paid less than $7,000 on two premiums for a $200,000 policy it carried on the life of Rudolph Valentino; John Barrymore, $2,000,000; Gloria Swanson, $2,000,000; Norma Talmadge, $1,250,000; Constance Talmadge, $1,000,000; Buster Keaton, $1,000,000; Charles Chaplin, $1,000,000; Mary Pickford, $1,000,000; Douglas Fairbanks, $1,000,000; Eric von Stroheim, $1,000,000; June Mathis, $1,000,000; Richard Thomas, $1,000,000; Cecil B. De Mille, $1,000,000.

The late Harry Houdini carried about $160,000, to be paid to his beneficiaries in annual, quarterly or monthly installments. It is said that after private demonstrations the different insurance companies were not at all averse to insuring him.

Miss Normand Recovering

Mabel Normand early this week passed the crisis in her attack of pneumonia and is on the road to recovery. She is at the Santa Monica Hospital, and her husband, Lew Cody, is constantly with her.

Reformers Busy

The various women's and minister's organizations in Chicago are holding meetings over stage and movie clean-ups and the Illinois Federation of Women's Clubs has asked the Chief of Police, the theatrical interests and the Mayor's office to have representatives at their next meeting.

Late Chicago News

Fox interests are considering plans for a 5,000-seat theatre on the site of the Garrick and Ashland buildings on Randolph street. Fox land on Washington street near State may be sold, according to reports. The Niles theatre, Niles, Mich., was destroyed by fire at a loss of $100,000. The Cooney Circuit reports almost $500,000 profit for the past fiscal year. Lubliner & Trinz plan the opening of the new Belpark Theatre next month. The house seats 2,000 and has an exclusive picture policy. The Orpheum Circuit opens the new Granada theatre at South Bend and will open new theatres at Springfield and Madison next month. The contractors report work will start on new National (Loop) Theatre in six weeks.

Harry Cohen in New Field

Harry Cohen, old time film man, is interested in the Vidaver Mailing Machine, a unique device which seals and stamps letters, just being put on the market. Harry's address is 41 East 42nd street.

Custer Leaves F. B. O.

Having made twenty-four westerns for F. B. O., Bob Custer has quit to join another company. He is said to be talking with M.-G.-M. and Paramount.

Mier Convalescent

F. Mier of I. Camus & Co., exporters, has been ill for a week with eye trouble. He is expected back at his desk the latter part of this week.

Same Projector Reproduces Both Types of Sound Pictures

Fox-Case Films and Vitaphone Interchangeable for Exhibition Purposes—Same Installation

By Merritt Crawford

THAT there will be no confusion in the sound picture field, as feared by many of the leading film companies, due to the alleged conflict between the various photographic and phonographic methods of reproducing sound synchronized with motion pictures, was the general consensus of opinion among the newspaper and film experts who attended a special demonstration of the Fox-Case Movietone system on Thursday.

Both the Fox-Case Movietone sound pictures, which are made by the so-called photographic process, with the sounds recorded on the edge of the film and the Vitaphone, or so-called phonographic process, where the sound is recorded on a phonograph disk synchronized with the movie, such as is now used by Warner Brothers in producing their Vitaphone pictures, are made immediately available for all producers and theatres, who are prepared to enter into negotiations with either of these companies.

Both systems may be attached to any type of motion picture projector and any operator can learn to operate or interchange them at will with an hour's instruction.

Vitaphone Equipment

The equipment in all cases is the Vitaphone equipment, manufactured by the Western Electric Company, who hold all the patents, and the amplification or sound reproducing device is the same.

Consequently, all theatres who install the Western Electric equipment will be enabled to use either Fox-Case Movietone pictures or Warner Brothers Vitaphone pictures, interchangeable at the same performance without delay or additional expense of any kind.

This leaves it entirely at the option of the producer to make sound pictures by the Fox-Case

(*Continued on next page*)

"U" Gets Three More In Suburbs Of Atlanta

Universal has acquired a new chain of theatres in the Southern territory. The theatres are a part of the newly created Naborhood Theatre Corporation. It is now operating the Fairfax Theatre, a 600-seat house in Eastpoint, Ga., on the outskirts of Atlanta. This house, which cost approximately $100,000, has been open since October.

The Madison Theatre, an 800-seat house in East Atlanta, also costing about $100,000, will be ready for its premiere in July. The Ponce de Leon, just completed in Atlanta, will be opened either February 28 or March 7. It is a 500-seat house costing upwards of $80,000.

U. S. Losing Japanese Market; Exchanges Don't Make Expenses

By Sumner Smith

THE United States is losing Japan as a motion picture market, reports U. Ono, exporter, who this week returned from four months in the Orient. At the present time only from twenty to twenty-five Japanese theatres show American films exclusively, where two years ago from 200 to 250 used them to a great extent.

The prevailing situation is so bad that United Artists is the only American company having exchanges in Japan that can show a profit. The other companies do not gather enough Japanese coin to pay their office rents and current expenses.

Mr. Ono advanced several reasons for the situation. Admission prices were reduce dtwo years ago and so the Japanese exhibitor, it is claimed, is not making enough money to pay the rentals demanded by Americans. These have, in some instances, increased over 200 per cent. in two years.

The Japanese tell the American exchange men, "What does it profit us to do business with

(*Continued on next page*)

The Week's Rumor

Broadway provides us this week with the rumor that sixty-four United Artists salesmen have been fired and that Joe Schenck is on his way East chiefly to have a chat with Nick Schenck and close the M-G-M - United Artists merger. The latter is due to go West a few days after his brother arrives here. Sam Goldwyn is accompanying Joe Schenck East.

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Six N. Y. Incorporations

Six companies incorporated in New York State last week to enter the motion picture business. These companies included the V. and V. Moving Picture Enterprises, Inc., with a capitalization of $10,000, and with directors named as follows: Jacques Buitenkaut, Benjamin Neuman, Gertrude Freedman of New York City; Labrador Film Company, Inc., $100,000, Lewis V. Frissell, William J. A. Clancy, Clarence H. Bleakley, Yonkers; Lionel Productions, Inc., $50,000, Lionel A. Hyman, Edward Elsner, New York; Robert L. Horn, Brooklyn; Savages Under the Skin, Inc., capitalization not specified, F. H. Butehorn, Geoffrey Billo, Frank C. Taylor, New York; George D. Swartz pictures, Inc., capitalization not specified, George D. Swartz, Julius and David Schwartz, New York; S. G. Theatre Corporation, capitalization not specified. Louis and J. Myer Schine, and John May of Gloversville.

A Thirty-Year Panorama

The National Board of Review picture, "Thirty Years of Motion Pictures," will be shown at Carnegie Hall on Monday evening, February 28, and the funds to be derived will be devoted to expanding the film record and preserving it as an autobiographical picture record of motion pictures and the important public events of the period it covers.

May Do "Gunga Din"

It is reported that Famous Players plans to produce a version of Kipling's "Gunga Din" in India, sending players and technical men from California.

Lloyd in New York

Harold Lloyd and Mildred Davis, his wife, have arrived in New York. With them are Joe Reddy, the star's press agent, and Jack Murphy, personal representative. They are due to remain here several weeks taking in the shows. They are stopping at the Ritz.

Same Projector

(Continued from preceding page)

Movietone photographic method or the Warner Brothers Vitaphone system as he pleases. The theatre equipped to handle one will be able to handle the other with equal facility.

The foregoing is interesting especially in view of the announcement made this week that a committee of five of the leading film companies had been formed with a view to making a survey of the sound picture field to determine, if possible, upon standard devices to be made available to all producers, distributors, and exhibitors, so that no confusion might arise or semi-monopolistic conditions develop through different and conflicting devices being installed in the theatres.

Is Survey Needed?

The demonstration on Thursday would seem to put an end to the need for this survey. Both the Vitaphone and the Fox-Case Movietone methods of recording sound pictures are the most advanced in their respective fields, i. e., the phonographic and photographic systems, and their alliance with the Western Electric Co. whose sound reproducing device is practically in a class by itself makes the problem of this committee seemingly a simple one.

A Triple Affair

The Fox-Case Movietone demonstration was held at the company's studios in West 54th street, also at the Harris Theatre and ended with a luncheon at the Ritz-Carlton. The guests were newspaper and trade paper representatives and film and electrical experts representing various companies interested in the sound pictures.

In the Movietone studios the Fox-Case method of producing sound pictures was demonstrated in detail, as described elsewhere in this issue of Moving Picture World, while at the Harris Theatre several finished Movietone pictures were screened, including numbers by Raquel Meller, the famous Spanish dramatic cantatrice, which showed the possibilities of the Movietone for dramatic productions.

Both Systems Available

At the luncheon at the Ritz-Carlton, Courtland Smith, general manager of the Fox-Case Movietone Co., explained the various phases of the sound picture's development, manufacture and operation, but the point which interested the gathering most was the announcement of J. E. Otterson, representing the Western Electric Co. and the American Telegraph and Telephone Co., that both systems of sound pictures, the Movietone and Vitaphone, would be at once available for all theatres and all producers.

Horn Behind Screen

An interesting feature of the Movietone demonstration was the fact that the reproducing horn was placed directly behind the screen during the exhibition at the Harris Theatre instead of being placed at one side or above the screen. This made the sound illusion practically perfect and was made possible by the use of a new type of screen, made of silk, developed by the Fox-Case experts. It opens up still greater possibilities for the sound picture in the judgment of the audience.

End N. Y. Visit

Louis B. Mayer, M.-G.-M. production chief, has returned to the studio. With him in this picture are Mrs. Mayer and his daughters, Edith and Irene.

Lose Japan Market

(Continued from preceding page)

you? You take all of the cream and send the money to America."

A second cause for the bad business is the Chinese situation.

Thirdly, the Japanese have gone into production of motion pictures with considerable success. Their product is designed solely for the local market. The Japanese exhibitors can net a good profit on Japanese films, especially the big features that run from seventeen to twenty reels and which gross around $150,000 for the distributor.

The success a year or two ago of one of these big specials convinced the Japanese that it is much more profitable for them to make their own films than buy from America. Several have followed the lead of the pioneer, with the result that ten producing companies now are well established and are increasing studio capacity, and others are entering the field. Last year about 400 Japanese pictures were produced.

The producers divide their attention chiefly between two kinds of feature picture, the modern and the costume picture. Unlike the United States, the costume picture is the most successful and boasts the biggest stars.

The point is made, in arguing against American films, that a certain circuit of 400 theatres can buy a Japanese picture and run it in every house, while an American picture can only be shown in one-quarter of the houses because the country people cannot understand it. The students in the large cities are compelled to learn the English language and can comprehend an American film.

Permanent theatres are replacing the temporary structures erected after the earthquake.

COMING and GOING

Richard T. Cranfield has arrived in New York from London, and, simultaneously, Col. Clarke arrived from Canada for a consultation. Mr. Cranfield will take charge of the New York office while Col. Clarke returns to Canada to take care of his production program. Mr. Brotherhood is also leaving for Canada to assume the position of production manager at the studio at Trenton, Ontario.

* * *

After delaying her departure several months to complete her exclusive contract to make "Movietone" recordings for Fox-Case Corporation, Raquel Meller sailed for Spain on February 15. She made four talking pictures.

* * *

"Jaydee" Williams has returned from the West Coast.

* * *

Douglas Furber, playwright, author, scenario writer and composer, last week sailed from New York for a three month's vacation in London.

* * *

Edwin Silverman, sales manager of Warner Bros., is on a trip south which will take him through the southern division for three weeks.

* * *

Dan Michalove, Universal theatre chief in the Southeast, is visiting New York.

* * *

Gus Schlessinger of Warner Bros. will leave for Europe the end of this week.

* * *

John Ford, Fox director, has sailed for Hamburg, Germany. He will journey to the Bavarian Tyrol where he will start production on his next picture, "Grandma Bernle Learns Her Letters."

* * *

Jacques Kopfstein has returned from the West Coast.

* * *

J. P. Ryan, managing director of Fox Films for Southern Europe, arrived in this country February 15. Bruno Fux, managaing director of Fox Films for Italy, arrived earlier. Both will remain several weeks looking over the new Fox product.

* * *

Wallace Beery, who has just completed "The Big Sneeze," a picture based on the stage play, "Looie the Fourteenth," has arrived in New York for a vacation.

* * *

R. C. Serry, F. N. Midwestern district manager, and Thomas Burke, Minneapolis branch manager, are in town.

* * *

Man Ray, the modernist artist and experimenter in futuristic cinematography, sailed from Paris February 23 to attend the American premiere of his "Emak Bakia," which will be presented at the Guild Theatre on Sunday March 6.

* * *

Blanche Sweet is en route to New York from Hollywood.

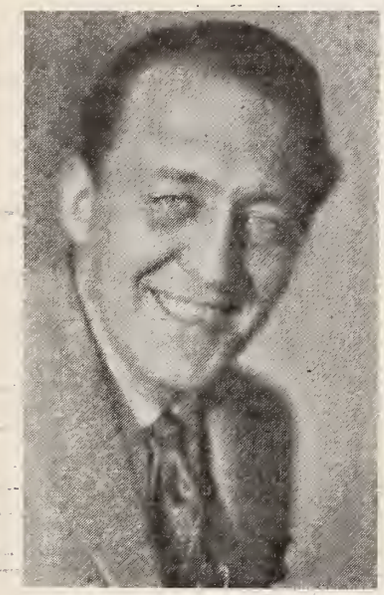
* * *

Marshall Neilan has left the West Coast for New York.

Biltmore Secures "Paquita"

The Biltmore Pictures Corporation has secured for Greater New York and Northern New Jersey the Hi-Mark Production feature, "The Love of Paquita," starring Marilyn Mills and her two famous horses "El Diablo" and "Bonita."

Twin Talents



Edmund Goulding, M.-G.-M. director, who will, in addition to directing continue writing for the screen. His "Women Love Diamonds" will soon be released.

Stevens With Unity Agency

William (Doc) Stevens has been handling motion picture presentation acts and tours independently, has become associated in an executive capacity with the Unity Theatrical Agency. He has arranged with Universal Pictures and also the Universal Chain Theatres whereby he will furnish all presentation acts and vaudeville to the Universal exploitation and chain houses. Stevens will assume charge of the motion picture presentation department at Unity.

Eastern Division Wins

First National's eastern sales division, under the leadership of Sales Manager A. W. Smith, Jr., has won the First National Month sales drive. The contest among the Eastern, Western, Southern and Canadian sales divisions was held during January.

Fire Prevention Check-Up

The New York Film Board of Trade has inaugurated a monthly check-up on fire-prevention and fire drills in all exchanges in the city.

Roxy Books News Reels

The Roxy Theatre, New York, has booked both Pathe News and Kinograms for a year.

Waxman Named

A. P. Waxman has succeeded Barran Lewis, resigned in a rearrangement of the Warner Bros. advertising and publicity departments. Mr. Waxman will be in charge of all advertising, publicity and exploitation, these having been combined under the single head.

Advertisers Announce Naked Truth Committees

Announcement of committees for the Naked Truth Dinner-Dance of the Associated Motion Picture Advertisers at the Hotel Astor, April 2, has been made. One man committees will, in general, be the rule. Tom Wiley will have charge of the music and hotel arrangements. Victor M. Shapiro of United Artists will enact his annual role of getting together the news reel. George Harvey of P. D. C. will have charge of advertising and trade paper relations. W. E. Mulligan, First National, will be in charge of publicity. Kenneth Hallam, F. B. O., will be master of props. Radio arrangements will be handled by A. L. Selig of Tiffany Productions. John Flinn of P. D. C. will be marshall of the evening with several capable assistants. Bert Adler and Al Feinman will be general members of the dinner committee. Seating arrangements will be handled by Tom Wiley, Al L. Selig and Lon Young. A committee composed of Arthur James, Hopp Hadley, Ed McNamee and Hal Howe will be in charge of the entertainment. The sale of tickets will be under the management of the Board of Directors, the Past Presidents and the Advisory Council. Walter Eberhardt, president, is taking over the handling of finances and business arrangements for the dinner.

New Western Theatre Co.

Harold Horne Enterprises, Inc., has been formed in Seattle with $495,000 capital stock. Harold Horne and P. J. DeClerq are incorporators. Real estate, advertising, theatres, etc., are listed as the companies. Horne has been identified with North American Theatres, Inc., of which this new company may be a subsidiary, according to report.

Spry's Service Honored

Thomas B. Spry, for years the dean of motion picture executives of New England and recently advanced to the rank of Eastern Division manager for First National Pictures, Inc., was tendered a testimonial dinner in honor of his promotion at the Copley Plaza Hotel, Boston.

Welcomed Back

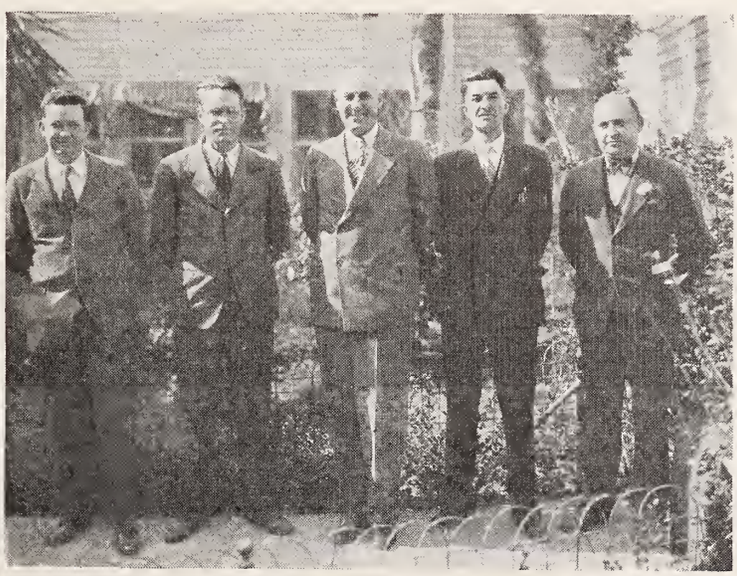
Samuel Eckman, Jr., M.-G.-M.'s New York district manager, has returned to work after a severe attack of pneumonia.

To Return East Soon

Sam Sax, producer of Gotham Productions and president of Lumas Film Corporation, who is now on the West Coast supervising the completion of this season's schedule of releases, will return to New York very shortly to make known the future production and distribution plans of the Gotham and Lumas organizations.

Another For Stanley Co.

John J. McGuirk, president of the Stanley Company of America, announces that the new Ogontz Theatre, on Ogontz avenue near Chelten avenue, Philadelphia, has been acquired by that organization. The theatre represents an investment of a million dollars.



They keep the world merry. Al Christie (center), the well-known comedy producer, and his four directors. Left to right: William Watson, Robert Kerr, Christie, Harold Beaudine, Arvid Gillstrom.

Franklin Leaves Publix to Head West Coast Unit

No Successor to Him Is Anticipated Now

Harold B. Franklin, vice-president of Publix Theatres Corp., has practically completed arrangements whereby he will become president of West Coast Theatres, Inc. The completion of the deal is expected within a few days. Mr. Franklin will leave Publix about April 1, and it is believed that no successor to him will be appointed, but that the work will be absorbed by the organization.

While Mr. Franklin would not comment on the salary he is to receive as president of West Coast—one report had put it at $75,000 annually for a period of five years—he admitted that he will get a big block of the valuable West Coast stock.

In eight years Mr. Franklin has built up a powerful string of theatres for Publix which did a gross business last year, it is said, of $15,000,000. In his new job he will head 144 theatres.

He is a director and a member of the executive committee of the Famous Players-Lasky Corp., as well as vice-president of Publix and an executive in several subsidiaries.

Merger Means Completion

In connection with plans for the erection of a new Orpheum Theatre in San Francisco on a site now occupied in part by the Columbia Theatre, come the announcement of plans for the merger of the Orpheum Circuit, which long maintained headquarters there, the Keith-Albee Circuit, the Producers' Distributing Corp. and Pathe, Inc. Local directors of the Orpheum Circuit are preparing to go east in connection with the proposed merger.

Harry Gordon Dies

Harry Gordon, forty-five, part owner of the Gordon Theatre, Middletown, Ohio, was discovered dead in a cigar store near the theatre of apoplexy.

Replies to Charges

Samuel Goldwyn has replied to the charges made by Belle Bennett. Her first contract, he says, netted her $200 a week and now she is paid five times that amount. The contract provides for further increases up to $2,500 a week.

"Miss Bennett is not a great star," Mr. Goldwyn avers. "She is merely a good actress and she has a good contract. In fact, everything in connection with this situation is quite customary, including Miss Bennett's somewhat exaggerated opinion of her value."

News From France

By Correspondent

Edna Purviance and Flora Le Breton are working in "Education de Prince" at the Natan Studios, Paris.

* * *

Pauline Frederick's arrival is eagerly awaited by France, where receptions are being arranged in her honor by the French C. E. Association.

* * *

"Napoleon" is the title of a French film shortly to be shown. The world rights have been acquired by Gaumont-Metro-Goldwyn and the film is said to be the biggest thing of its kind.

* * *

The French producing company, Societe de Cineromans, is making a film for which they have employed an entire circus—the Rancy Circus. Betty Balfour is to take the lead in this film, with Nicholas Koline.

* * *

"Miss Hellyet" is the title of a film being made in the Pyrenees, where the good work goes on in spite of the cold. Arlette Geny and Pierre Holt are the leading players.

* * *

The Cross of the Legion of Honour has been conferred upon three members of the cinnematograph profession in France: Madame Sapene, known on the stage as Claudia Vitrix Monsieur Aubert, director of a producing firm and president of the Cinematograph Syndicate Monsieur Jacques Baroncelli, the noted stage-manager, who is just finishing the big French film in honor of the French navy, called "Feu" (Fire). The cinematograph industry in France is very jubilant and proud over these three awards of this highest decoration .

Wants Hays to Judge

Belle Bennett wants Will Hays to pass on her scrap with Samuel Goldwyn, Charles Hazelhurst, her attorney, announces. He has written Hays requesting an opinion on the chance of adjusting the contract.

New Cincinnati Manager

Announcement is made by Sam Morris, general manager of distribution of Warner Bros., of the appointment of R. Knoepfle to the management of the Cincinnati branch.

Last Minute News Flashes

It is rumored that Federal authorities are giving serious attention to the charges of Frank J. Remburch, president of the M. P. T. O. of Indiana, that the motion picture industry is more or less a "closed corporation," and that a big story along these lines will "break" within a month at the latest.

* * *

Jack Pickford will play with Mary Pickford in her next picture. The leading man will be unknown. Three are now under consideration.

British Imports of Film Show a Sudden Decrease

British imports of motion picture films in 1926 aggregated 62,427,453 linear feet, compared with 179,304,467 linear feet in 1925, according to advices from the American Consulate General, London, England, made public by the Department of Commerce. In the latter year, however, there was a period of six months during which no import duty was levied on these films, in addition to which two months' prior intimation having been given of intention to re-impose the Customs duty, on July 1, 1925, a great influx was witnessed in the interim of grace.

Exceeded His Authority

The city directors of Pasadena, Cal., decided this week that Charlie Chaplin films had not been banned in Pasadena, and that C. V. Cowan, chief of the local Board of Review, who proclaimed to the world two weeks ago that the famous comedian's films must not be shown there, had exceeded his authority. This is the fifth evidence in two week's time of a city administration's refusal to ban Chaplin films.

Crusade Continues

The Albany Humane Society is continuing its crusade against motion picture theatres in that city, which, it is alleged, admit unaccompanied children. Last week, warrants were issued for the arrest of a manager, as well as another employee at one of the local theatres. As a result of the crusade, unaccompanied children are being asked their ages as they apply for tickets.

Senate Has Tax Bill

The Missouri House of Representatives on February 17 by a vote of 85 to 56 passed the vicious Baker 10 per cent. tax on amusement admissions and tobacco sales to raise a special fund of about $7,000,000 annually for public education and to release for the use of other departments controlled by the Baker-Enloe group about $3,000,000 in funds now used for public education. The bill now goes to the State Senate.

"M. H." Has Stereo Process

M. H. Hoffman, vice-president of Tiffany, who recently returned from Europe, has acquired new inventions which will provide third dimension pictures. In conjunction with Emil and Jacques Burkhardt of Switzerland, the inventors, he has sole control, he says, of the several basic patents. The inventors sail for the U. S. next month. Mr. Hoffman will then use the process for a big production and several short reel pictures.

Stars Attend Grand Opening

Stuart Holmes, Marguerite Clayton, George Walsh, Miriam Battista and a host of celebrities from New York's night clubs actively participated in the opening ceremonies of Loew's Grand Theatre, Fordham road and Jerome avenue, New York, last Thursday evening. Nicholas M. Schenck represented Marcus Loew, who is in Florida.

To Try Vaudeville

Charles De Roche, French film star, will try vaudeville for Marcus Loew, his first engagement scheduled for Loew's Avenue B, February 28, March 1

Schenck Here to Talk Distribution with "D.W."

Joseph M. Schenck, chairman of the Board of Directors of United Artists Corporation, arrived in New York City on Thursday, February 24, and registered at the Ambassador.

Among the important conferences awaiting Mr. Schenck, is one with D. W. Griffith.

Mr. Griffith will produce pictures with his own unit. The question of a distributing arrangement remains to be determined.

It has been rumored that Pathe-P. D. C. have offered Mr. Griffith a distribution proposal.

New Pathe Branch Manager

General Sales Manager Harry Scott of Pathe Exchange, Inc., has appointed new branch managers in Dallas, Philadelphia and Oklahoma City. James J. McKinney, branch manager at Oklahoma City, has been transferred to the branch managership of Dallas, replacing Oscar Morgan, resigned. A. A. Renfro, salesman at the Kansas City branch, has been promoted to the post formerly held by Mr. McKinney. H. W. Lewis, assistant branch manager at Philadelphia, has been appointed branch manager at this exchange, replacing Miles Gibbons, resigned. Mr. Lewis has been succeeded as assistant branch manager by C. U. Martin, formerly a salesman at the Philadelphia Branch.

Page Jules Brulatour

Fox Films made and distributed approximately 103,000,000 feet, or 19,500 miles, of positive film during 1926, which, from a production standpoint, was the biggest year in the history of the company, according to figures given out. This average of 65 miles of film for each working day was turned out by the Fox Films own laboratories in the United States and abroad, the greater part being developed in the home office.

New Copyright Agreement

The United States and Poland have reached a copyright agreement that will protect authors and be of particular value to the motion picture industry, which suffers through pirating.

London Likes Buster

London reports record capacity business at the New Gallery Theatre upon the occasion of the premiere in England of Buster Keaton's production, "The General."

Trouper Dies in Studio

Harry Burghart, 70, a stage trouper, died this week at a Hollywood studio while applying for extra work. Death was due to heart disease.

Hart and Son Ill

William S. Hart and his son, William S. Hart, Jr., are seriously but not critically ill with pneumonia. The ex-film star is at his Beverly Hills ranch and the boy is at the home of his mother. She obtained a divorce from Hart two weeks ago.

Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newberger, Henderson & Loeb, 100 Broadway, New York City, exclusively for the Moving Picture World.

It is often said that the Stock Market foretells a change in business conditions. This is quite often true, but at the resent time the market appears to be in a speculative area with very little regard to conditions. There is more public participation than there has been for some time and it is mostly with a hope of making money on a speculative rise in the market. Such a condition is full of danger, and although profits may be had by some, others may fare very badly. Cheap money continues to be the main stimulant for speculation.

Film stocks did not show any marked change as a group, but Loew's, Inc., continued to mark up new records. The turnover in this stock was heavy and a new high point of 59¾ was reached. This stock is evidently discounting a raise in the dividend rate which the company can well afford to pay, based on the latest estimated earnings.

Famous Players was active and in good demand. The price of 114¾ reached this week is the highest the stock has been for several weeks. The estimated earnings per share for 1926 are about $10.30.

Warner Brothers, both "A" and Common, were unusually quiet. In fact, the turnover in shares has not been as small in months.

Net profits, after taxes, of the M. P. Capital Corp. for the year ended December 31, 1926, have been reported as $295,848. Gross income for the same period was reorted as $739,636.

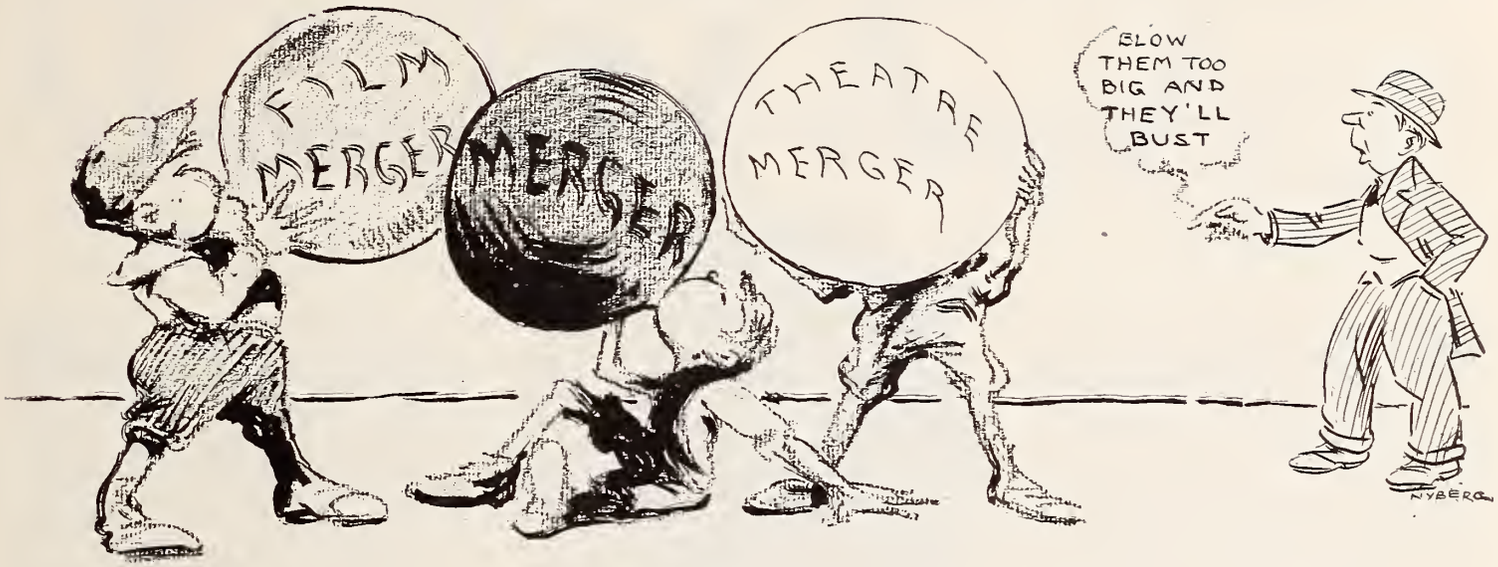
Little Exhibitor Interest

Little or no interest is being shown by the exhibitors in New York State over the censorship repeal bills that have been introduced in the Legislature. It is now expected that the Legislature will adjourn not latter than March 18. Members of the Legislature declare that they are at a loss to know what to do on the censorship repeal bills, because no letters or petitions having reached them from exhibitors asking their passage, with the Legislature less than a month to go, no public hearings have yet been called on the bills.

Alperson Now Manager

E. L. Alperson, formerly branch manager of the Kansas City exchange for Warner Bros., has been made division manager with supervision over Omaha, Kansas City and St. Louis, according to an announcement by Edwin Silverman, sales manager.

"We Are Only Blowing Bubbles"



The Noisy "Silent Drama"

THEORETICALLY the cinema is a photographic record of movement, which, in connection with a minimum of explanatory subtitle, tells a story. Theoretically it is photographic entertainment and in popular thought is the "silent drama"—a term which is almost as bromidic as "silver sheet." Actually the motion picture seems to be working away from the original thought.

Fifteen years ago the would-be scenarist was taught that the ideal motion picture was so amply explanatory that it required no subtitling. Printed speech early confused the smooth photographic continuity. Today we have the talking element to still further complicate matters.

Originally a motion picture was merely photographed motion. That and nothing more. But it was not long before the hand-colored film arrived; at first little more than splashes of crude coloring in the highlights, but working gradually toward greater perfection. It was not long before quantity production resulted in the development of the Pathe stencil process; a process seldom successfully copied by American workers, but on which several United States patents are in existence. Now there are several practical color processes.

Meanwhile the demand for novelty and the entrance of better equipped photographers resulted in the stained or "tinted" films and later the more artistic redeveloped or "toned" scenes.

The talking picture was started about 1906, merely illustrating commercial photograph records, and in 1912 Edison toured his first talking pictures, with no very great success. Two or three years ago the Phonofilm came before the public, utilizing the light ray, which can be converted into sound. And the Vitaphone, a by-product of telephony, has brought an even greater perfection in recording, with as accurate synchrony.

From another angle the wise-cracking title leader has become a pest and offense to the discriminating, but popular approval has led to the extension of subtitling until some film productions now consist of as little as seventy per cent. action, and the tendency to elaborate the joke-book section grows.

And now Warner Brothers announce the production of "The Jazz Singer" with sequences of verbal accompaniment, leading the way to still greater change.

Will it eventually become necessary to abandon the use of the familiar "motion pictures," since the picture is so rapidly being relegated to the background? It begins to look that way.

But if it provides greater entertainment, what does it matter?

"Movietone" Debut Marks Another Milestone

By Epes W. Sargent

MOVIETONE, the Fox-Case contribution to the talking pictures, had its "coming out" party in the form of a three-part event Thursday, February 24, at the Fox-Case Studios in West fifty-fourth street, at the Harris theatre, and at the Ritz Carlton hotel.

The first was preparation, the second demonstration and the third explanation. As a matter of record, there was an earlier showing at the Harris theatre, where four songs with Raquel Miller were tried out as an unannounced prologue to the performance of What Price Glory, merely to ascertain audience reaction. The party of Thursday was the first formal event.

About fifty newspaper men and women gathered at the studio early in the morning. This is a special building, one block below the regular Fox Studio, and is devoted to the new process. It includes two studios, one for intimate recording and the other a larger stage for more elaborate sets.

Each has walls composed of two layers of three inch gypsum blocks separated by six inches of dead air space, making the rooms virtually sound proof, and the walls are not only hung with sound deadening material but short wings or jogs extend from floor to ceiling at six foot intervals and the same material is draped across the ceiling, all designed to deaden any reverberation or echo. All doors are double, with an air space, and the floor is thickly carpeted. Save for the banks of lights and camera the rooms suggest a broadcasting studio rather than a picture making plant.

The special apparatus required includes the microphone receiver, the regenerative cabinet and a very minor attachment to the regular Bell & Howell motor driven camera. This attachment is a metal receiving tube running into the camera at the rear of the base which carries a glass tube, slightly larger than the ordinary test tube. This is of clear glass and encloses in a vacuum a filament lamp known as the AEO or "alkaline earth oxide," which gives a violet light of higher than usual actinic quality.

A minute slot in the end of the receiving tube permits the rays from this light to strike against the film, the intensity of the photographic record being regulated by the strength of the light, which in turn is determined by the vibrations recorded by the microphone. The higher the vibration, the brighter the light and the darker the negative record. This record is not made on the same frame with the picture recording the utterance of that particular sound, but appears on the film at a point approximately eight inches higher up the film.

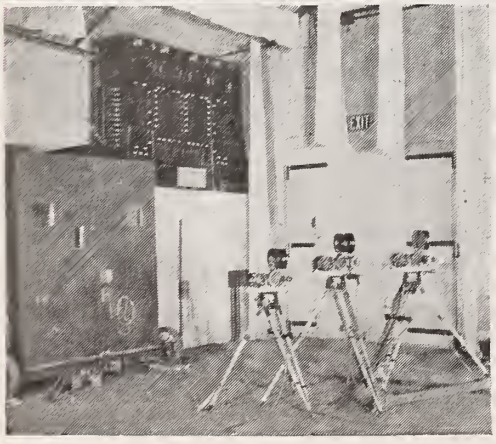
This is the essential of the process. There are, of course, a multitude of technical niceties as to regulation and adjustment which will interest only the engineer. In rehearsal the director judges the action from the camera viewpoint while the sound engineer receives the record through an amplifier in another room.

The negative film is handled precisely as any other film in the development room and is cut and assembled in the ordinary way.

The positive is threaded in the projection machine in the usual manner, but before passing into the take-up runs through the sound box, which is below the projection head. Here a light shining through a slot is interrupted by the sound-bands in its passage to the photo-electric cell which reconverts the light waves into sound vibration, reversing the taking process. As the bands have been reversed in making the positive, the higher vibrations are now represented by clearer bands of films, which give higher vibrations.

These electrical impulses are transmitted to

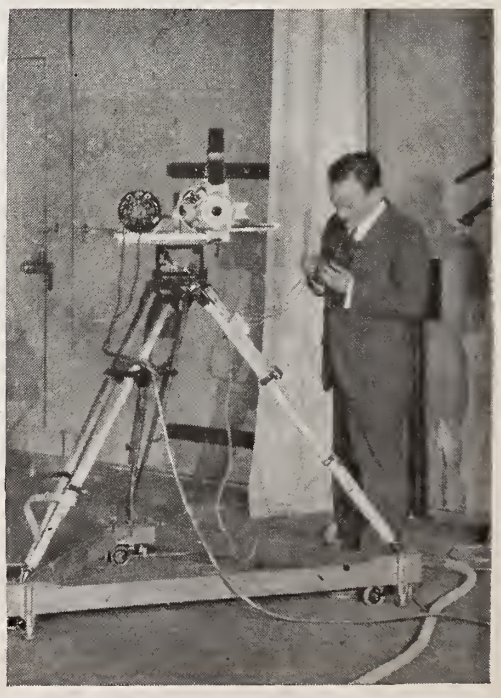
(Continued on page 677)



Left—A section of the Fox-Case Movietone studio showing three cameras. Above, the AEO light, an exclusive patent which turns the trick.

"Movietone" Scenes

Left—One of the Fox studios where "Movietone" pictures are produced. Below —E. I. Sponable, scientific director of the Case Research Laboratories at Auburn, N. Y., who assists Theodore W. Case.



The First Big Time Movie Press Agent

Chester Beecroft Rates a Niche In the Picture Hall of Fame

By Merritt Crawford

Chester Beecroft

WHEN the Motion Picture Hall of Fame is erected a few years hence, some one is surely going to ask: *"Who was the first movie press agent?*

Who was the precursor of the motley mob of adjectivial adventurers who now clutter the waste-baskets of the nation?—the original argonaut who first fared forth on the uncharted seas and through the perilous pitfalls of public opinion and the press that the motion picture might wax great?

Who is the hero of this Iliad? Surely he should not remain forever in oblivion?

Fifteen years or so ago, when this writer first forsook the purlieus of Park Row to try his hand at editing a motion picture trade paper, there were a number of good press agents in the film business. The rush had already begun.

Among those recalled, offhand, may be mentioned Ben Schulberg, Joe Farnham, Joe Brandt, Hop Hadley, Sam Spedon, Phil Mindil and Harry Reichenbach. All of these good men and true have since either forsaken their alma mater for more lucrative, if no less strenuous activities, like Brandt and Schulberg, or have passed on beyond our ken like dear old Sam Spedon and Phil Mindil.

The only one who remains a P. A. is Harry Reichenbach, and Harry is an institution, all by himself; the exception which proves the rule, for he has made publicity pay its purveyor, in his particular case, a salary a bank president might envy.

As none of these distinguished veterans, after a careful check,up, can qualify as the original *ab initio, sine qua non,* premier press agent of the movie, it becomes necessary to reach still further back into the film's misty past, to a time long before anyone dreamed the industry was going to be *terryramsayeized* and made into excellent fiction, to find the man we seek.

And having found him, in order to settle the matter for all future time—or, it may be, start an argument—permit me to present the name of the movie's original and pioneer P. A.—Chester Beecroft.

A lot of people in the industry know Chester Beecroft, a lot more have all but forgotten him and still others more or less mixed him up with his two better advertised older brothers, Fred and Jim, who, by the way, he originally put in the film business.

Few think of Chester, however, as being a publicity man, for long ago he forsook the paste-pot and typewriter to devote himself to other fields of motion picture activity, where the limelight is less insistent than in the panoply of the press agent.

He passed up pressagentry as a career back in 1914, and for a couple of years was general manager of the David Horsley studios and laboratory in Bayonne, N. J., at that time the largest in the East. He decided all policies of this company, directed pictures, supervised advertising and publicity and looked after all the countless details of the studio's management, including the printing plant, which at that time was turning out about a million feet a week of commercial printing for Famous Players, Universal and other companies.

He had one distinction which I am sure is quite unique; when he resigned from the David Horsley organization, his boss in paid full page advertising told the industry how highly he esteemed his retiring general manager.

The advertisement was carried by Moving Picture World in its issue of April 8, 1916, and in the *N. Y. Mail, Morning Telegraph* and *Motion Picture News* about the same time.

It was headed, "An Appreciation," and was signed by Mr. Horsley, who after eulogizing the abilities and character of Chester Beecroft, ended up by saying, that should he ever want to come back, the "key to the front door" was always out where he could get it.

A testimonial, I think, most will agree, which is by way of being in a class by itself.

Beecroft left Horsley to go with the Mutual Film Corporation, and John R. Freuler, its president then, just closing the first $1,000,000 contract to be made in this business, with Charlie Chaplin for a series of twelve two-reel comedies. Beecroft bought all the stories, hired the talent, and wrote all the Chaplin advertising for this series. He also made all the export arrangements for the Mutual company.

In 1917 he went into the export field on his own account, with the Chaplin pictures as a nucleus and pioneered Europe for American films. He had the distinction of crossing on the S. S. Baltic with General Pershing and his staff in the summer of 1917, the first of the A. E. F. to go over. A fortnight later, when bound for Russia, the ship he was on was torpedoed in the North Sea and Beecroft barely escaped with his life.

He finally got to Petrograd, ran right into a street battle between Bolsheviki and Czarists, with machine guns spitting and dead all around, and after it was over found himself arrested and in jail. Ten days later the Bolshevists stormed the jail and with other prisoners Beecroft was released.

His adventures in crossing the Russian border into Finland where he was again arrested, his passports having been taken from him, and while making his way back to the United States on the S. S. Oscar II, the Ford peace ship, the last neutral vessel to venture through the submarine blockade from Scandinavian ports for the balance of the war, would make a most interesting article all by itself. Space prevents, however, any description of them here.

After the war, when the rate of exchange caused the export business to go to pieces, Beecroft sold out his interests and went with Famous Players, leaving them to become production manager for W. R. Hearst, for whom he made Ibanez's "Enemies of Women," "Little Old New York," "Janice Meredith" and other important productions starring Marion Davies. He is chiefly responsible for the fact that the great Cosmopolitan Studios in New York City are beyond question the most up-to-date in equipment in the country.

His recent appointment by Mr. Hearst as general manager of the Cosmopolitan Studios is also by way of being a record, being the third time, no less, that he has occupied this important position.

All of which, it may be said, while interesting enough, does not present any facts establishing the claim made for Beecroft as the first press agent of the movies. Therefore, we will now cut back in our story some eighteen or nineteen years.

The Motion Picture Patents Company, then recently formed, and the directors thereof had been slowly forced to the conclusion that they ought to get some one who could talk the newspaper language, to give out such information as was necessary about the film business to the insistently inquiring press. Chester Beecroft got the job.

Previously, the motion picture industry had never had a press agent. In fact, most of those in it didn't know what a press agent was before that day—about 1909. But they learned very quickly, for they have never been without

(Continued on page 652)

Jeanne Morgan, former leading lady of The Little Screen Players, now with F. B. O., was discovered by Director Lang three years ago.

The Pioneer

Herbert F. Lang, Director of The Little Screen Players, of Boston, Founded the Organization in 1923 and It Has Been Active Ever Since—Made the Original Picture "It," Antedating Elinor Glyn

By Epes W. Sargent

RECENT mention of the growth of the "Little Film" movement brings a letter from Herbert F. Lang, director of the Little Screen Players, of Boston, who points out that the organization founded by him in May, 1923, has continuously functioned since then, which would seem to make this the pioneer body. The organization has not only functioned, but it actually produced and exhibited one play which had a brief showing at the Teele Square Theatre, Somerville, Mass., in May, 1925, but which was withdrawn for cutting and not again shown publicly. It antedates Elinor Glyn by nearly two years, for this production was released under the title of "It."

Mr. Lang frankly admits that he aimed too high for his first venture.. It took two years to produce, and the players grew tired. Moreover it tied up the funds and hampered the making of other productions. Twelve thousand feet of standard width negative film were exposed and when the result was cut to release length of four thousand feet, the story was cramped. When time permits, it may be recut and again exhibited. At any rate, "It" seems to stand the first publicly shown result of an amateur production, and as such is not without interest.

It was written by Mr. Lang especially for his group of players, though the director proudly adds that the big scene shows a mob of 10,000 persons. It was a story of old New England, largely laid along the Boston waterfront and in the ancient fishing town of Gloucester. The interiors were made in the Atlas studio, at Newton Highlands, which is fully provided with modern equipment. The Boston police were interested in production and gave their fullest cooperation in the making of city exteriors. The owners of many fine old colonial homes were equally helpful, loaning their locations and occasionally treasured hierlooms for properties. Probably Mr. Lang could have had the Sacred Codfish from the State House, had he asked for it.

Taking two years to make a four reel feature in twelve thousand feet beats even Von Stroheim, but it should be remembered that the company works only on Sunday and occasional holidays. No one is paid, everyone from director to the most atmospheric extra not only works for love alone, but each pays one dollar a month dues, which goes to purchase film and other material and to pay for the processing, since they have not yet worked up to a laboratory staff. In addition there is an entrance fee of $1. This does not provide sufficient funds, though the membership is about 100, and the remainder is earned through dances and other entertainments.

It is hoped that in time it will be possible to earn enough revenue through the showing of releases to defray the costs, though there is no intention of evading the exhibi-

The exterior of a studio used by the Little Screen Players during a lull in activities is about as comfortable a place as a wonderful estate during a week-end party of congenial guests.

Little Film Club

Photograph by Bachrach
Herbert Long

They Have Assembled and Trained a Complete Staff With Three Expert Cameramen, Designer, Casting Director and Production Chief — Lang Supervises the Whole Affair and Finds Time to Write Stories

tion field and the status of the players will always remain not more than semi-professional.

Although no salaries are paid, the members of the club have been used in a number of professional praductions made in the vicinity of Boston, directors finding these experienced players far more use than the usual extras. Moreover, at least one member, Jeanne Morgan, has passed on to the professional ranks. She was one of Paramount's junior stars, and is now under contract to F. B. O. In the fullness of time many of the coming stars probably will trace back to these little film companies.

The second production, "Hold on a Minute," written by Mr. Lang, has been completed and is now being cut.

Mr. Lang has assembled and trained a complete technical staff, with three cameramen, Magnuson, Bustanoby and Brown, and he can turn the crank himself, with the best of them. George Kriss is production manager, Charles S. Buck, casting director and Richard D. Foley, scenic designer. Mr. Lang himself is director of the club as well as of productions, with Caroline F. Burgess, secretary, and Augustine, Forrest treasurer.

The casting director is not an ornamental feature, for they work with "types" in order to achieve naturalness and avoid the overuse of crepe hair. Plays are written with the players in mind, and in Mr. Lang's own words the players are selected for brains rather than looks alone.

The players all enter into their work with deep seriousness, but they derive considerable fun, as well. Pleasant Sundays during the warm months are spent on location. Basket lunches are taken along, and the parade sometimes runs as high as forty cars.

The ultimate aim of the club is its own clubhouse and theatre. It's a long way off yet, but the club is young and ambitious, and this will come in time. Now and then the more promising will pass on to the professional companies as the result of some bit done for a visiting director, and that, of course, will help to keep the enthusiasm up, but chiefly the players work because they love the work.

The Little Film Movement is comparatively new, and this Boston organization has several years advantage over the average, but the Little Film now has attained dignity of its own organization, the Amateur Cinema League, with its own publication, Amateur Movie Makers, edited by J. B. Carrigan, and with a notable list of members. Camera makers are making special equipment for the 16mm. cameras, and a host of title makers, processers and cutters are springing up. Arrangements are now being made to exchange reels for club showings. Owing to costs, the preference is for the smaller films, but many amateurs are working with standard film. One fan magazine has already started an amateur production department, and if it keeps on it may even come to pass that the newspapers will follow suit. Much of the work will be too patently amateurish to be helpful, but it would not be surprising if these volunteer workers should eventually make important contributions to the professional technique. They have the time, the money and the patience for experiment. They will be well worth watching.

Beverly Hall and Malcolm Harvey in "Hold on a Minute," now being cut under direction of Mr. Lang.

by the way

Purchase of Hearst-Cosmopolitan Studio By Warner Brothers For Vitaphone, If Concluded, Will Present Problems For Gloria Swanson and Chaplin

A Thought From Sidney R. Kent, Which All American Producers Should Heed

Both Types of New "Sound Pictures" Can Be Projected From Any Machine Thus Simplifying Problem For Industry And Precluding Possible Monopoly

IF Warner Brothers buy the great Hearst-Cosmopolitan studio at 126th Street and Second Avenue, New York, as forecast in the news this week, for the production of their Vitaphone features, it will mean a big increase in the prestige and progress already credited to this company during recent months and an important factor in the many-angled plans which Harry, Abe and Sam Warner have in mind for the extension of the Vitaphone Corporation's activities during the coming year.

●

THE Cosmopolitan is, perhaps, the largest and it surely is the most modern and up-to-date in its equipment among the motion picture studios of the world, having been constructed quite without regard to expense by W. R. Hearst, at a time when he contemplated continuing production in the East, and was designed to provide ample facilities for the largest sets and to meet the most exacting requirements for lighting and stage effects in the most efficient and economical manner.

●

ITS ownership will give Warner Brothers and the Vitaphone Corporation a tremendous advantage over all possible competitors in the "talking picture" field as it will enable them to handle the most elaborate productions with ease and at a cost considerably less than would be possible for other companies making the same type of production elsewhere.

●

ON the other hand the withdrawal of the Cosmopolitan from the list of studios available for independent production in the East will prove a serious problem, for instance, in the plans of artists like Gloria Swanson and Charlie Chaplin, both of whom are said to have expected to use the Hearst studio facilities this Spring, the former in the production of her next picture for United Artists and the latter in completing "The Circus," the feature whose production was interrupted on the Coast by Chaplin's domestic troubles.

●

FOR them it may mean a complete change of production plans, for it is no secret that there is now no studio in the East, which is either large enough or with sufficiently complete equipment to meet the requirements of these stars outside of the Cosmopolitan in the independent field.

●

SINCE "The Loves of Sunya" was completed by Miss Swanson for United Artists, the only company working at the Cosmopolitan has been the Robert H. Kane organization, which is now producing "Broadway Nights" for First National, and while it may be possible, that Mr. Kane, under his contract with the studio, will be enabled to make some arrangement to continue his producing activities there, for a limited time at least, it is quite certain that no other producers will be afforded studio space there, should the Warner Brothers take the plant over for Vitaphone.

●

SIDNEY R. KENT, who always knows what he is talking about, said much when he stated at the recent A. M. P. A. luncheon in his honor that, *"We must face the fact, that America is the richest country in the world and the most unpopular."*

HE also said and more importantly, that only to the *"extent in which the motion picture serves mankind"* could its future be measured, rather than in its dollars and cents profits.

●

THIS week, it is announced, the British Government, at last is said to be really taking up the subject of American film competition seriously and with comprehensive plans for offense and defense that embrace the whole British Empire, so this last thought of Mr. Kent's should be considered from all angles by American producers, who wish to retain a market for their pictures in other foreign lands as well as the British Empire.

●

FOR as Britain goes, so will the rest of Europe eventually, and the American film must become truly international in its *"service to mankind"* if it is to maintain its present eminence.

●

THE announcement that a committee is to be formed to "survey the numerous sound recording and reproducing systems," with the object of deciding upon a standard device to be made "available to all producers, distributors and exhibitors," comes a little late in view of other developments this week, but at least it will help to clear the confusion in the minds of many as to the real status of the *"sound pictures."*

●

THERE are two systems by which *"sound pictures"* are made, the photographic, which records the sounds on the edge of the film, itself, as exemplified by the Fox-Case Movietone, and the phonographic, where the sounds are recorded on a phonographic disk and synchronized with the film, as in the Warner Brothers' Vitaphone.

●

BOTH systems or methods are reproduced with exactly the same tonal effectiveness by the same device, the Vitaphone, all patents to which are held or controlled by the Western Electric Company and its parent corporation, the American Telegraph and Telephone Co.

●

ALL theatres equipped with the Vitaphone reproducing and amplifying device can handle with equal facility the *"sound pictures"* made by either the photographic or phonographic method and all film producers can arrange to produce such pictures under either system.

●

THERE is thus no danger of any monopoly being created in the *"sound picture"* field, either in the producing or theatre end, no exclusive rights to the producing, distributing or exhibiting branch of the new *sonofilms* (we herewith coin the word for convenience and to avoid repetition, as applicable to all types of *"sound picture"*) being granted to anyone by the Western Electric Co., if for no other reason than that it would be entirely to their own disadvantage to do so.

Merritt Crawford

The Story Of An Overworked Pronoun

The Unseeing "I"

by Guy Fowler With Sketch

OF all the subjects with which newspaper men are familiar, none breaks into their conversations so often as newspapers and the queer stuff of which they are made. Meet one of the clan anywhere, under any circumstances and sooner or later he will begin to talk "shop." That may be explained by the fact that a newspaper consists of tragedy and comedy relief, thought and thoughtlessness, print and misprint—all the conglomerated hodgepodge that in the final analysis makes life itself.

It was not surprising therefore, when in conversation with a New York newspaper man the other night, the talk drifted to the stuff that finds its way to the copy desk from a bewildering variety of sources. And of course, much of this copy comes from motion picture producing companies via the channel of well paid press agents.

Now this newspaper man of whom I speak is a first rate example. For twenty years he has "covered" news, ranging from paragraph obituaries of unknown nobodies to full page stores of international significance. He has been city editor of a great metropolitan daily. He sat in on the "lobster watch" and he has quit his love to be press agent, to write fiction and to enter into business for himself. But always he went back to the smell of sour paste and black ink. Not even a woman was able to hold him for long, because he was forever faithful to his domineering mistress in Park Row.

"Motion picture copy," he said, with a slow negative movement of his graying head, "is terrible."

"Why?"

"Because the people who produce it are blind," he answered, without heat. "They have the unseeing 'I'—the personal pronoun, sticking out in their copy like thorns on a cactus. It hurts a copy reader to look at it, much less send it through."

"Pour another and tell me about it," I urged, recalling my own days on the copy desk and wondering if his opinions coincided with mine.

"Well," said the Old Timer, taking very little ginger ale, "it's this way. The press agents themselves are nearly all ex-newspaper men. They know what news is and how to write it. But they have to please the boss. And he in turn has to please his boss. And when it gets right up to the top, the chief boss of them all wants *his* name in the copy. He wants to tell the world what *he* thinks. The press agent, poor devil, has to write what he's told to write and most of it gets into the waste paper baskets."

He paused and smiled. "I've handled, I suppose, ten thousand motion picture stories from producers," he continued. "A few of them were full of news. Most of them had a story somewhere, buried deep. But no desk man is going to have a press agent story re-written. It's got to be good stuff when it comes in. About seven out of every ten start out about like this:

"'It was announced today by John Smith, President of the Smith Film Corporation, Inc., that the greatest series of productions ever made by any company will be released immediately in response to the unprecedented demands for pictures from Smith Film Corporation, Inc.

"'I am convinced,' said Mr. Smith, 'that I have here the year's most remarkable output. I have personally supervised the production of these masterpieces at great time and expense. I have spared nothing to make them the best.'

"And so on, and so forth," grunted the Old Timer. "Would you use that kind of stuff?"

There was no answer.

"If that Smith company had sent in about twenty lines stating that a certain number of pictures were to be released, naming them and the stars, if any, it would have been copy," he went on.

"There's another angle they overlook. Sunday is a 'dead' day for newspapers. We need 'pluggers'—short paragraphs. There isn't a city editor who wouldn't bless a press agent if he came in about five o'clock Sunday evening with ten or fifteen paragraph notes. But no—they blow in on a busy night, when there's a murder or two, a society divorce and a downtown fire, with one of these "I" stories from the boss that runs a yard long. And that's why motion picture copy doesn't get by."

So there is the newspaper man's opinion. It probably is typical of their opinions everywhere. Most assuredly it carries a constructive element in its criticism, at any rate. And it seems to me that the same thing applies to press books, about which these columns have been pretty full for the last few issues.

On that subject, there came last week from the First National publicity offices Mr. Wilbur Morse, who is in charge of press books there. He brought with him a new book for the production, "Convoy," billed as "an epic of the navy," that the exhibitor might know instantly what sort a picture it is. Mr. Morse has made up this book along the lines suggested in earlier articles in these pages. As a result, the stories are about the picture and they are not saccharine with superlatives. There is a wealth of exploitation for all types of exhibitors, as well for those who show the picture one night as for those who run it a week.

"It requires more work to make a press book of this sort, but it's a better book for the exhibitor and for us," said Mr. Morse.

Still another company started to construct the new type of press book. This was the Rayart Company, of which Richard Weil is the director of publicity.

"While most of our pictures are for the short run showmen," said Mr. Weil, "we've discovered already that it benefits them and helps us to turn out specialized newspaper copy, advertising and exploitation. I think *Moving Picture World* has started something in this field that is going to bear fruit at the box office."

Publicity then, to be successful, must be news. The President of a firm in the vest button-hole industry has as much right to issue statements as any executive in any other industry. It may be argued that the public is more interested in motion pictures than it is in vest button-holes, which is true. But it is interested in the facts, not the predictions and the "I's" of any individual.

Press agents know this and admit it outside their own shops. There are occasions when "statements" are news. But if a press agent is worth his salt, he ought to be the one to judge news values rather than a man who never wrote a newspaper article in his career. Nearly all press agents in the picture business are worth their salt and more, but their copy goes to some one higher up before it sees daylight. If the publicity departments were conducted on a newspaper basis, with a hard-boiled copy reader "in the slot," there would be fewer superlatives, almost no "statements" and virtually no "I's." That would be a far-seeing policy, indeed.

Hunter's Happy Family

by Epes W Sargent

PETE JACKSON, of the Idle Hour, was not particularly given to schemes. Most schemes, according to Pete, cost money, and Pete saw only the cost and not the return. Novelty houses never got a chance to sell Pete little trinkets, nor Post Office Inspector ever had to give Pete a verbal spanking for conducting a country store. Terry Hunter, who ran the weekly paper, once added three subscribers by running a local which read:

"Pete Jackson gave Doc Hughes a cigar yesterday. Doc hasn't smoked it yet, so he doesn't know what's the matter with it."

You can judge from the response how Pete stood in the community, but Pete ran the only show in town and he got the best he could afford. Pete did not believe in giving something for something, but neither did he approve of trying to get something for nothing. He was thrifty to the last degree, but he was a good business man and the Idle Hour prospered.

There was just one weak link in the chain. Try as he would Pete never could get a good Friday night business. It hurt him to see the array of empty seats on that night, and he finally decided to try for a Family Night.

He cleaned up his bookings so as to permit him to put in a good but fairly old show, selecting films that were suitable for the entire family, and he electrified the town by announcing that the price on Friday nights would be thirty-five cents per family.

This sounded very much like something for nothing, and John D. Rockefeller recklessly distributing dollars instead of dimes could have gained no more attention; perhaps not as much, for the town knew Pete and did not care so much about John D.

Terry Hunter gave Peter an unasked-for column in his next issue, and wound up with "we hope that the response is large to Mr. Jackson's generous offer. We especially commend the idea to Joe Lamoreaux."

Joe was the father of thirteen children, and the town rocked with glee when it read the item.

But Terry saw an even better chance. He went into executive session with Bob Dunn, who ran the school stages, and for the next two days Bob went around with a broad grin on his always cheery face. He had been sworn to secrecy, but somehow word got around that there was going to be a big laugh at the Idle Hour on Friday night.

The crowd started to gather at half past six, though the doors did not open until seven, and by that hour half the town was somewhere in the vicinity of the theatre.

It looked like a wonderful night, but when Mayme Pettis took her place at the ticket window, no one made a move in that direction.

"Box office is open," Pete called briskly. "Step up, folks, and buy your tickets. One ticket admits an entire family—including the mother-in-law. Where's Joe Lamoreaux. Let's get his family in first."

The crowd laughed at the sally, but no one made a move toward the ticket window and Pete looked about him nervously. There was a tension in the atmosphere; the sense of something impending, and he wondered what Terry had been up to now.

He did not have long to wait, for a few moments later the crowd stirred as the sound of horns came from down the village street.

Terry Hunter took his place by the ticket office as Bob Dunn's four school busses swung up to the curb, and the crowd roared with glee as Henry Freeman descended from the driver's seat of the first bus and strode toward the box office—and Pete. Henry was superintendent of the Orphan Home.

"My little family surely appreciates your generosity, Mr. Jackson," he remarked as he put down a quarter and a dime with a curt "One please."

"That's his family," injected Terry Hunter, shouting to be heard over the gales of laughter. Pete swallowed hard.

"I ain't saying it ain't," he assented, "I take it this is your treat, Terry."

"I shouldn't be surprised," admitted the editor. "It's a fine idea of yours, Pete."

"It's a darned good idea of yours," countered Hunter, as he nodded to the doorman and watched Freeman and his eighty-two young charges file into the theatre. "It's a family, all right, and I'm darned glad they came. Now where's Joe?"

Lamoreaux and his lucky thirteen filed past the door on a single ticket, and with the first ninety-seven going in for seventy cents the Family Night was well under way. By eight o'clock every seat was taken, and even with the handicap of the first patrons Pete figured that he stood about ten dollars ahead of the "nut."

Everyone was laughing at Pete's discomfiture; all except Terry, who had a story all mapped out denouncing Pete for a poor sport in refusing to pass Freeman's charges as one family. Pete had spoiled the story, but there was still a good humorous yarn to be written.

Pete stood in the side aisle, near the front, and watched the joy on the little faces of the orphanage children, but presently he stole softly toward the door.

"Hates to see the kids getting so much fun for thirty-five cents," whispered Terry to his neighbor, but Terry didn't know Pete. The manager was back before the two-reel comedy was done, and he was followed by a boy with a basket.

"I didn't offer any souvenirs," he said simply, as the lights went on for a moment, "but I want to give Henry's family a little token of my appreciation."

At his nod the boy started to hand out generous bags of jelly beans to the orphans, and a ripple of approval ran through the house as the gift was received with a chorus of "Oh's and "Ah's."

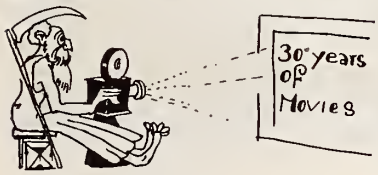
"And that ain't all," went on Pete simply. "Henry, I want to tell you that you and your kids are welcome any time. Here's a pass for you and your 'family,' good any time, including Saturdays."

He passed the scrap of paper to the amazed superintendent, signalled his projectionist, and the main title of the feature ran on the screen.

(Continued on page 677)

AT Carnegie Hall on Monday night (Feb. 28) a most interesting series of films will be shown under the auspices of **The National Board of Review.** Fourteen or more reels have been assembled which will show the development of the motion picture during the past three decades, from the movie of the kinetoscope period to scenes of the most modern of photoplays. The film is entitled **"Thirty Years of Motion Pictures."**

The oldest part of the assemblage has been contributed by **Jean A. Le Roy,** whose personal identification with the motion picture industry dates back to 1894, when he formed the **Acme Exchange,** at 143 East 13th Street, New York, the first film exchange in history, to sell kinetoscope supplies and film and do repair work of various kinds. Some of the films in **LeRoy's** reel are said never to have been



shown on the screen before, having previously been used only for kinetoscope exhibition purposes back in 1894 and 1895.

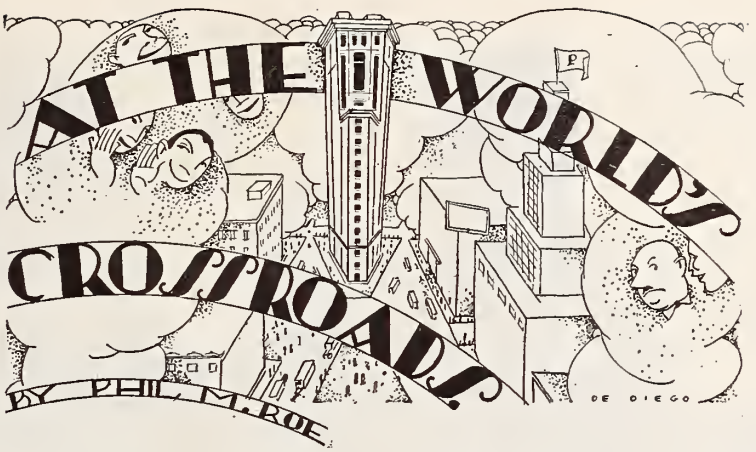
The exhibition at **Carnegie Hall** on Monday promises to be a graphic presentation of the various steps in the development of the cinema art and represents the painstaking research of the **National Board of Review** over a long period. It ought to be a most valuable contribution to the records of motion picture, so many of which have been lost in past years.

*

R. W. ("Barry") Baremore used a load of bricks to ballyhoo **"McFadden's Flats," Eph Asher's** Scotch-Irish photoplay, which is just closing its third week at the Strand, but neither he nor his boss realized that Irish confetti had such persuasive powers as later events seemed to prove. Now **Walter Eberhardt** acclaims **Eph** as the **"Anne Nichols of the Movies,"** and everybody, including **Joe Plunkett,** is pleased. Oh yes, **Charlie Murray** and **Chester Conklin** had considerable to do with it.

*

Jack R. Keegan, who is doing publicity for **Vitaphone,** has plenty to write about these days. What with new theatres signing up for installations, every few minutes and the big specials planned by **Warner Brothers** to be ready by September with a **Vitaphone** accompaniment, it appears that **Jack** is going to be kept almighty busy. What is most interesting, however, are the changes which this marvelous invention is going to bring about in the motion picture business.



Producers looking for good material should take a look at the bill now being put on at the **Grove Street Theatre,** where **Georges Renavant,** once starred in some very artistic two-reel features, which did not prove commercially successful, is now putting on four one-act plays of the **Grand Guignol type.** One in particular, **"Napoleon's Barber,"** a comedy by **Arthur Caesar** has in it the germ of a screen laugh-maker that would be almost certain to go big, with a star like **Buster Keaton** or **Harry Langdon.**

Why some of the big companies haven't annexed **Georges Renavant** also is not quite clear. As a pantomimist he excels all but three or four of the screen's most eminent artists. Some of the scouts must be sleeping.

*

Latest addition to the film-press is the **"Hollywood Vagabond,"** Vol. 1, No. 1, of which came to our desk this week. **Fred W. Fox is** editor and **Billy Joy,** publisher. Ten iron men is its price for fifty two issues—in advance. The **"Vagabond"** contains some vagrant comment and features on films and film folk, as might reasonably be expected, and of dynamite a trace. What the California vagrancy laws may be, we do not know, but as far as we could discern this particular **"Vagabond"** is quite harmless, though, like all tramps, it may perhaps, become a bit annoying to some folk in its wanderings.

As a tramp trade paper, how-

ever, its price seems, upon a casual inspection, to be somewhat high. Even Hollywood hoboes have to be shown—before they will willingly dig for ten semoleons—that they are going to get all of the fifty-two issues.

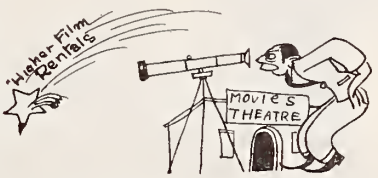
Good luck, just the same, boys. May the "handouts" be plenteous!

Charlie O'Reilly and **Al Gould** are just breathing sighs of relief. After many months of construction worries, their new **Park Lane Theatre,** at Eighty-ninth Street and First Avenue, New York, was opened on Feb. 17. It is easily the handsomest picture house on New York's East Side, inside and out. Seating over 2,200, it will cater to the fashionables as well as the older inhabitants of this thriving section of Manhattan.

*

Exhibitors have cause to complain against increasing rental costs, but they have a whole lot more against decreasing box office values. Consistent attraction quality will do more to keep up the rental price of pictures, than high-power salesmanship and lurid press sheets and fine promises.

It is the "flops" he has to buy that makes the lone showman



yell murder, rather than the price he has to pay for his good entertainment. Both, however, could stand a lot of re-adjustment.

*

Bob Kane and his entire production staff spent Washington's Birthday hard at work on "Proadway Nights," his next **First National** feature, which is being directed by **Joe Boyle** at the **Cosmopolitan Studios. Art Director Bob Haas** also was busy on a big, full stage theatre set for the picture, which will be "shot" next week, that looks as if it will prove a sure-enough sensation when it comes to the screen. He was describing some of the mass and special lighting effects he expects to secure to **Forrest Halsey,** who wrote the script for the story, as we passed through the studio. Some five or six hundred people will be used in the action around this particular setting, about which the story pivots.

THE demonstration of the **Fox-Case Movietone** made on Thursday when a party of newspaper and trade paper representatives were taken through the **Movietone** studios and shown the methods by which this remarkable device records and presents entertainment in sound and pictures, was a decidedly interesting experience.

Vivian Moses personally consonally conducted the party and with other experts, explained the various steps in the cycle of processes, starting with the recording of the subject up to its final presentation on the screen, with

its accompanying sound reproducing features. **Courtlandt Smith,** general manager for Fox-Case, presided at the luncheon at the Ritz.

In this issue of **Moving Picture World** is given a full and technical description of this visit, which should be of the utmost interest to its readers, in view of the widespread inquiries which have been received regarding the **Movietone** and other devices which produce ear and eye entertainment.

*

If **Richard Dix** and **Mary Brian** look anxious eyed these days, it is because no two newspapers seem to spell the name of their new feature for **Famous Players-Lasky** in quite the same way. **"Knockout Riley"** is now the accepted and official title of this picture, but the orthographical variants on the well-known Irish name are more numerous than broken heads at an old time Donnybrook Fair and that's a lot.

It is said, that they almost wish some one had named the picture **"K. O. Kelly"** and let it go at that. But probably the ingenious proofreaders would have found some way to alter even this.

Heard from a grammar school scholar:

"Teacher, how do you pronounce the name of the man who presents all these nice pictures —**Mr. LeMile?**"

"You mean—**DeMille—Cecil B. DeMille?**"

"No, teacher, I mean **LeMile —L-a-e-m-m-l-e — LeMile.** His first name is **Carl** and he always presents **Reginald Denny.**"

"Oh yes—**Mr. Lemmel.**"

Shots of Love and Laughter

ON the right we have Dolores Costello and Jason Robards in a tender scene from Warner Brothers' "The Third Degree." Above is Maria Corda, featured in the Fox picture, "Madam Wants No Children," which is directed by her husband, Alexander Korda, who is shown in the circle on the extreme right of the page.

PATSY Ruth Miller as a bride in "What Every Girl Should Know" for Warners.

HARRY LANGDON in the Pathe picture, "His First Flame," rescues Ruth Hiatt.

ONE guess and you have it. Snookums, the Universal wonder babe, in the "Newlyweds and Their Baby."

ALEXANDER KORDA, directing "Madam Wants No Children," for Fox, featuring his wife, Maria Corda.

THE lucky dog—in the arms of Moy McAvoy, the Warner Brothers' star, playing in "Matinee Ladies."

THE world is her apple. Mary Philbin ploing in Universal's super-production, "Love Me and the World Is Mine."

A Serial Queen in the Saddle

EUGENLA GILBERT, the Pathe star, is one of the most versatile actresses in pictures. In addition to playing leading comedy roles she appears in Pathe Western pictures and soon will be seen in two serial roles.

THIS is Kathryn Perry, who will play the lead in the Fox adaptation of the noted stage success, "Is Zat So."

IN this charming pose and scanty costume is Olive Borden, the Fox star, now appearing in "The Monkey Talks," and finishing work in "The Joy Girl."

WHAT'S the fare to Mexico? A little close harmony between Rose Lane and Francis Lee, Christie Comedy girls.

BETTY COMPSON, signed by Universal to a long term contract, will soon appear in her first starring rôle in Edward Laemmle's production, "Cheating Cheaters."

A Trio Of Twins In Triumph

LOUISE FAZENDA presents three sets of twins who appear in "The Gay Old Bird," her next starring vehicle for Warner Brothers. Herman Raymaker, at the right, is the director.

THOSE flaming eyes belong to petite Ruth Taylor, a Pathe star, appearing in Mack Sennett Comedies.

SHE looks serious, but it's Thelma Daniels, screen comedienne, to be seen in the "Mike and Ike" comedies, for Stern Brothers, next season.

JUNE MARLOWE'S stock has risen since her appearance in "Alias the Deacon," a Universal Jewel. She's wearing a blonde wig.

ANNE CORNWALL, featured in Educational Christie Comedies, in Winter garb is yet prepared to sit in the lap of Spring.

VIRGINIA GREY, who plays the role of little Eva in Universal's picturization of "Uncle Tom's Cabin," takes care of the bloodhound pups which belong to Sultana, one of the great dogs used by Harry Pollard for tracking Eliza across the ice.

PROVING that East and West can meet, this is Anna May Wong, the Oriental star in Hal Roach comedies for Pathe.

While this pose doesn't indicate it, Nancy Nash will play the country sweetheart in "Carmen" for Fox.

HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE

HEADQUARTERS
318 TAFT. BLDG

TELEPHONE
GLADSTONE 0308

Schenck Okehs Twelve Million Dollar Theatre

Joseph M. Schenck, chairman of the board of directors of the United Artists Theatre Circuit, this week in Hollywood, confirmed advices from Chicago to the effect that the circuit has closed a $12,250,000 deal which will give the mid-Western metropolis a new photoplay theatre.

The Chicago deal follows the ground break in Los Angeles of the new United Artists theatre on Broadway between Ninth and Tenth streets.

Lou Anger, vice-president of United Artists Circuit, will be in charge of construction in Chicago.

Ryan Promoted to Pathe Coast Berth

Phil Ryan, for many years associated with the sales force for Pathe, has just been appointed general production manager for all of Pathe's Pacific Coast activities. Ryan succeeds J. E. Storey.

The new executive was formerly general sales manager for Pathe and was also head of the Associated Exhibitors.

Report Imogene Signed

According to a story printed in Los Angeles, Imogene Wilson, who figured in the Frank Tinney divorce case, had been signed by John M. Considine, head of Feature Productions at the United Artists Studio. Representatives of Mr. Considine, while admitting that Miss Wilson had been called for a screen test, declared that insofar as they knew there had been no contracts signed.

Sign Ziegfeld Girl

Providing an excellent contract to the brunette beauty of Leatrice Joy, De Mille star, Helen Lee Worthington, former Zeigfeld girl, has been signed for a feature part in the De Mille picture, "Vanity."

Lupino Lane Asserts England Cannot Compete With America

Educational Comedian, Also a London Exhibitor, Shows Ninety-Five Per Cent. Yankee Pictures in First-Run House

THAT Lupino Lane, in addition to producing sparkling comedies for Educational Pictures Corporation is also an exhibitor, will, no doubt, be a surprise even to the many who are conversant with Lane's versatility. That Lane's theatre is a first run house of 2170 seats in the heart of London, and that during the four years which he has possessed it Lane's programs have been made up of product ninety-five per cent American, will probably prove a greater surprise. But the biggest surprise, and one which doubtless places Lane on record as the first of his countrymen in this respect, is the frank declaration he made during our interview, that, in substance, England can hardly hope to be even a worthy competitor of America in the production of motion pictures.

Born in England, of English antecedents, Lane appeared on the English stage at the age of three years. His first venture in filmdom was in England when he was one of the pioneers of that country's short subject producers.

Now, after coming to America, first appearing on the American stage, later as an actor before the camera and finally as an individual producer of some of the biggest two-reel box office bets in America today, Lane, drawing upon his experience as an actor, producer and playwright in the film industries in England and America, is dubious at the attempts of his native country to frown upon American films. He regards as so many unnecessary and wasted gestures the campaigns which British trade papers are waging against American product which today fill not only ninety-five per cent. of the picture programs in his own theatre but, according to a British trade paper editor who recently visited Hollywood, ninety-five per cent. of all the cinema halls in England.

(Continued on page 637)

Report June Mathis Signed With United

At the United Artists studio, regular sources of information claim to be in the dark as to June Mathis' purported signing with that organization. The story prevalent in Hollywood is to the effect that the noted screen writer had signed a long term contract with United, and that her first story would be for John Barrymore.

Bloodhound Trainer Held For Shooting

George "Scotty" Wonderly, in charge of bloodhounds at Universal City, is free on $1,000 bail after being charged with having shot George Emerson, trainer of lions at the same studio, last Wednesday. The latter is in a serious condition. The affray took place on one of the "sets."

Wonderly is said to have admitted that he shot Emerson in self-defense after the latter, it is alleged, had fired on him.

Warners Enlist Six More Writers

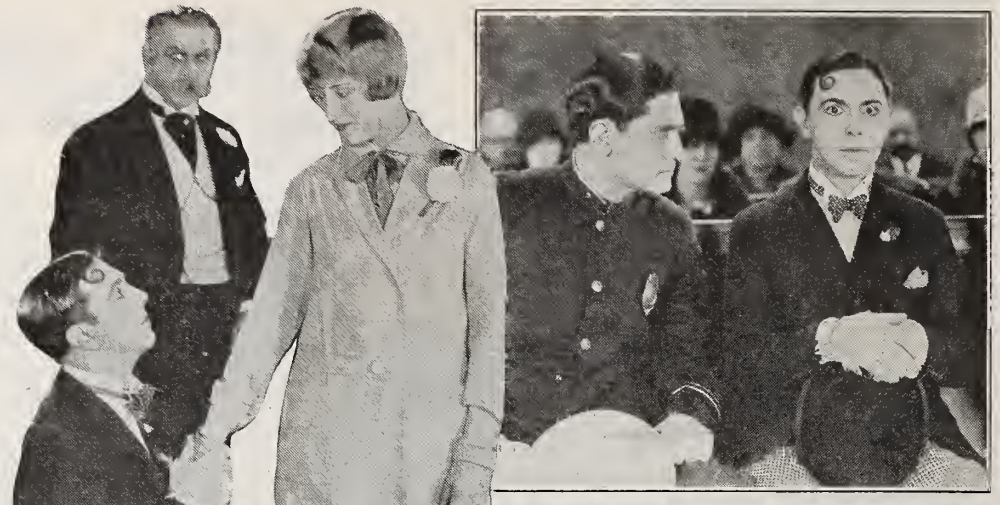
Six new scenario writers have been signed by Warner Brothers during the past month.

Harvey Gates, Anthony Coldeway, John Grey, Bryan Foy, Tom Gibson and Robert Dillon are the new members of the staff. Coldeway is adapting "The First Auto," with Patsy Miller.

Bradley King, writing Norma Shearer's next story, and Gertrude Orr, writing the "Carmen" continuity for Dolores Del Rio, are two of Hollywood's highest paid scenarists. They're Vassar girls.

American Films Supreme, Says Lane

THIS is a group of photographs from the mystery comedy which is now in production at the Educational studios. Moving Picture World obtained these stills just after they had been made and on the third day that this comedy had been in production. This short subject, as yet untitled, is one of the first mystery comedies which Lupino Lane has written and been starred in. Some of the most elaborate sets ever used at the Educational studios are now under course of construction for use before the completion of this picture. Lane has an unusual fine supporting cast.



Who's Who With Lupino Lane

The Star *Director* *Cameraman* *The Extra*

LUPINO LANE

RECENTLY Lupino Lane, while walking through the property shop at the Educational Studios, saw among the myriad of "props" or everything from chandeliers to bear skin rugs, a mummy case. Thereupon Lane went to his home and typewriter in Hollywood and proceeded to write the story upon which his latest two-reel comedy for Educational, now in production, is based.

This new two-reeler, as yet untitled, will present Lane in a different kind of atmosphere, that of straight comedy with a strong seasoning of everything pertaining to the mysterious.

This two-reeler, the fifth of Lane's series of six on his 1926-27 schedule for Educational, is only another instance of Lane's versatility. His pictures for this season to date include the interior of a film studio in "Movieland"; a dual role of newsboy and duke in "Howdy Duke"; a young man masquerading as a child in "Naughty Boy."

Lane in his interview told us that he has written the five stories used in these productions. Often, like a writer gaining an idea for a story, Lane told us the most trivial incidents often have furnished him with the best food for thought.

At the time of his writing it was practically assured that Lane will continue during the 1927-28 season to produce for Educational. Getting out of the rut of ordinary comedy plot will be one of his chief ambitions.

CHARLES LAMONT

LIKE many of the present day directors, Lamont made his debut in the screen industry as an actor.

After a career on the legitimate stage, he took a fling at pictures at the conclusion of the World War. His first work was with Universal in the shape of a comedy role. Later he took over the megaphone at the same studio, where he remained several years. Lamont has been with Educational now for three years and has directed many of the latter organizations most successful comedies.

Born in San Francisco, Lamont's parents took him to France at an early age and over there he spent most of his earlier life. Much of his stage work was also done abroad. On this side of the pond he toured over the larger vaudeville circuits, including Orpheum, before harking to the call of the celluloids.

Lamont has been directing now for seven years. He has done the majority of the Big Boy Comedies featuring the juvenile Educational star. He has officiated in the role of director with several of the other large producing companies, as well as Universal and Educational.

Lamont is married to Estelle Bradley, who is also associated with Educational as a leading lady for Lloyd Hamilton and other stars. He is an enterprising young man with a pleasing personality. Directing Lane is a pleasant task, according to Lamont, who is supervising the English star's current comedy.

WILLIAM W. NOBLES

THIS is William Nobles' second season as a cameraman on the Lupino Lane lot in the Educational Studios. It is Nobles' sixteenth year, however, in the game of catching on the celluloid the things that happen on the set.

Nobles told us that frequently 18,000 feet of film are shot in making a comedy the market length of which is two reels. In other words, work on product known as the short subject often gets up in the big feature class, so far as the original footage of exposed film is concerned, before the same reached the cutting room.

Such superfluous footage together with elaborate sets, such as the "museum" upon which we interviewed Nobles while shooting on Lane's mystery-comedy now in production, substantiates what Lane, himself, described as a conservative figure when he said that the average comedy of this class costs between $35,000 and $40,000 to turn out.

Nobles entered the picture industry with one of the first commercial news companies west of Chicago. From this connection, which was in San Francisco, Nobles came to Hollywood where he joined the Thomas H. Ince troupe of cameramen. Another year with Bill Horsley, during which he made two-reelers, nearly two years in the army, five years with Ben Wilson and finally with Educational brings Nobles' camera career up to date.

MURIEL EVANS

MURIEL has been in the pictures about a year now and has been doing extremely well.

Migrating to Hollywood from Minneapolis, where she was born, she naturally took a flyer on the screen, being attractive and pretty enough to impress even hard-boiled casting directors.

Her first opportunity came through Robert Z. Leonard when the latter was directing Corinne Griffith in "Mlle. Modiste." Leonard had a screen test taken and was so pleased with it that he gave Muriel a small "bit" in the production. Since then she has managed to keep rather busy.

Around the Educational "lot" Muriel is a well-known figure. While she is listed in this column as an "extra," she really has been doing feature parts of late at Educational. She has been cast in supporting roles with Lupino Lane, Lloyd Hamilton, Johnny Arthur and Al St. John.

It would not surprise us to hear shortly that Muriel had taken the jump from this column into her star column. Being a hard worker, she figures to move steadily on.

In the current Lupino Lane picture she has an important part. While interviewing her on the "set," she told us of her ambitions and her desire to make good on the screen. A quiet, shy type and not given to unnecessary conversation was our impression of Miss Evans. She willingly admitted that she was thrilled with screen life.

Luminaries With Lupino Lane

Studios Escape When Storms Cause Million Loss On Coast

Production Is Delayed, But Actual Damage Sweeps Upon Los Angeles, Sparing the Work Shops—Traffic Is Blocked and Communication Cut Off

IT will be some weeks before Hollywood will completely recover from one of the latest of recent storms admitted by "old-timers" to be the worst that has ever struck the film capital. Although the steady down-pour and raging rains have just abated at the time of this writing, after holding sway for a period of four days, it is conservatively figured they have damaged the city of Los Angeles to the extent of one million dollars.

Film studios were comparatively fortunate. Outside of holding up work on production which was in the midst of exterior shooting, very little damage, other than that the also incurred to exterior sets with practically every continuous rainfall out here, was suffered by the film colony.

The greatest inconvenience to the industry was the delay in transportation by roads made almost impassable by land slides, and by mountain streams becoming raging torrents and sweeping away even bridges of substantial concrete.

Towards the end of the storm it looked as though the First National Studios would be isolated from the rest of the world. The bridge on one of the main arteries to Burbank was swept away and with it went telephone wires.

Employees of First National on their way home that night had to take a round-about road of several miles to Universal City. The same night the bridge at Universal City was washed away.

The stream which passes through Universal City and Burbank cut deeply into Universal and First National acreage. The photographs show what is ordinarily a trickling stream. The shots were taken at Universal City.

One of the amusing incidents in this respect was that the day when the storm was at its height was the time scheduled for the sinking of the house boat in the production "Beware of Widows," starring Laura LaPlante, which Wessley Ruggles is directing. The houseboat was anchored in a bath-tub set. Before the storm, this set had been almost a complete city block away from the stream. When the brooklet became a full-fledged river, its waters increased the depth of the tank set to such an extent that a good percentage of Universal City laborers had to concentrate their efforts in keeping out the additional flood.

Besides the delight of having automobiles stalled almost every other block because of water on most of the boulevards, which averaged several feet in depth, the film colony in certain parts of Hollywood found it even unsafe to remain in their homes.

No Verification For the Griffith-P-D-C Rumor

Reports that D. W. Griffith had signed with P. D. C. to direct could not be verified at the De Mille studio in Culver City. The story emanating from New York is to the effect that the noted director will sign with Producers Distributing Corporation following the heralded merging with Pathe.

At the United Artists, where Griffith was thought to have been headed, it found by the World that nothing was known of the latest development.

F. B. O. Signs Sharon Lynn in Rhinehart Film

Sharon Lynn is a newcomer at the F. B. O. studio, just having signed a contract to appear opposite Jack Luden in "The City of Shadows," the Mary Roberts Rhinehart story. J. F. McGowan will direct the picture.

At the same studio it was learned that Rex Lease had also signed a long term contract with Edwin King, vice-president in charge of production. Lease's excellent work in "Moulders of Men" brought him the contract.

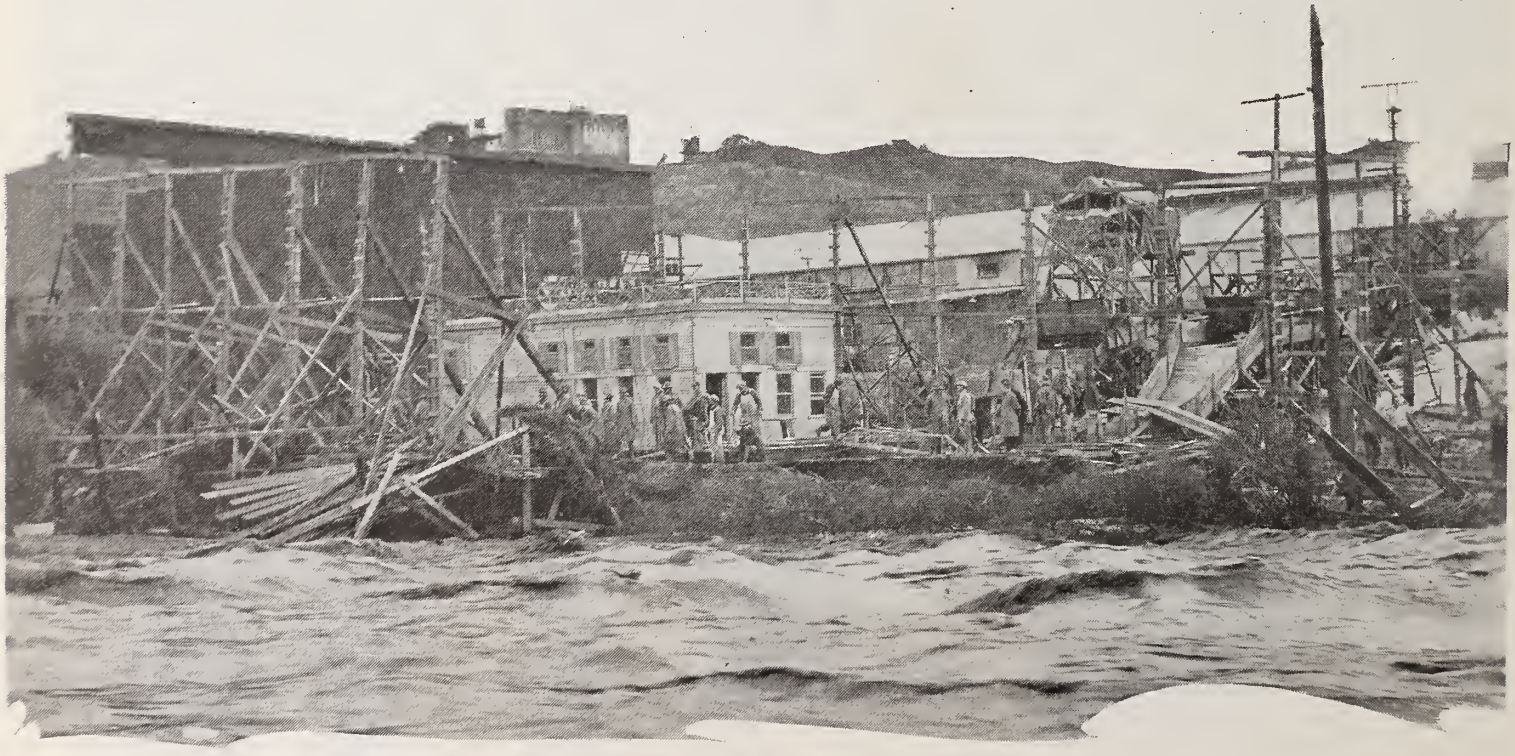
Elsie Tarron is another recent addition to F. B. O. She has signed to play the lead with Tom Tyler in "Cyclone of the Range," to be directed by Bob Delacy.

Beaudine Decides on Free Lance Plan

With the completion of "Frisco Sally Levee," William Beaudine's contract as a director for M-G-M expires. Beaudine, we learn, has now decided to free lance awhile.

Sign Sarah Padden

Added to the cast this week of "The Bugle Call," Jackie Coogan's next vehicle for M-G-M, is Sarah Padden. Miss Padden is a well-known actress on the vaudeville stage.



The Los Angeles River, which skirts Universal City, threatens the dry land boathouse for the Universal picture, "Beware of Widows," during the storms which attacked Los Angeles.

Report Griffith to Direct For P. D. C.

Lane Says England Cannot Compete With U. S. Pictures

(Continued from page 633)

The subject of the English industry came up incidentally the other day when we were interviewing Lane on an elaborate set in a mystery comedy which he was starting at the Educational Studios. We had just learned from him that in the course of his writing he had written one hundred and twenty stories for short story magazines and six plays for his own work on the screen. We had also learned how he first came to America through the persuasion of Morris Gest, with whom he was associated for a period of three years, most of that time being spent in Gest's spectacle of former years, "Afgar." We had gathered information on the fact that in addition to all of these artistic assets and capabilities, Lane also has on the English song market today a number of selections composed by himself. From a man of such successful versatility we figured that an opinion as to how pictures should be handled at the box office would be of no slight interest to *Moving Picture World's* thousands of exhibitor readers. To our own amazement, Lane stated:

"Why, I own a theatre in London."

Just then Director Charles Lamont called Lane before the camera. The man who had been discussing the technique of music, story writing, directing, continuity, suddenly left the canvas chair by our side to take a flying leap headlong into an old Egyptian box.

After "save 'em" was sounded, which is the head electrician's call to his understudies to turn out the bright lights during a brief intermission in camera work, Lane rejoined us.

"Yes, I have been an exhibitor for the past four years," he continued.

Then the subject of the kind of pictures he runs in his house came up. That a native Englishman, producing pictures in the heart of the American industry and yet operating a large first run theatre in the heart of London, would have considerable to deliberate about before propounding a reply which would be satisfactory to all sides, particularly in view of the present state of affairs between the two industries, proved groundless. In reply to our question "Do you run mostly all American pictures?" we got:

"There are few English pictures that you can exhibit, to make a long story short."

"Would you say that at least ten per cent. of the features you have shown in your theatre during the past ten years were made by English producers in England?"

"Oh, far less than that."

"And your London theatre has netted you good revenue?"

"Well, I would not have been operating it for four years unless the profits were good."

Then the English picture situation was touched upon. In response to our question in this respect Lane replied:

"It isn't who makes the picture or the country in which it is made. It is the picture itself. It is also a question of an actor's ability to earn a living. From a director's point of view, English producers haven't the speed on the producing angle. Then English pictures will everlastingly harp on the mother's son—the sob-stuff. I cannot see England or English producers for the next ten years and then it will only be if American producers are in England. As a matter of fact, England holds vast resources for the motion picture industry. These have not even been scratched. The English cannot get the financial backing that producers get in America."

Colton Is Back

John Colton, writer, is back at the Metro-Goldwyn-Mayer, after an absence of four months in New York City.

Amma Styers, who has risen in the Educational ranks since she appeared in The World recently, teaches a pet ape new tricks.

Romeo Attributes Success to The Prayers Of His Friends

Ramon Romeo, who graduated from small bits to write scenarios for De Mille.

RAMON ROMEO was signed this week to a five-year contract to write original stories and do adaptations for Cecil B. De Mille. The signing of contracts out in Hollywood is nothing unusual, but Ramon deserves a lot of credit for the way in which his friends say he obtained his.

Ramon came out to Hollywood about six months ago after having played small parts in several Paramount pictures made in their Astorial studios. Instead of acting, however, Ramon decided to become a press agent. He established, in a remarkable short time, an excellent clientele. Writing publicity stories, however, was not his ambition, he told us in the West Coast Headquarters of the *Moving Picture World* the other day. He stated quite modestly that he fell into the scenario job at De Mille's. But the remainder of his story convinces us to the contrary.

It seems that a certain friend of his first told him about the job and then said that she would pray for him. She, according to Ramon, is a Roman Catholic. When he got the job, Ramon said that not only had she prayed for him, but that a friend of his, who was a Presbyterian, and another friend, who is of the Jewish faith, also visited their respective places of worship that he might obtain the job.

Cruze to Remain With Paramount

James Cruze will remain with Paramount for at least another year and a half. This possibly sets at rest rumors that the famous director will sever relations with the organization with which he has been associated so long.

Out in the Great Wide Open, Too?

Despite the storm at First National this week, the publicity department was able to propound a story based on the interrogation "Where is the girl with the most beautiful legs in the world?"

Skirts are at their shortest on Hollywood Boulevard and well known habitues and still better known night resorts here cannot understand what inspired this story.

Wid Gunning's Next

Wid Gunning's next production for First National will be "The Crystal Cup," according to an announcement by John McCormick, general manager of West Coast production. Gunning is now producing "Babe Comes Home," starring the inimitable Babe Ruth.

Another Sensational Rise in Hollywood

Wampas Frolic For 1927 Rates Signal Success

THE annual Wampas frolic and ball at the Ambassador Hotel auditorium was one of the most successful ever staged by the West Coast publicists.

Filmdom was out in all its glory to pay homage to the thirteen new baby stars. One of the largest gatherings in the history of the annual frolic jammed the seating capacity of the auditorium and overran into the lobby of the hotel.

Scores of famous screen stars made personal appearances, including the Duncan sisters, Douglas Fairbanks, Fanny Brice, Trixie Friganza, Eddie Cantor, Raymond Hitchcock, Norma and Constance Talmadge, Babe Ruth, Tom Mix, James Kirkwood and Lila Lee.

Many Stars Re-appear

The entertainment was of a novel nature and included dramatic excerpts from last year's leading screen successes. The same stars that appeared in the pictures enacted the roles again on the stage.

Clara Bow was announced as the winner of the Wampas cup for 1927. This cup is annually awarded to the star making the most phenomenal progress during the period of a year. Clara was one of the baby stars of 1923.

Fred Niblo and Charlie Murray served as masters of ceremony throughout the evening, and the entertainment features were staged under their direction. A special dance program followed the introduction of the new stars and the various acts.

The list of baby stars include Helen Costello, Adamae Vaughn, Martha Sleeper, Iris Stuart, Sally Rand, Gladys McConnell, Frances Lee, Mary McAlister, Natalie Kingston, Patricia Avery, Barbara Kent and Rita Carewe.

Norton in "Becky"

Fletcher Norton has been signed for a role in "Becky" Sally O'Neil's latest production for Cosmopolitan.

Sign Polly Moran

Polly Moran, screen comedian, has been signed for an important part in "The Thirteenth Hour," to be directed by Chester Franklin.

★ Studio Row ★

JOSIENA VENDOR ENDE, former tennis champion of Holland, has a small part in the First National production "Who Goes There?"

* * *

DIRECTOR WILLIAM K. HOWARD has just finished "White Gold" for Cecil B. DeMille.

* * *

NEAL O'HARA, noted humorist is now with F. B. O. as a title writer and gag man.

* * *

JEANNE MORGAN, graduate of the Paramount school, has been given a long term contract with F. B. O.

* * *

RENEE ADOREE has been loaned by M-G-M to Universal for a picture.

* * *

JOAN CRAWFORD has the feminine lead with Lon Chaney in "The Unknown."

* * *

GEORGE K. ARTHUR is now finishing work on "Red, White and Blue," which Sam Wood is directing for M-G-M.

* * *

JOHN GEORGE has been added to the cast of "The Unknown" in which Metro-Goldwyn-Mayer is starring Lon Chaney.

* * *

BRUCE MITCHELL is directing Al Wilson in "The Sky Rider," the latter's second starring picture for Universal, Ethlyne Clair has the leading feminine role.

* * *

WILLIAM POWELL has the heavy role in Bebe Daniels' next picture for Paramount, "Senorita."

* * *

MONTA BELL will probably direct John Gilbert in "Twelve Miles Out." Bell has just signed a new long term contract with Metro-Goldwyn-Mayer.

* * *

DEL LORD has been signed by First National to direct the Duncan sisters in "Topsy and Eva."

* * *

LOTTA WOODS, M-G-M scenarist, has been loaned to Douglas Fairbanks to work with the latter on his next screen story.

* * *

GRETA NISSEN has been signed by Paramount to play opposite Thomas Meighan in the latter's next starring picture, "We're All Gamblers."

Lupino Lane and Kathryn McGuire in one of their Educational Comedy scenes.

Perkings To Do Gold Rush Tale For C. Rogers

Charles R. Rogers has just signed Kenneth Perkings to write a story with a gold rush flavor. The title of the picture will also be "Gold" and will be based on historical data having to do with the whaling industry during the period of 1845 to 1850.

According to Rogers, two directors will be used on the production, one of whom will be Al Rogell. H. J. Brown will supervise the filming of the script.

Will Chappelle will do the screen treatment.

Miss Nixon Featured

Marion Nixon will have the featured feminine role with Conrad Veidt in his initial starring vehicle for Universal, "The Chinese Parrot." Edmund Burns and Hobart Bosworth are also in the cast. Paul Leni will direct.

Barthelmess Game

Despite a broken bone in his foot, Richard Barthelmess is continuing to work in "The Patent Leather Kid," at the First National Studio in Burbank. Barthelmess travels to the studio each day on crutches.

Buy Comic Strip

First National has purchased the screen rights of "Harold Teen," the comic strip of cartoons appearing in the daily newspapers, according to a late announcement by John McCormick, general manager, at the Burbank plant. No star has been selected as yet to portray the role of Harold.

Select O'Dohoghoe

James T. O'Dohoghoe will write the scenario for Dolores Costello's next starring vehicle for Warner Brothers, "The Heart of Maryland." The story is to be adapted from the play of the same name by David Belasco. O'Dohoghoe also did the assignment on "What Price Glory" for Fox.

Blue Returns

Monty Blue, Warner Brothers star, has returned with his company of fellow players from Death Valley, where exteriors of his latest picture were filmed. Included in the party that went on location were Blue, Leila Hyams, Clyde Cook and Director Irving Cummings.

Wampas Entertain Brilliant Throng

Were You Ever Slapped by Film?

Ever get slapped in the face by a film?

You used to, back in the old days when the operator let the loose end escape over the balcony rail. It was different thirty years ago. F. H. Richardson tells you how it was—in the Interesting Twentieth Anniversary Issue, out March 26.

From Stage to Film

Mary Robson, famous star of the legitimate stage, will soon start on the picturization of her great stage success, "The Rejuvenation of Aunt Mary," for Metropolitan. Zelda Sears is doing the adaptation.

Christie Breaks Away From Educational to Join Famous

DEFINITE word that Christie Film Corporation has broken away from the Educational Film Exchanges and will now release all of its product through Famous-Players-Lasky, was learned from an official source by the West Coast Headquarters of *Moving Picture World* late this week.

The deal has not only been culminated but the contracts have been signed, sealed and delivered at this writing. Some months ago this department intimated that Christie would withdraw from the ranks of Educational. This was at a time when reports were current, especially in Hollywood, that Paramount, not to be beaten by Metro - Goldwyn - Mayer which then had just secured the distribution rights of all Hal Roach productions, would swing a large part of its interests towards a short-subject goal.

This department published the fact that Paramount was establishing its own comedy unit with Edward Everett Horton as the star nearly a month before it was officially announced in New York by Famous-Players-Lasky. At this time no details of the deal between Christie and Paramount can be gleaned. At the Christie Studio, early in the week, the subject of this negotiation was neither confirmed nor denied by executives.

A few well informed sources in Hollywood attribute Christie's severance with Educational to the facts contained in an announcement made recently in New York by Educational that it had combined all of its producing units under one head.

These reports may be given a certain amount of credence, but the writer, in a personal talk with Al Christie, president of the Christie Corporation, occurring over a month ago, was told when he asked whether it were possible that Christie might go with Paramount, that the matter was entirely up to the outcome of negotiations which are conducted annually by Charles Christie in New York.

According to this official word, then, it would seem that Paramount had out-bid Educational for Christie production this year.

Montaigne Now Considers Offers

The future plans of Edward Montaigne are open to conjecture. His contract as chief supervisor and scenario editor at Universal expires on March 15 and it is widely reported that he is considering several offers from other studios.

Concluding the Hollywood Section

High Powered Go-Getters

FIRST NATIONAL'S high-powered sales fraternity, the K. O. Club, has elected these men to charter membership. Upper row, left to right: H. P. Underwood, Pittsburgh; H. L. Case, Kansas City; L. W. Moffitt, Louisville, Ky.; F. J. Leonard, Philadelphia. Second row, left to right: A. P. Bibber, Boston; W. B. Collins, Detroit; Max Pincus, Buffalo; S. D. Chapman, Detroit. Lower left: R. J. Morrison, Denver. Right: W. R. Mitchell, Toronto.

Jackie Coogan in Khaki

JACKIE COOGAN in uniform for his new Metro-Goldwyn-Mayer starring role in "The Bugle Call."

MAY McAVOY is now at home at the Warner Brothers' studio. William Keagh is helping the little star move in her big trunk.

MADGE BELLAMY is playing in Ankles Preferred" for Fax, but what do ankles amount to in a picture like this. Above—James R. Grainger, sales manager for Fax, besides Sally Phipps, who has just been elected as one of the 1927 Wampas.

RABAH, the famous Bedouin dancer brought from Africa to Nice for Rex Ingram's Metro-Goldwyn-picture, "The Garden of Allah." She had to divorce her husband before playing in pictures because he objected.

THE "big four" of Metro-Goldwyn-Mayer, left to right, Felix Feist, Nicholas M. Schenck, Louis B. Mayer, and J. Robert Rubin, at the train as Mr. Mayer left for Los Angeles.

CHARMING Janet Gaynor, who played the leading role in the Fax picturization of "Sunrise," directed by F. W. Murnau.

Cast of "Becky" Completed, With Big Mack Swain

With the addition of Mack Swain in the role of the stage manager the cast of "Becky," a Cosmopolitan production, now being made at the Metro-Goldwyn-Mayer studio, is complete.

Sally O'Neil has the title role, a little Irish-Jewish shop girl, and Owen Moore has the leading male role, that of a crook regenerated by his love for the girl.

Gertrude Olmsted, M-G-M featured player, has the part of Nan Estabrook, and Harry Crocker will be seen as her brother, Becky's ideal in the opening of the story.

"Becky," a Cosmopolitan newspaper serial, is from the pen of Raynor Selig and is now in production under the direction of John P. McCarthy.

Cruze to Direct

James Cruze has been assigned by Paramount to direct "Beau Sabreur," Percival Christopher Wren's sequel to "Beau Geste." Cruze has just completed "The Big Sneeze," starring Wallace Beery.

Dolores Costello Announced In "The Heart of Maryland"

May McAvoy Scheduled for "Irish Hearts"; "The Climbers" to Star Irene Rich; Current Studio Activities

WITH FIVE PICTURES completed last week, four in process of being filmed, and work being prepared on four specials and six of the Warner Winners, the Warner Brothers studio is one of the busiest in the film colony.

James T. Donahue, who wrote the scenarios on "What Price Glory," "Two Arabian Nights" and "Cheating Cheaters," has been signed to prepare the script for Dolores Costello's next production, "The Heart of Maryland." Alan Crosland will direct.

Bess Meredyth is preparing the scenario for May McAvoy's next picture, "Irish Hearts," which will follow "Matinee Ladies." Lloyd Bacon at the megaphone.

"The Climbers" will be Irene Rich's next starring vehicle. This is the Clyde Fitch play which Tom Gibson is adapting, and which will be directed by Paul S. Stein. Forrest Stanley has been assigned the leading male role opposite Miss Rich.

Rin-Tin-Tin and the "Tracked by the Police" company left today for Arizona where they will shoot exteriors. The company will be gone about three weeks, and upon their return, will shoot interiors in the studio. Virginia Browne Faire has been scheduled to play the leading feminine role in this film, instead of Frances Lee, as previously announced. Miss Lee is ill. Others in the cast include Jason Robards, Douglas Gerrard, Tom Santschi, Heinie Conklin and Tom McGuire. Ray Enright is directing.

"Matinee Ladies," May McAvoy's first starring vehicle under her new Warner contract, is almost completed. Director Byron Haskins is shooting a house boat sequence showing Malcolm McGregor battle in a row boat to rescue Miss McAvoy from a storm-tossed house boat. The action gives Miss McAvoy an opportunity to prove her unusual histrionic ability. The story is by Albert Howson and Sidney R. Buckman. In support of Miss McAvoy are Hedda Hopper, Charles Lane, Richard Tucker, Margaret Seddon and Jean Laverty.

"A Million Bid," starring Dolores Costello, is rapidly nearing completion. Dolores Costello rises to new emotional heights in this drama of the '90s, in which she is supported by an unusually brilliant cast, including Charles Emmet Mack, Warner Oland, Sojin, Josef Swickard, John Miljan, Anders Randolf, William Demarest, Angelo Rossito and Anna May Wong. The production is based on the play by Darryl Francis Zanuck.

Monte Blue and "The Brute" company have returned from location at Death Valley with some very beautiful exteriors. "The Brute" is based on the story by W. W. Douglas Newton. Irving Cummings is directing. In support of Mr. Blue are Leila Hyams, Clyde Cook, Carrol Nye and Paul Nicholson.

Paramount Has An Equine Star

Flash, a beautiful cream-colored horse which is considered an outstanding find among equine stars, has been "signed" to a long term contract by Paramount.

For the last two years, Flash, trained by Bill Hurley, one of the greatest riders in the West, has been under the care of Jack Moore, foreman of the Lasky ranch. The horse now joins that galaxy of stars which includes Tony, Rex and Silver King.

Flash will make his debut under his new contract in 'Arizona Bound," Gary Cooper's first picture as a Western star.

Kerry Has Lead

Norman Kerry has the romantic lead in Lon Chaney's "The Unknown," which Tod Browning wrote and is directing for Metro-Goldwyn-Mayer.

Dougherty Cast

Jack Dougherty has been selected to play the role of the "heavy" in "Arizona Bound," the initial vehicle of Gary Cooper, Paramount's new Western star.

The Allan Dwan Company, Back From Florida, To Work in N. Y.

THE ALLAN DWAN COMPANY, making the exteriors for "The Joy Girl," featuring Olive Borden, at Palm Beach, returned last Monday night and started work immediately at the Fox New York Studio.

The trip is reported to have been a successful one both from the point of view of work accomplished, and from the social angle, for Palm Beach society was intrigued at finding a film colony in its midst and did its bit toward welcoming the screen celebrities.

Caleb Bragg, who has spent several seasons at the resort on his houseboat *Masquerader*, gave a reception in the Duc D'Alba suite at the Hotel Alba for Mr. Dwan and sixty members of the cast.

Many of the younger set clamored for "bits" in the picture, and some of them were given a few days' work. A beauty contest, run in connection with a Palm Beach paper, also proved a valuable source for supplying beautiful extras.

One of the largest stages at the studio has been given over to a set representing the bed-room of John Jeffrey Fleet, a role played by Neil Hamilton. A whole hotel suite is being built for the "Mrs. Heath" of the story, a role played by Marie Dressler. "Isolde," the milliner, is played by Peggy Kelly.

Olive Borden

Who is now making "The Joy Girl" for Fox, just returned from location in Florida.

Cities That Rise In a Night Outdone By M-G-M

Stories of Western mining towns that sprung up over night are surpased by the growth of the Metro - Goldwyn - Mayer studios, the "population" of which more than doubled over a week end.

Approximately fifteen hundred people, the normal number of studio employees, checked out of the gates, Saturday night, of last week. Monday morning found more than three thousand players, extras, and employees on the lot.

Six hundred extras were used by the Ernst Lubitsch Company in a German street scene in "Old Heidelberg," Ramon Novarro's latest starring vehicle for M-G-M.

Three hundred more were used by Tod Browning in the circus sequence of "The Unknown," starring Lon Chaney.

The remainder of the players went to make up the casts of "Becky," "The Trail of '98," "Captain Salvation," "Frisco Sally Levy," "Tillie the Toiler," "The Branding Iron," and other pictures that are being produced by the Metro - Goldwyn - Mayer studios.

Doug. Fairbanks, Jr., In "Is Zat So?"

Douglas Fairbanks, Jr., has been cast by Fox Films to play the gay young society lad in "Is Zat So?" being directed by Alfred E. Green. The scrapper in the play is portrayed by George O'Brien and Edmund Lowe is his manager. Kathryn Perry has the feminine lead in a strong cast.

Blonde Beauty

Marian Nixon, whose latest Universal release is "Taxi, Taxi."

Long Contract for Warner Director

Howard Bretherton has been signed to a long-term contract by the Warner Brothers, because of his excellent direction of "Hills of Kentucky," starring Rin-Tin-Tin.

Excellent Cast For Mix Film

"Outlaws of Red River," a Fox picture, is based on one of the best stories written by the late Gerald Beaumont, and Tom Mix is the star.

Supporting Mix in this picture are Marjorie Daw, Virginia Marshall, William Conklin and Arthur Clayton. Lew Seiler is directing.

Watch for the Twentieth Anniversary Number of Moving Picture World—out March 26.

Famous-Players-Lasky Studios Rush Work on 19 Productions

WITH TWELVE PRODUCTIONS under way and two more beginning this week, the spring production drive at the Famous Players - Lasky West Coast studio is at its height. At the same time, five productions are under way at the Eastern studio of Paramount, making a total of nineteen pictures in active camera work simultaneously.

At the Eastern Studio, the pictures now under way are "Rubber Heels," Ed Wynn's first film comedy; "Knockout Reilly," starring Richard Dix; "Cabaret," Gilda Gray's new vehicle; "The Telephone Girl," a Herbert Brenon production, and "The Timid Soul," starring W. C. Fields.

At the West Coast studio, Pola Negri has just launched work upon her new vehicle, "The Woman on Trial." This is the screen adaptation of one of Ernest Vajda's most successful stage dramas, which Mauritz Stiller, who made "Hotel Imperial," is directing. Ricardo Cortez is playing the featured male lead.

Gary Cooper, Paramount's new

(Continued on page 643)

Louise Fazenda Heads Cast For W. Fox Feature

"Cradle Snatchers," on the stage, was recorded as the outstanding laugh hit of Broadway and it smashed attendance records month after month.

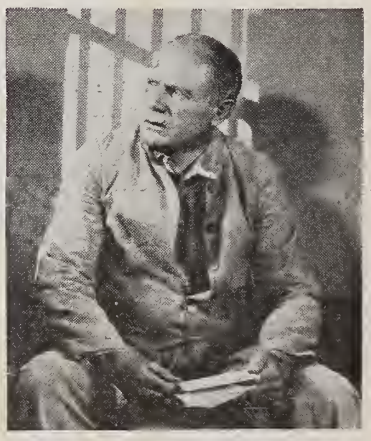
Howard Hawks, who staged "Fig Leaves," has been assigned as the director of this William Fox picture, and has selected for his cast Louise Fazenda, Joseph Striker, J. Farrell MacDonald, Dorothy Phillips, William Davidson, Dione Ellis and Sammy Cohen, the latter, one of the comedy stars of "What Price Glory."

Fine Cast For F. Borzage's "7th Heaven"

The combination of Frank Borzage as the director and Janet Gaynor and Charles Farrell as Diane and Chico the featured players in one of the best known stage successes of all time, "7th Heaven," which William Fox is making, is enough to make the heart of the most blase exhibitor skip a beat or two.

Others in the cast include Ben Bard as Brissac, David Butler as Gobin, Albert Gran as Boul, Gladys Brockwell as Nana, George Stone as the sewer rat, Emile Chautard as Pere Chevillon and Lillian West as Arlette.

"Held By the Law"



THESE are scenes from the Universal Jewel, starring Marguerite De La Motte. John Walker has the male lead. The saddened gentleman on the inside looking out is Ralph Lewis. Below is one of the realistic court room scenes which feature the picture.

Pathépicture

yes!

it's true!

BIG FEATURES IN JUST ONE REEL!

C. S. CLANCY *presents*

WILL ROGERS

OUR UNOFFICIAL AMBASSADOR ...

ABROAD

A SERIES OF PICTURES BACKED BY $50,000,000 IN PUBLICITY.

A Message to you *from* Will Rogers

Dear Exhibitors;

Now I haven't bothered you in a long time. I layed off you and let you all get rich and prosperous. When I used to play you were all in little hay barns in the winter and out on vacant lots with a fence around it in the summer. You didn't have a thing to worry or bother about till every once in a while a Will Rogers picture would hit you like a rainy night. Now I got out and let you go ahead and accumulate big houses and Mortgages and worry and high taxes and everything. They told me it was things like me that was retarding the business.

Now this little mess I got here now that these fellows are trying to sell you wont hurt you much. They will just about give you time to go out and get a smoke while they are on. As Pictures are all so good nowadays I thought just as a contrast there ought to be some old has been come along and have something pretty ordinary and it would show off the modern things more.

The Character I am playing here is one I tried out before. I first tried it about forty some odd years ago and it turned out good and bad, but in the long run it kept me out of the casting line looking for an extra day. I dont know what they are, they aint exactly travelogues, They aint comedies cause comedies are Gags the people are used to laughing at.

The plots are a little too clean for dramas.

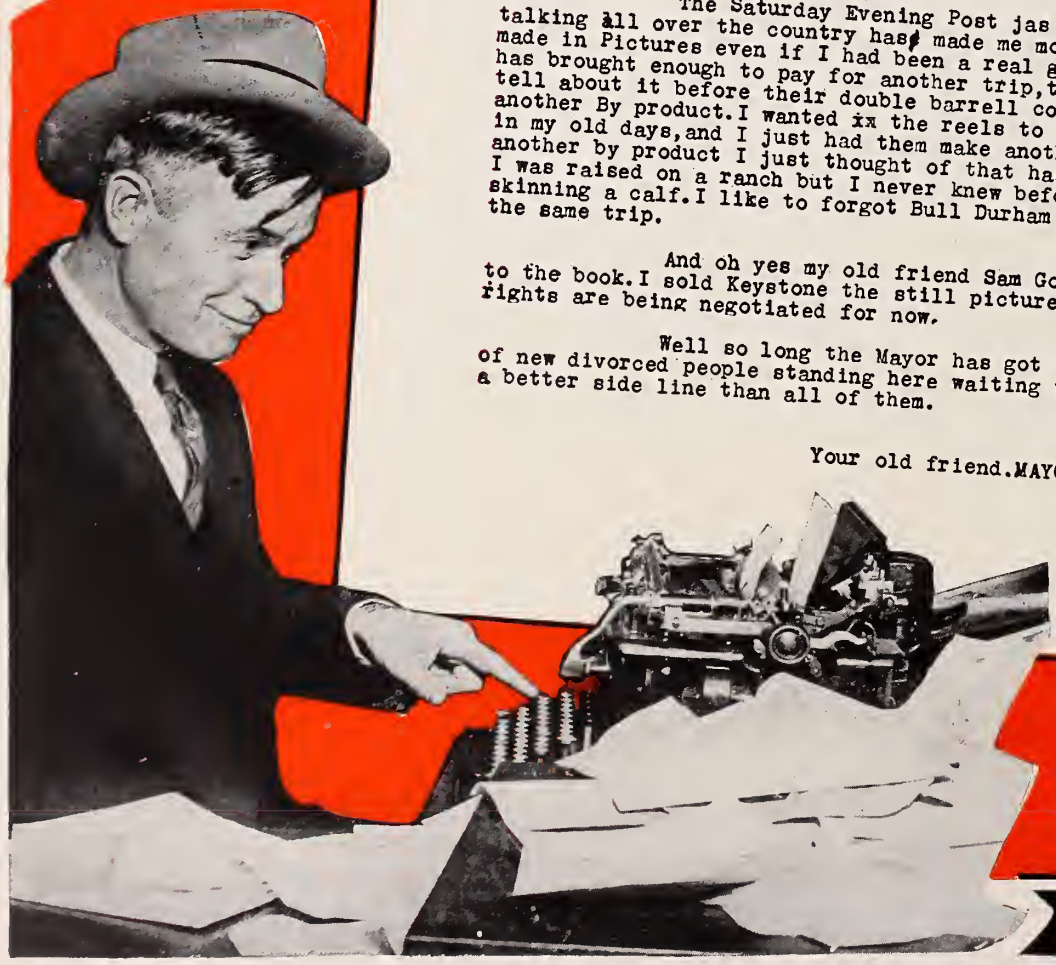
Well to be honest they are just about nine hundred feet of celluloid and take up about the same amount of time that a couple of close ups in a love picture would take up. They aint good and they aint bad, they just take up about fifteen minutes of a class of peoples time that time dont mean a thing in the world too.

The Saturday Evening Post jas already payed for the trip, talking all over the country has made me more than I ever could have made in Pictures even if I had been a real good star. the book of the trip has brought enough to pay for another trip, the Vitaphone staggered me to tell about it before their double barrell contraption, and this is just another By product. I wanted xx the reels to keep myself to show at home in my old days, and I just had them make another extra print. The radio is another by product I just thought of that has already paid me for them too. I was raised on a ranch but I never knew before there was so many ways of skinning a calf. I like to forgot Bull Durham paying me to tell also about the same trip.

And oh yes my old friend Sam Goldwyn wants the dramatic right to the book. I sold Keystone the still pictures, the syndicated strip cartoon rights are being negotiated for now.

Well so long the Mayor has got to get busy, there is a lot of new divorced people standing here waiting to get married again. Thats a better side line than all of them.

Your old friend. MAYOR Rogers



Pathépicture

Tom Mix Month, Set For March, Basis of Big National Tie-Ups

WHAT is said to be the greatest single tieup ever negotiated for an individual star was brought to a successful close this week in Philadelphia when James R. Grainger, general sales manager of Fox Films, arranged with the Ladies Home Journal, a national women's magazine going into three million American homes; 237 newspapers in every State in the Union, and at least 200,000 newsboys for an observance of National Tom Mix Month during March.

The celebration of National Tom Mix Month will reach directly more than 40,000,000 people and is the greatest organized effort ever placed behind a program of public recognition of any motion picture star.

While this pretentious national exploitation campaign of Tom Mix and his pictures will reach every boy and girl in the United States, for it involves a tieup with every conceivable agency of expression—the national magazines, newspapers, radio and the screen—it is destined primarily to attract the mothers and sisters of young America. Local exhibitors will conduct local campaigns in co-operation with the Ladies Home Journal and Fox Film Corporation, having for their aim the attraction of women to theatres showing Tom Mix productions during March.

In co-operation with the Curtis Publishing Company, publishers of The Ladies Home Journal, The Saturday Evening Post, and The Country Gentleman, Fox Films has effected a tieup that has never before been duplicated in this industry. Practically every boys' club in the country will participate. Special essay contests will be conducted in co-operation with several hundred newspapers, with special prizes given by local exhibitors.

There will be a special Tom Mix display during the month of March in over 50,000 news stores and stands in this country. A special article entitled, "How I Was Roped For The Movies," written by Tom Mix about Tom, Tony and the Tom Mix gang, will be featured in The Ladies Home Journal.

In further participation of National Tom Mix Month, the Curtis Publishing Company will take full-page advertisements in several hundred newspapers in this country. The publishers of The Ladies Home Journal have also mobilized their field force of some 200,000 news dealers, P-J-G boys, representatives and agents in every spot in the United States to take active part in National Tom Mix Month. These will co-operate with exhibitors of Tom Mix pictures and local newspapers. Special matinees will be held throughout the country for mothers of friends of Tom Mix.

One million special co-operative window cards proclaiming National Tom Mix Month and the Tom Mix issue of The Ladies Home Journal are now being distributed to dealers throughout the country.

Famous Now Rushing Work On West Coast

(Continued from page 642)

Western luminary, has just begun his starring career, heading the cast of "Arizona Bound," which John Waters is directing. Betty Jewel has the featured feminine lead, with Jack Dougherty in the "heavy" role.

The other pictures now under way at the West Coast studio include "Afraid to Love," starring Florence Vidor; "Beautiful Women," starring Raymond Griffith; Eddie Cantor's "Special Delivery"; Clara Bow's "Rough House Rosie;" "Wings," the air service epic; "The Whirlwind of Youth," with Lois Moran; Wallace Beery's "The Big Sneeze," being directed by James Cruze; "Too Many Crooks," with Mildred Davis and Lloyd Hughes; "Fashions for Women," Esther Ralston's first starring vehicle; "The Way of All Flesh," Emil Jannings' first American-made picture, "Ritzy," the Elinor Glyn picture starring Betty Bronson, with James Hall in the leading male role and "Senorita," starring Bebe Daniels.

Flora Finch in Prominent Cast

Flora Finch is to make her first picture in California in many years. Hunt Stromberg, Metro-Goldwyn-Mayer executive announces that Miss Finch had been added to the cast of "Captain Salvation," which John S. Robertson is directing at the M-G-M studios for Cosmopolitan productions.

In "Captain Salvation" Miss Finch has one of the important roles of the vivid sea story by Frederick W. Wallace. Lars Hanson has the title role. Pauline Starke and Marceline Day have the leading feminine roles. George Fawcett, as Peter Campbell, has a remarkable character role.

M-G-M Retains Hayden Talbot

Hayden Talbot, internationally famous journalist, has been placed under a contract which keeps his services exclusively at the Metro-Goldwyn-Mayer studios, where for some months he has been a member of the scenario staff.

The writer was for twelve years head of the London Bureau of an international news service. During this time he interviewed such celebrities as Ludendorff, Von Hindenberg, Lloyd George, Kitchener, and others, and is the only American newspaperman ever to have interviewed King Alfonso of Spain.

Athloff Cast

Charles Athloff has been added to the cast of "The Holy Terror," the John Golden stage play just started on its way to the screen at Fox Films West Coast Studios with Buck Jones as the star.

ABOVE, Harry Myers, who plays the leading role in "The Bachelor's Baby." Below is Frank Strayer, the director.

HELEN Chadwick is the charming feminine lead in the Columbia feature released this month.

SHORT TALKS ON SHORT FEATURES

Team Work

"It's the everlastin' team work of every bloomin' soul" that wins out in any keen competition. It's just as necessary in our business as elsewhere.

You get team work when you contract for *Educational Pictures* — co-operation for your benefit right from the first writing of a script, through all production efforts, physical distribution service, business building accessories, and national advertising and exploitation—team work right up to your box-office. And here's where you come in, as the most important member of the team.

After all, nobody else can make the final score; no one but you can roll those extra dollars into the till. But by joining in the team work you can, and you will. Consider the team work back of you before contracting for short subjects; and then get in the game by exploiting them properly yourself for added profits.

Educational's program for next season will soon be ready to announce—the program for *Educational's* biggest year. And supporting it will be the same kind of service and co-operation that have helped *Educational* to build steadily and surely for seven years.

E. W. Hammons

President

EDUCATIONAL FILM EXCHANGES, Inc.

Educational Pictures

"THE SPICE OF THE PROGRAM"

"The Garden of Allah"

OULAH NAIL, a dancing girl, holds "Shorty," the 65-year-old Arab dwarf, in Rex Ingram's Metro-Goldwyn picture. Below—Ingram and Alice Terry hold the dwarf.

RIGHT, Prince Rigadin, French clown, visits the studios in Nice and chats with Rex Ingram. Above, Miss Terry and Ivan Petrovich, who have the leading roles.

Donahue Will Prepare Script For "Maryland"

James T. Donahue, who prepared the scenarios for "What Price Glory," "Two Arabian Nights," and "Cheating Cheaters," has been signed by the Warner Brothers to write the script for Dolores Costello's next production, "The Heart of Maryland," based on the famous David Belasco stage play.

Mr. Donahue is one of the cleverest scenarists in the film industry, and has been in great demand since the phenomenal success of "What Price Glory."

May McAvoy in "Irish Hearts," Warner Film

May McAvoy's next picture will be "Irish Hearts." This will be made on completion of "Matinee Ladies" which is rapidly being finished.

Bess Meredyth is scheduled to prepare the scenario, while Lloyd Bacon will direct.

"Irish Hearts" is based on the story by Walter Morosco, who authored "Why Girls Go Back Home," a recent Warner success.

Claud Buchanan Juvenile Lead in "Timid Soul"

Claud Buchanan, one of Paramount's Junior Stars, has been selected by Associate Producer William Le Baron for the juvenile lead in W. C. Fields' new starring picture, "The Timid Soul," written and directed by Gregory La Cava.

Since his graduation from the school of acting, Buchanan has played small parts in various productions made at the Paramount Long Island studio, but this is his first important assignment.

He will play opposite Mary Brian, whose role is that of daughter to the star. Others in the cast are Hattie Delaro, Barnet Raskin and Frederick Burton.

Big New Building Program At M-G-M Studios Initiated

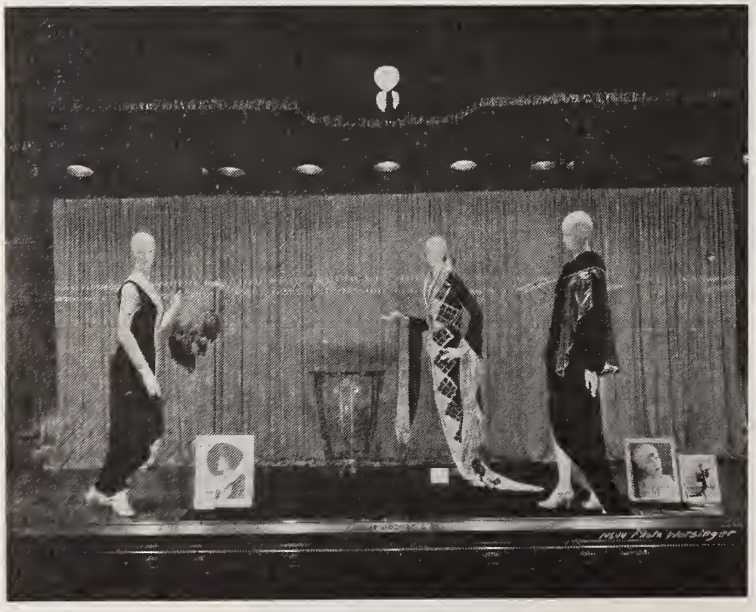
AS THE FIRST UNIT in a building program that, in new stages alone, will represent an expenditure of more than $180,000, contracts have been let for the largest motion picture stage in history, to be constructed shortly at the Metro-Goldwyn-Mayer studios.

The huge stage, with a floor area of nearly an acre, a space large enough to house one of Southern California's avocado farms or chicken ranches, is the first of a set of three of these structures which will be built during the coming year, at a cost of over $60,000 each.

The new stages will be built of structural steel. The first stage, the contract for the steelwork on which has been let to cover an area of 135 feet by 311 feet, with a floor space of 41,983 square feet. It will be 45 feet in height.

The size of the stage, together with the modern mechanical appliances for hoisting lights, scenery and so forth, necessitated a steel construction. The two stages to be built later will duplicate this huge affair.

The work will be supervised by Reve Houck, assistant to M. H. Greenwood, studio manager. The completion of the three stages will add three acres of working floor space to the studio's indoor facilities; an area big enough to accommodate three small Southern California farms.



Gowns originally designed for Olive Borden, the Fox star, and brought to New York by Peggy Hamilton, the foremost fashion expert of the West Coast.

Alma Rubens in "Heart of Salome"

"The Heart of Salome," from the story by Allen Raymond, is the latest vehicle of Alma Rubens, which Victor Schertzinger is directing for William Fox.

This is a drama of a girl with the soul of a siren and the face of a saint, who uses this bit of Fate's irony to mould the minds of men.

Walter Pidgeon is seen opposite Miss Rubens, with Barry Norton, who won fame as "mother's boy" in "What Price Glory," Holmes Herbert and Robert Agnew in the cast.

Metro Retains Kate Corbaley

Kate Corbaley, scenarist and author of "The Fire Brigade," recently filmed by Metro-Goldwyn-Mayer with May McAvoy and Charles Ray in the leading roles, has been given a new contract.

Miss Corbaley, fiction author and playwright, as well as author of original screen stories and adapter of the work of other writers, has been identified with the Metro-Goldwyn-Mayer scenario staff during the last two years.

"Ankles Preferred"

LEGGY scenes from the William Fox production, "Ankles Preferred," with Madge Bellamy, J. Farrell McDonald, Alan Forrest, Lawrence Gray and Darry Norton.

Edward Sloman At Megaphone For "Lea Lyon"

Edward Sloman, director, has received a new directorial contract from Carl Laemmle, president, Universal Pictures Corporation.

Sloman's first picture under the new contract will be "Lea Lyon' from the European stage success by Alexander Brody.

Sloman's latest picture was "'Alias the Deacon," starring Jean Hersholt. Since making "His People," which won him his first big contract more than a year ago, Sloman also has directed "'The Old Soak" starring Jean Hersholt, and "Butterflies in the Rain" starring Laura La Plante.

"Lea Lyon" will have Mary Philbin as the star. She will be supported by Ivan Moskine, Russian star of "Michael Strogoff."

Universal Gets Bachelor Story By Wodehouse

Universal has just closed with P. G. Wodehouse, author of magazine stories and serials, and stage play collaborator, for the motion picture rights of "The Small Bachelor," the Wodehouse serial which recently ran in Liberty Magazine. The story will be adapted for production as a Universal Jewel with an all-star cast, for release next season.

"The Small Bachelor" concerns the romantic escapades of a young bachelor of means, who has a studio in Greenwich Village.

Rex's Feature

Barbara Kent will be the pretty girl in the Hal Roach-Pathe feature with Rex, the famous horse, which bears the tentative title, "The Avenging Stallion."

Exclusive Stuff

Byron Morgan, author, under a long contract, will write exclusively for M-G-M, it is said.

James P. Hogan Pinch Hitting in Gotham Picture

Director James P. Hogan, making "Mountains of Manhattan" for forthcoming release by Gotham Productions, found himself in a dual role as both actor and director last week.

The reason for the sudden change was the fact that a well-known actor of "heavy" roles, also famed as a "stunt" man, suffered an attack of "cold feet" when he learned that a greater part of his scenes would be enacted at the top of the steel skeleton of the new twenty-seven story City Hall Building in Los Angeles.

The actor absolutely refused to assume the risks, and rather than cause Sam Sax an expensive delay, Mr. Hogan played the role.

Cloud Effects on Dorothy Devore

Dorothy Devore, charming free lance star, has the feminine lead in "Mountains of Manhattan," which James P. Hogan is directing for Gotham Pictures atop the 27-story new City Hall in Los Angeles.

Glimpsing the country for many miles around and looking fearlessly down at her own Hollywood, Dorothy remarked:

"Very nice place. Still, I like a plain roof to an airplane."

"Beloved Rogue" Issues Direct To Showmen, As Schenck Pledged

FOLLOWING to the letter Joseph M. Schenck's announcement that "The Beloved Rogue," John Barrymore's first United Artists Picture, will be booked directly to exhibitors without road-showing, John Barrymore's "The Beloved Rogue" is now scheduled for exhibition in more than thirty American cities in March.

On February 21st the world premiere of the first Barrymore United Artists Picture took place at the St. Francis, San Francisco, Cal.

March 5th is the present date of the New York opening at the Mark Strand.

Following that, "The Beloved Rogue" will be exhibited in first run theatres in California, Connecticut, Florida, Indiana, Kansas, Massachusetts, Missouri, New York State, Ohio, Tennessee, Pennsylvania, Texas, Virginia, Washington and West Virginia.

Major cities playing "The Beloved Rogue" in March include New York, Boston, Los Angeles, St. Louis, Kansas City, Cleveland, Columbus, Pittsburgh, Memphis, San Antonio, Richmond, Miami and Seattle.

Miss Nixon Cast

Marian Nixon will be seen opposite Conrad Veidt in "The Chinese Parrot," which Paul Levi will direct for Universal.

Trio of Actors With W. C. Field

Three character actors of prominence on the stage and hte screen have been added to the cast of W. C. Fields' new Paramount starring picture now under way at the Long Island studio. They are Frederick Burton, Frank Evans and J. Roy Bennett.

Others in the principal supporting roles are Mary Brian, Claud Buchanan, Hatie Delaro and Barney Raskle. Gregory La Cava, who wrote the story, is directing.

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"What Every Girl Should Know"

IN the center is Charles Reisner, director of this picture for Warner Bros. in which Patsy Ruth Miller is the star. The story is said to be an appealing epic of romance.

As the "stills" indicate, there is a strong touch of juvenile pathos.

"Glory" Stars In Fine Cast For Fox Film

"Carmen," which the Fox Film Corporation is producing, is a by-word in homes throughout the world, and is one of the best known titles ever used for a motion picture. The people chiefly responsible for the triumph of "What Price Glory," have been entrusted with the screening of this celebrated story.

Raoul Walsh is the director, Dolores Del Rio, is the star, and Victor McLaglen, one of the outstanding character actors on the screen, will be seen as Escamillo, the matador.

Others in the cast include Don Alvarado, who made his appearance as a leading man in "The Monkey Talks;" Nancy Nash, the youthful beauty who won recognition by her work in "Upstream;" Ralph Sipperly, comedy star and stage and screen, and Carmen Costello, another promising screen actress.

Barrymore Opus Has a Brilliant 'Frisco Opening

The world premiere of John Barrymore's first United Artists Picture, "The Beloved Rogue," took place last Monday evening at the St. Francis, San Francisco, Cal. Mr. Barrymore was the guest of honor, a large party of newspaper folk journeying from Los Angeles to report the event. Representatives of the press associations are accompanying the star from Los Angeles to San Francisco.

Barrymore was a humble member of Willie Collier's supporting cast in "The Dictator," when the earthquake rocked San Francisco twenty years ago.

Iris Stuart Cast

Iris Stuart, Wampas Baby Star of 1927, has been assigned an important role in Raymond Griffith's next starring comedy for Paramount.

Tyler Returns

Tom Tyler, F. B. O. Western star, is back at work again after his recent illness, and is working on a picture entitled "The Sonora Kid."

How To Be Happy

February has only 28 days.

Be glad it is not 31. It brings you three days closer to the sensational Twentieth Anniversary Issue of March 26.

Joan Crawford Busy

Joan Crawford plays opposite Lon Chaney in the Metro-Goldwyn-Mayer production, "The Unknown," which Tod Browning wrote, and is directing.

Spearing's Titles

James O. Spearing, former New York Times motion picture critic, titled "Convoy," the Robert Kane epic of the U. S. Navy during the war, for First National.

Reg. U. S. Pat. Off.

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Int. News Reel Showing Views In Chinese War

With the rebellion in China becoming more serious every day, and occupying first position in international affairs, International Newsreel in the current issue, No. 16, now being shown at leading theatres, presents another series of exclusive motion pictures of the situation in Shanghai.

Made by Varges

These vivid pictures were made by Ariel L. Varges, head of International Newsreel's bureau in the Far East and his Chinese assistant Wong.

Most picturesque in these exlusive International Newsreel ilms are those showing the arival in Shanghai of the Punjabi Battalion, the famous British force from India, and the French Saigonese troops from Indo-China.

Leo Maloney in Beebe Story for Pathe's Release

"The Man From Hardpan," a new Pathe Western feature production starring Leo Maloney, is announced for release March 6.

Ford I. Beebe, who is the author of many of the previous Maloney feature successes, also wrote "The Man From Hardpan," and has woven into the new picture a thrilling tale of the Western plains and mountains, crammed full of fast action, hard fighting, and a pretty love romance.

In "The Man From Hardpan," Maloney is supported by an able cast of well-known screen players headed by the beautiful Eugenia Gilbert and including Rosa Gore, Murdock MacQuarrie, Paul Hurst, Ben Corbett and Albert Hart.

Will Rogers-Pathe "Shorts" Released to Showmen March 6

A Visit to Dublin Inaugurates Series of Single Reel Offerings of Lariat Expert's European Travels

"WITH WILL ROGERS IN DUBLIN" heads the Pathe short feature program for the week of March 6, which also includes "Smith's New Home," a Mack Sennett Comedy; "A One-Mama Man," a Hal Roach comedy; "The Rival Sex," a Grantland Rice Sportlight; Pathe Review Number 10; Chapter 6 of the Patheserial, "On Guard"; Topics of the Day No. 10; "Taking the Air," one of the Aesop's Film Fables, and two issues of Pathe News.

"With Will Rogers in Dublin," first of the Will Rogers series, "With Will Rogers, Our Unofficial Ambassador Abroad," a group of one-reel features aggregating twelve, describe the "Mayor of Beverly Hills" personally conducted tour in his own inimitable words as he wends his way humorously through the labyrinth of streets of Erin's capital.

"Smith's New Home" is the current Sennett release with the Smith trio, Raymond McKee, Ruth Hiatt and Mary Ann Jackson. Alf Goulding directed.

"A One-Mama Man" is Hal Roach's contribution to the week's program. This gloom-dispatcher stars Charley Chase with Eugenia Gilbert as leading lady supported by Gale Henry, Vernon Dent and Burr McIntosh. James Parrott directed.

Setting up! Vera Steadman, leading lady in Educational Christie Comedies.

Alberta Vaughan in "Sinews of Hell"

Sam Sax is presenting Alberta Vaughan for the first time in a dramatic role, the leading feminine part in the Gotham production, "Sinews of Steel," announced as a "romance of the flaming forges."

Miss Vaughan was originally engaged for a previous Gotham production, but on account of a slight indisposition withdrew from the part, rather than held up production.

Mr. Sax feels confident that Alberta Vaughan will prove equally as capable and acceptable to screen fans in drama as she has been in light comedy.

Here's Mr. Montana!

"Bull" Montana appears in the wrestling scenes of "Roped In," the Educational-Mermaid Comedy featuring Al St. John, which has been completed. Montana is Al's mat partner, who endeavors to disprove in actual practice the holds St. John has devised as a writer on scientific wrestling.

"Big Boy" Togs

"Big Boy" appears in "Grandpa's Boy," the new Educational-Juvenile Comedy in which he is featured, in an outfit that for a time covers up his customary undershirt and diaper garb. This youngster is draped in a man's size coat in several sequences of this comedy when he goes to the home of his grandfather to live.

EFT to right, "Rube" Goldberg, whose "Mike and Ike" cartoons are being adapted by Stern Bros.; Arthur "Pop" Momand, artist of "Keeping Up With the Joneses," also a new picture comedy; R. R. Outcault, of "Buster Brown" fame, and George McManus, author of "Let George Do It." They're all drawing for Sterns Bros. and Universal in a cartoon series which is making the whole world chuckle.

History-Travel Made Easy By Hal Roach Kids

Farina's best laughs in "Seeing the World," the current Pathe "Our Gang" comedy, comes on the top observation platform of the Eiffel Tower. There the little colored boy of the Hal Roach rascals shows a total disregard for Paris, far below him, and incidentally impresses on the audience's minds a clear picture of the Eiffel Tower, Paris streets and other points of interest.

No one expects a comedy to offer anything but laughs and possibly human interest, but "Seeing the World" presents "Our Gang" in comic situations which will make geography and history interesting to every school child.

Robert McGowan has directed something new in funfilms. The backgrounds are all real, showing the actual streets and buildings of London, Paris, Venice and Rome —even to the Venice canals, the Eiffel Tower of Paris and the sacred ruins of the Forum and other famous buildings in Rome.

Showmen Praise "Melody" Series

Pathe's entertaining series of single reel "Famous Melody" pictures produced by James A. FitzPatrick, are meeting with hearty approval among exhibitors throughout the country.

Manny Marcus, general manager of the W. C. Quimby Theatrical Enterprises, Fort Wayne, Indiana, recently completed his bookings of the series, and sent a testimonial letter to Pathe:

"The successful showing of the 'Famous Melody Series' at the Circle Theatre in Indianapolis, prompted Ace Berry, general manager of the house to high praise in a message to the local Pathe Branch."

Dorothy Gulliver, first over the tape in Universal's two-reel "Collegian" series.

Educational's March Releases Offers Six Two-Reel Comedies

A STRONG PROGRAM of Short Feature comedies, scenic, novelty and news reel subjects has been scheduled by Educational Film Exchanges, Inc., for release in March. Six two-reel comedies, which feature several of Educational's outstanding comedy stars; two one-reel comedies and four animated cartoons are on the list.

"Big Boy," that clever little "leading man" who is only three years old, is featured in "Grandpa's Boy," to be released the first week in the month. Charles Lamont directed.

"Hot Lightning," a Mermaid Comedy, released the same week, boasts of an all-star cast including Clem Beauchamp, Phil Dunham and George Davis in the principal comedy roles. Lucille Hutton is the leading lady. Stephen Roberts directed.

Lloyd Hamilton will be seen in another laugh vehicle in his star series, "Somebody's Fault." Estelle Bradley is cast as his leading lady. Norman Taurog directed.

"Here Comes Precious," the new Jimmie Adams Comedy, sees Jimmie as the ardent lover who outwits his rival in a lively triangular love affair. Vera Steadman plays the leading feminine role, while Eddie Baker is the rival. Earle Rodney directed.

Al St. John is featured in "Roped In," a Mermaid Comedy which pokes fun at wrestling. Lucille Hutton is the leading lady, while the large supporting cast is headed by Robert Graves and "Bull" Montana. Charlie Lamont directed.

"Cash and Carry," a Christie Comedy featuring Neal Burns, is the initial two-reel comedy to be directed by Arvid Gillstrom under his new contract with the Christies. Edna Marion is the leading lady, while Eddie Baker and Billy Engle head an unusually pretentious supporting cast.

"A Perfect Day," a one-reel Cameo Comedy, features George Davis and Phil Dunham in a travesty on girls' boarding schools.

Phil Dunham is featured in "First Prize," another Cameo which makes use of practically a complete menagerie in several laugh sequences.

The Bruce Scenic Novelty for the month is titled "Hawaii From the Car Window"—"Black Sand" —"The Harbor Beacon."

"Felix the Cat Sees 'Em in Season," and "Felix the Cat in Barn Yarns," are animated cartoon comedies from the Pat Sullivan Studios.

"Climbing Into Cloudland" is the new Lyman H. Howe's Hodge-Podge, this latest subject combining splendid animated effects with remarkable photographic shots.

The Life Cartoon Comedies series, edited by Robert E. Sherwood, editor of Life, will have 'Local Talent" and "Ruling the Rooster."

Kinograms, news reels, will be released twice weekly.

Charley Chase's Latest Comedy Ready to Title

The finishing touches have been put upon Charley Chase's latest Hal Roach comedy, which is in the nature of a domestic farce. Joan Arthur, May Wallace, Mario Carillo are also in the cast, and James Parrott directed.

Oliver Hardy, Hal Roach contract player, has been added to the cast of the latest Roach Star Comedy, an untitled sea story directed by Fred Guiol.

The balance of the cast includes Stan Laurel, Viola Richard, Charles Althoff, Polly Moran and Malcolm Waite.

Mabel Normand In a Hal Roach Comedy of War

"One Hour Married" is the current Hal Roach, Pathe comedy vehicle for Mabel Normand, who is supported by a notable cast including Creighton Hale, James Finlayson, Noah Young, Sid Crossly and Charles Geldert. Jerome Storm directed, under supervision of F. Richard Jones.

This is a war story with a new angle—that of a pursuing wife, who, almost at the altar, is deprived of her husband, who must bolster up Uncle Sam's forces "over there."

THESE shapely beach dancers are members of the Christie Beauty Squad, headed by Frances Lee. Below, left to right, Rose Lane, Gail Lloyd and Marie Frances.

Beach Beauties

Hal Roach Has Excellent Role For Mae Busch

Mae Busch first became a prominent figure on the screen when Von Stroheim picked her for a leading role in "Blind Husbands" and "The Devil's Pass-Key." For several years she has been one of the most popular free lance leading women.

Now she has added her name to the long list of screen notables who have branched into the field of humor in their film portrayals by enlisting under the banner of Hal Roach.

"Love 'Em and Weep," a Roach star comedy, recently produced for Pathe, presents the fiery Mae in the role of a gold digger.

"On Guard"

"ON GUARD," the current Pathescrial, reaches its fourth chapter with the episode entitled "The Sinister Warning." Cullen Landis is the star of this serial with a cast including Muriel Kingston, Louise DuPre, Walter P. Lewis, Tom Blake, Edward Burns, Hal Forde, Gus de Wilde and Tom Poland.

Gaiety Signs Roy L. McCardell For the Taylor Holmes Shorts

THE SECOND announcement of Gaiety Pictures, Inc., 1560 Broadway, producers of the forthcoming two-reel domestic comedies starring Taylor Holmes, is the acquisition of the prominent author and humorist, Roy L. McCardell, as continuity writer.

Mr. McCardell needs no introduction to the theatre-going public of America, he being the author of many humorous photoplays, serials and short stories.

Mr. McCardell has just closed an extensive lecture tour, and on Saturday, February 12, left for Hollywood with Taylor Holmes.

The first three stories to be made by Gaiety Pictures, Inc., are now in the hands of Mr. McCardell, who has already written the scenario of the first story and production is expected to start immediately.

Roy McCardell

Felix in Tamaqua

Felix the Cat animated cartoon comedies apparently are extremely popular in Tamaqua, Pa., for Pat Sullivan, creator of this famous black cat, has received nearly forty requests for Felix drawings from youngsters in that city. As a result, Mr. Sullivan has been busy mailing out new and original sketches of Felix.

Comedy Beauty

Estelle Bradley, whose beauty in two-reel comedies made at the Educational Studio has attracted the attention of many critics, plays the leading feminine role in "A Perfect Day," the Educational-Cameo Comedy featuring George Davis and Phil Dunham.

Hale Goes Back To His Megaphone

Alan Hale, the director, now playing the "heavy" opposite Leatrice Joy in "Vanity," which Donald Crisp is directing for Producers Distributing release, will return to his megaphone shortly.

Hardy in Cast

Oliver Hardy, Hal Roach contract player and motion picture golf champion, has been added to the cast of the latest Roach Star Comedy, an untitled sea story directed by Fred Guiol. The balance of the cast includes Stan Laurel, Viola Richard, Charles Althoff, Polly Moran, Malcolm Waite and others.

"Mike and Ike" Comedies Well Into Production, Sterns Report

PRODUCTION on the new comedy series, "Mike and Ike, They Look Alike," being adapted from Rube Goldberg's cartoon strip, is well under way at the Hollywood Studio of the Stern Film Corporation.

Four of the two-reelers are completed and have been received in New York. A fifth is now in the cutting stage and a sixth is in work.

The "Mike and Ike" comedies are being made by Francis Corby, one of the best known comedy directors in the industry.

The roles, Mike and Ike, are taken by Charles King and Charles Dorety, respectively. King is a regular Stern Brothers star, whose popularity during the last twelve months has mounted to great heights by his work in "The Excuse Maker" comedies of the Stern Brothers output. Dorety is also well known in the screen comedy field.

Supporting King and Dorety, the Sterns have supplied a coterie of pretty girls. Among them are such favorites as Ethlyne Clair, known for her work as Mrs. Newlywed in "The Newlyweds and Their Baby" comedies; Thelma Daniels, Margery Marcel and the Angus twins, Mary and Margy.

Chase's Comedy

The finishing touches have been put upon Charley Chase's latest Hal Roach comedy, which is in the nature of a domestic farce. Jean Arthur, May Wallace and Marie Carillo are also in the cast, and James Parrott directed.

The "freckle champion" is Jay Smith of the Pathe Gang" group.

High Praise For "Nervous Wreck"

The P. D. C. Al Christie comedy special, "The Nervous Wreck," has been listed as "Grade A for family audiences" in the February issue of "Child Welfare," the magazine issued by the National Congress of Parents and Teachers.

Roach Comedy

Agnes Ayres has completed the Hal Roach-Pathe comedy upon which she has been engaged under the direction of Leo McCarey, in which she was supported by Stan Laurel and Forrest Stanley.

Adams' Comedy

"Here Comes Precious," the newest Educational - Jimmie Adams Comedy, has been completed at the Christie Studio. It is said to contain more than the usual quota of thrills and laughs.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"A Ranger's Romance"

(Universal—Two Reels)

There is as much of a story to this two-reeler starring Fred Gilman as is frequently found in a five-reel Western, consequently it moves at a good, fast pace, and although the situations are of a familiar kind, there is plenty of action including fights, rescues, kidnapping, etc., to make it a more than usually entertaining short western. Fred appears as a Texas Ranger who saves a miner who has been sold a "salted" mine. When gold is found on the next claim, the crooked speculator has his men attack the miner and attempt to destroy the mine, but this results in uncovering pay dirt and all comes out O. K. even though the henchmen try to kidnap the miner's daughter when she goes to pay the installment. Fred of course rescues her and arrests the crook.

"Some More Excuses"

(Universal—Two Reels)

In this number of the "Excuse Makers" series, Charles King appears as a lawyer who is summoned by a sinister looking man to come with him. After a wild auto ride he arrives at the follow's home where a lot of spooky stuff takes place and Charlie is chased by an ape and finally is told that he is to be operated upon. At this point the man discloses he is a chap that Charlie sent to an asylum and the keepers come and lead him away. There is considerable slapstick and spook stuff of a familiar type and it is of average value but not up to the best of the series.

"Pathe Review No. 7"

(Pathe—One Reel)

THE RUBBER INDUSTRY in the Philippines, Pathecolor scenes of the famous watering place in England, Harrogate, and the manner in which the U. S. Bureau of Standards tests materials of various kinds make up this entertaining screen magazine. Of the three the latter will probably prove the most interesting and it shows many novel ways for the testing of brick, steel cables, wind pressure, etc., and includes an artificial 75 mile an hour hurricane.

"Soft Soap"

(Educational—One Reel)

A MYSTERIOUS LEGACY left to Mike furnishes the comedy in this Life Cartoon. It arrives in a big safe and after much trouble including breaking a hole in the floor and falling down stairs, the safe is found to contain hundreds of cakes of soap. In the meantime, little Nibbins and his dog have flooded the place with water and the soap does the rest. A moderately amusing number.

"Sailor Beware"

(Educational—Two Reels)

Billie Dooley, the star of this comedy, appears in his familiar role of a boob sailor. Of course it just happens to Billy's luck to arrive in port with a pet guinea pig for his girl just when the whole town is stirred up because of the escape of another of these little animals that has been inoculated with germs of a contagious disease. Naturally everyone thinks Billy's little piggie is the other one and give him a wide berth. He even succeeds in scaring his powerful rival but gets licked when the rival discovers that the diseased guinea pig did not escape. This is a fast moving and amusing comedy with a combination of farce comedy and slapstick.

"Fiddlesticks"

(Educational—One Reel)

AS USUAL, THERE IS A wide variety of interesting subjects in this issue of Walter Futter's Curiosities. Among these are: a street urchin in New York fishing through a grating for a lost coin, so-called radium fish on the Bay of Naples, a man wrestling with an alligator, a negro with an ingenious home-made auto made out of odds and ends, a plant that catches bees, the world's largest rooster, savage tribes that carry on a noisy war.

"Everybody's Servant"

(Fox—900 Feet)

ONE OF THE MOST interesting of the William Fox Varieties is this number which depict the manifold uses of electricity in aiding mankind. We see the variety of uses to which it may be put in the home as well as its great value in industry, including views of the newest thing, wireless telephoning across the Atlantic.

"Along Came Fido"

(Bray—One Reel)

THIS AMUSING Hot Dog cartoon pictures little Pete, the pup, as mixed up with a desert sheik who has stolen his sweetheart. Pete goes to her rescue disguised as a dancer and finally manages to trap the sheik in a motion picture camera and by turning the crank changes him into a string of hot dogs. Walter Lantz, the cartoonist, who also appears in this reel, has his usual method of combining cartoon work and photography to good effect.

"The Plow Boy's Revenge"

(Pathe—One Reel)

ONE OF THE PRINCIPAL gags in this Aesops Fable cartoon is a burlesque of the old melodramatic sawmill scene, with the familiar little mouse arriving in the nick of time to stop the saw and rescue a goldfish that has been strapped to a log by the villainous cat. Not quite as clever or original as most of the others in this series, this reel is nevertheless amusing as there are several other gags.

"Quiet Please"

(Educational—One Reel)

A familiar subject for the newspaper and vaudeville jokesmiths, a saxaphone, is also made the keynote of this Cameo Comedy. Phil Dunham is shown as a married man who buys one on credit and the trouble he has with his shrewing wife, his mischievous son and his brother-in-law will afford amusement for the slapstick fans. At last he and his family are thrown out of the window by the landlord when the other dwellers threaten to leave and wife gives the saxaphone to the installment man when he comes to collect.

"Crowd Bait"

(Pathe—One Reel)

SPORT FROM THE BOX-OFFICE angle is the subject of this Grantland Rice Sportlight in which he points out that every realm of sport has its headliner who draws the crowd and keeps the ticket taker busy, such as the swimming champions, prize fight champions and such celebrities as Red Grange for football and Babe Ruth for baseball. An interesting reel presenting the leaders in their respective fields.

"Seeing the World"

(Pathe—Two Reels)

This is one of the best of the "Our Gang" comedies as well as one of the cleverest and most amusing. The gang is shown in school. They are studying geography and one of them gives the teacher, Jimmie Finlayson, a sleeping powder and the whole bunch of kids are shown as taking a tour of Europe with the gang in the midst of actual scenes of London, Venice and Paris. The climax shows Farina doing stunts on the Eiffel tower and finally falling with teacher who wakes up and realizes it was all a dream. You see the gang in a Venetian gondola on the grand canal, riding around London in a bus, strolling about among historic spots and finally seeing the sights of the French Capital.

"A Cluster of Kings"

(Educational—One Reel)

IN THIS LYMAN HOWE Hodge Podge different views are presented through the novelty of using a pack of playing cards and having the kings fade out into the scenes. There are views of Spain, of King Neptune and the sea, a juggler of indian clubs, the king of Sweden, a poultry king and the king of climbers. The photographic work is punctuated with cartoon novelties as usual, and it is an average number of this series.

"Why Mules Leave Home"

(Universal—One Reel)

Slim Summerville is featured in this single reel burlesque comedy in which he uses a fake mule with amusing results. When this animal is put up at auction and Slim is outbid when he tries to buy it for his girl, he steals the animal and fakes up a hand organ. He manages to make some money and goes to the girl but the sheriff follows and tries to arrest him and get the animal back, the mule hides under the table and eludes the sheriff and everything comes out O. K. with the sheriff getting the worst of a raw deal. Some of the gags are good for laughs but as a whole this comedy does not measure up to the previous one in this series.

Metro - Goldwyn - Mayer Announces Roach Short Comedies; News-Reel From Hearst

Nicholas M. Schenck Discloses Details of Short Subject Alignment, Providing for World-Wide Distribution

THE MOST IMPORTANT film news of years was made this week, when Nicholas M. Schenck, Executive Vice-President of Metro-Goldwyn-Mayer, announced the creation of the M-G-M News Reels, to be produced by the Hearst organization; and the affiliation of Hal Roach, world's foremost producer of comedies, as the first step in the establishing of a great new Metro-Goldwyn-Mayer Short Subject Department.

"The addition, for world-wide distribution, of the M.-G.-M. News Reel and M.-G.-M. short subjects to our elaborate feature picture and road-show enterprises," Mr. Schenck said, "has been made by Metro-Goldwyn-Mayer in response to constant pressure from theatre owners who have felt that the M.-G.-M. standard of production must eventually be broadened to cover every type of screen entertainment.

"We have been moved to act by the convictions of hundreds of exhibitors that their audiences whose patronage at the box-office has established the entertainment superiority of Metro-Goldwyn-Mayer features will welcome the opportunity to see in one theatre a complete program of Metro-Goldwyn-Mayer quality throughout.

"The M.-G.-M. News Reel, which will be issued twice each week—104 annual numbers—will astound the industry by the novelty of its conception and will inject a brand new idea into this increasingly popular short subject. Exhibitors who have learned to expect radical, daring departures from Metro-Goldwyn-Mayer in any project which it undertakes in catering to the amusement-seeking public may be sure that the M.-G.-M. News Reel will be the greatest thing of its kind the industry has ever seen.

"The time is ripe for the further development of the film news reel and Metro-Goldwyn-Mayer in entering this field will give your public a renewed enthusiasm for this short subject that will unquestionably place the great, new M.-G.-M. News Reel in the forefront of public demand.

"We are proud to announce the affiliation of Hal Roach and M.-G.-M.," said Mr. Schenck, "as the first indication of the type of short reels that this organization will deliver to theatres. In line with its high standards in all branches, M.-G.-M. has obtained in Hal Roach an affiliation with a man who is acknowledged throughout the world as the leader of all comedy and short subject producers.

"Thus in one initial move M.-G.-M. assures theatre owners and public of the greatest and most comprehensive short picture activity ever known in the history of the industry."

Critical estimates and public approval over a period of years have established the fact that Hal Roach is without a peer in his field. Not content with having lifted Harold Lloyd to greatest stardom, he has convulsed audiences in every corner of the globe with his "Our Gang" comedies and has made the monetary value of these little classics felt at every box-office where they play.

Metro - Goldwyn - Mayer is pleased to announce to exhibitors that next season, when the M.-G.-M. Lion flashes on to twelve thousand screens throughout America it will usher in its wake not only the lengthier classic but such gems of merriment as ten "Our Gang" comedies: ten comedies featuring Charley Chase and ten comedies featuring Max Davidson, acknowledged the pantomimic leader of that field of screen comedy popularized in literary fields by Montague Glass and Milt Gross.

In addition to these outstanding short subjects, Metro-Goldwyn-Mayer, through its newly announced affiliation with Hal Roach, will release six epic western comedies and six comedies played by celebrities of unrivaled magnitude.

When Hal Roach, following the signing of contracts with M. -G.-M., was asked for a statement to be broadcast through the trade press to the exhibitors of America, who are themselves only too familiar with the esteemed position he occupies in both a public and business sense, he replied:

"For years I have been experimenting with the short feature and have raised its quality to a plane which has won recognition from both the industry and the public. Just as the Act-in-One was once a space filler on the vaudeville bill so the short subject was once upon a time considered. It has been my life-long work to bring the short reel into its rightful place of importance. Today it is with gratification that we note the true feature and drawing value of these pictures which are now billed in all advertising as equal to other parts of the program and in many instances even above them!"

Above — Hal Roach; in circle below, Marcus Loew; upper right, Nicholas M. Schenck.

This is the Metro - Goldwyn-Mayer Trio who have taken short subjects into the fold.

What does a dog think about when this is the expression?

Rin-Tin-Tin and his mate, Nanette, in Warner Bros. "Hills of Kentucky."

The First "Movie" Publicity Worker

(Continued from page 623)

one since. The boys are here to stay, whether the big executives like it or not.

The first press agent's salary was just sixty iron men per week, a sumptuous stipend, honorarium or whatnot for those days, and one which caused some of the more thrifty of the Patents Co. magnates to grumble every time they thought about it, which was every Saturday. But in the main they grumbled inwardly, just as magnates do today, when it comes to paying the press agent his salary, which goodness knows, and thanks be, has gone up some.

Yet in many ways that sixty per paid to Chester Beecroft and grudgingly given at first, was perhaps the most useful money ever spent for the motion picture's progress in the light of what its recipient did for the money.

It goes without saying, of course, that Chester Beecroft was a trained newspaper man, with showmanly experience before he joined the Motion Picture Patents Co. As a boy in Westchester County he had edited and run the *Pelham Manor Tribune,* a little four page weekly, that for a time was quite a journalistic and commercial success.

He had served an apprenticeship on the *N. Y. World,* part of the time as an assistant to Roy McCardell, the noted syndicate and magazine writer. He had been advance man for Julia Marlowe, Mrs. Fiske and Mrs. Pat Campbell. He had been New York manager for the *Billboard* and press agent for the Hotel Astor, just after it opened.

Old-timers will recall how in 1908 he handled and exploited Mene, the famous Eskimo boy whom Peary brought down from the Arctic, to the hotel's great benefit and profit and Manager Muschenheim's suave satisfaction.

So Beecroft, though only 22, was fully backgrounded for the really big and important things he had to do for his employers and the film industry generally. The film press agent of today is concerned principally with "putting over" his company's pictures.

Chester Beecroft's job for the Patents Co. in addition, was "putting over" the things which have made his successor's jobs possible. Let me cite just a few of them.

Along about 1911, when every city in the country was striving to impose a drastic munici censorship on motion pictures, the situation for the movie was most serious. Through F. Hopkinson Smith, the author, and John Collier, I think it was, of the People's Institute, Beecroft was instrumental in getting the National Board of Censors organized and in persuading the Patents Company and the General Film Company, which had then been formed to distribute the former's product to accept the idea of having the picture censored before release. It was a life-saver for the film industry, and the other companies, of course, followed the big fellows' lead.

This organization of educators and prominent citizens is the present National Board of Review, with its fine record of constructive service for the public and the film industry.

Beecroft then made a tour of the various State capitals, as the representative of the Motion Picture Patents Co., wih the People's Institute as a background, explaining to legislators and educators the nature and usefulness of the motion picture. By this means impending censorship measures, many of them most drastic in character, were headed off and the seed planted which later helped many a movie protagonist to successfully combat threatened adverse legislation.

to project motion pictures using celluloid film.

It needs no diagram to explain what this would have meant to the still very infantile, but very much overgrown and disorganized film industry, if that bill had ever become a law.

Beecroft got permission from his bosses, as a forlorn hope, took an operator and a projection machine to Albany and before the Codes Committee of the State Legislature, ran off a film for them and deliberately set fire to it. He demonstrated to the solons, to their entire satisfaction that the blaze could not extend beyond the protective felts on the projection machine, thus showing that the fire hazard was not unduly great.

The bill was killed, but it would be interesting to know Beecroft's sensations, while making this demonstration. Suppose that those felts had been loose or defective?

It was Beecroft also, who first initiated the campaign with the newspapers to take the motion picture seriously. He was still the only press agent in the business, so he did not hesitate to take the newspapers into his confidence. He never was afraid to go back to an editor.

In this, I fear, not all who have come after him could say as much.

During this period of the industry's progress, all the picture houses were dark, a condition productive of much newspaper and other criticism. Every day the press had some new case to make out against the movie.

With the approval of the Patents Co., Beecroft took an operator and conducted a series of experiments with colored lights, while projecting film. He proved that with amber hued lighting none of the projection values were lost.

Then he showed the newspaper editors what was being done and won their co-operation, following this up with a campaign of advertising in the trade press for the education of the exhibitor, uring them to light their houses.

This was the inception of the present lighted theatre, which we have today, and which has changed the motion picture theatre from a resort of doubtful character to a place of amusement where even the most fastidious can repair without criticism or offense.

Beecroft also campaigned for better and more dignified motion picture advertising. His series of "fairy story" ads, which appeared in the trade press in 1913, were regarded then as being the best and most effective advertising which up to that time had appeared in the industry. These advertisements contain suggestions, which might be helpful even today to the average film advertising man.

Beecroft was also practically the first man to use a colored insert, his three-color advertisement on the "Littlest Rebel" for E. K. Lincoln and Frank Tichenor in 1914 creating a sensation and resulting in selling all territory on this picture within two or three weeks, entirely on the strength of the advertisement and without the buyers viewing the picture, at the enormous gross (for those days) of $126,000.

Some three months previously, the Gaumont Co. had run a four-page three-color insert on their "Fall of Constantinople," but it was a long time before these two had any imitators.

As the premier press agent—the real publicity prima donna—of the motion picture, few will deny after reading the foregoing that Chester Beecroft surely has a record of constructive achievement and genuine service to the industry, of which he may well be proud. He blazed the way for many others, doubtless as able as himself, but who, perhaps, did not have his singular opportunities.

Yet today, as a press agent, Chester Beecroft is all but forgotten.

Probably he would rather have it that way.

Weil The Worker

AMONG the duties he assumes as Director of Publicity and Advertising for Rayart Pictures, Richard Weil edits a little magazine called "The Box Office" that radiates wit and information for the exhibitors. It goes out with a two-color cover that might put it over on the newsstands if it appeared there. And it goes to 18,000 people.

There are three pages of lively news and feature photographs in the current issue, with the balance full of interesting copy and comment. "The Box Office" carries twelve pages with editorials and cartoons on the back cover in the manner of a metropolitan daily.

Rayart showmen value the book highly and use it consistently to promote their showings.

Two New Candidates For Hall of Fame

Epes Winthrop Sargent, managing editor of MOVING PICTURE WORLD, takes exception to the claim made by the writer of the accompanying article, that Chester Beecroft was "the first movie press agent."

Mr. Sargent informs us that in June, 1909, he was hired on part time by Commodore J. Stuart Blackton of the Vitagraph, to write short publicity items for the trade press, at that time consisting of the MOVING PICTURE WORLD and the FILM INDEX, and for the newspapers, and that he was succeeded in this position by Sam Spedon as a full time press agent some months later, when Mr. Sargent joined "Pop" Lubin as scenario editor.

This would make Mr. Beecroft the third, instead of the first, movie press agent. Mr. Sargent was doing publicity on "part time" only, however, so we contend this eliminates him.

The question of priority thus becomes one of the exact date when Mr. Beecroft and Mr. Spedon assumed their respective duties as press agent, with the patents company Vitagraph, a matter of a few weeks at most. This question we cannot decide, offhand, and without further investigation.

We will say, however, that we expected to start something when we wrote this article but not so soon.

—N. C.

In the same year the theatrical trust, as then constituted, who were frankly scared at the rapid strides being made by the motion picture in the amusement field, had a bill presented at Albany, which would have made it a misdemeanor, punishable by fine and imprisonment,

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

San Francisco

Moving Picture World Bureau,
Berkeley, Cal., Feb. 24

THE first anniversary of Pantages Theatre was celebrated the third week in February by having a midnight showing which was attended by Samuel Goldwyn, Vilma Banky, and other members of the cast of the picture shown. A special program was offered throughout Anniversary Week.

The Cameo Theatre has been taken over for two weeks by seven San Francisco posts of the Veterans of Foreign Wars for the showing of the war picture, "Men of Purpose," the proceeds to be devoted to relief fund purposes.

Moving pictures will again go into the Capitol Theatre, this house having been taken over for an indefinite run on Art Young's "Alaskan Adventures," filmed by San Francisco interests.

The annual meeting of the Market Street Realty Company, owners of the California Theatre, and the Granada Realty Company, owners of the Granada Theatre, was held February 15. Harold B. Franklin was chosen president of the former and Ernest L. Bune, president of the latter.

Construction work is to be launched at once on the erection of the El Capital Theatre on Mission street, between Nineteenth and Twentieth. The theatre is to be erected for Acherman & Harris in association with the Crim Estate and George A. Oppenheim. It will have a seating capacity of 3,000 and will have the largest stage of any theatre in the city. Located in the Mission District, within a few blocks of historic Mission Dolores, the architecture will be typical of the early Spanish renaissance.

C. L. Theurkauf, who recently resigned as manager of the Cameo Theatre, San Francisco, has joined the Samuel H. Levin Theatres as buyer and booker.

Frank Galvin, formerly connected with the San Francisco P. D. C. branch as director of exploitation, is now associated with the National Theatres Syndicate.

Tom Bailey, for several years manager of the San Francisco branch of Famous Players-Lasky, but who was recently appointed manager of the Boston district, has left for his eastern post. The local office staff presented him with a handsome Schaffer desk set, while a group of exhibitors gave him a wrist watch.

L. Olsohn, Universal playdate representative, was a recent visitor at the San Francisco exchange from the home office.

S. E. Rust, of the Georgetown Theatre, Georgetown, Cal., paid his annual visit to San Francisco's Film Row the middle of February.

Oakland

A four-year extension of the lease on the American Theatre has been secured by Rex Midgley and a new contract has been entered into with Famous Players-Lasky. The theatre will be redecorated and refurnished.

Berkeley

Beach & Krahn, who conduct three theatres in the East Bay district, have arranged for the erection of a 1,500-seat house at College and Claremont avenues.

Taft

A wind storm which struck Taft on February 15 ripped off part of the roof of the new Hippodrome Theatre and did other damage.

Santa Rosa

The Filmland Theatre, a splendidly-equipped new house with a seating capacity of 450, has been opened under the direction of Mrs. W. W. Felt.

Sacramento

Godard's J Street Theatre is scheduled to be opened by its new owners, Markowitz Bros., on February 23.

The Golden State Theatre & Realty Corp. has purchased from West Coast Theatres, Inc., the Diamond Theatre, located on Fruitvale avenue, Oakland. This purchase gives the Golden State organization nineteen theatres in Oakland and seventy-five in California. The deal also marks the first sale of a West Coast theatre in Oakland.

Good-Will Key Unlocking Patron Pockets for Ryan

"Build your name on good will" is the motto that governs Charles H. Ryan's many theatre activities and in the years that he has devoted to the building of patronage in some of the biggest theatres and theatre circuits in and around Chicago, Ill., Mr. Ryan has found this precept the key that unlocks the patrons' pockets at the motion picture office. Mr. Ryan is using this key to prosperity in his activities for the Coston Circuit, a string of residential neighborhood theatres, at present, having this most recent prior connection with the Irving Aheatre last January. Seventeen years of theatre activity have shown him that his watchword is one that never fails and he impresses the patron by the manner in which his theatre or circuit staff lives up to the acme of courtesy, attentiveness and service. James Coston, who is president of the Coston Circuit, is bound to be gratified with the showing of "Charleey's Good Will" policy.

Oklahoma

Moving Picture World Bureau,
Oklahoma City, Feb. 24.

YEGGMEN robbed the manager of the Rialto Theatre at Tulsa, Okla., February 11 of $750 and made their escape, leaving no clue as to their identity.

Eldorado, Ark.

The Mission Theatre at Eldorado, Ark., is being remodeled and refurnished.

Clarksville, Ark.

The Dunlap Theatre at Clarksville, Ark., has been purchased by T. C. Cole and Mrs. Mary Barth.

Iowa Park, Tex..

The Pickwick Theatre at Iowa Park, Texas, has been purchased by G. W. Belcher.

Farmerville, Tex.

The Palace Theatre at Farmersville, Texas, has been moved to a new location.

Coweta

The Broadway Theatre at Coweta, Okla., has been purchased by J. D. Parker.

Guthrie

The Guthrie Theatre at Guthrie, Okla., has been leased by A. S. Chaney.

Pawhuska

C. O. Payne is the new manager of the Jackson Theatre at Pawhuska, Okla.

The new Palace Theatre has been opened by Dale Wilson at Tecumseh, Okla. The new theatre seats 360.

W. G. Underwood, president of the Liberty-Specialty Film Co., visited the local Oklahome offices during the past week.

Exhibitor Gives Blood

La Salle, Ill., Feb. 24.—A. J. Meininger, manager of the La Salle Theatre, provided the blood for a transfusion that promises to save the life of an actor who, booked to play the La Salle, as part of a troupe of artists, when the latter, suddenly taken ill, suffered eight hemmorhages and was so weak that only through such an operation as Mr. Meininger made possible could preserve the spark of life.

South Dakota Kills Bill

(*Special to* MOVING PICTURE WORLD)

The lower house of the state legislature recently killed the bill which would have imposed a tax of 10 per cent. on the exhibitors of the state. The bill had been a constant source of worry for motion picture men of the state, as it had a strong backing, but it was defeated by the rather decisive vote of 62 to 37.

North Dakota

The free show bugaboo has already popped up in North Dakota, although summer is still quite a distance away, with the report that Ingolf Sandback of Davenport, Iowa, is planning to show free movies at Walcott, N. D., this year as he did last. Business men of Walcott are said to be favorable to having Sandback resume his operations.

Oakland Bandits Foiled

Two armed bandits visited the Parkway Theatre, Oakland, at noon, January 31, beat Robert Ford, the assistant manager, into insensibility, fired several shots at another employee of the house and made their escape. No money was lost, as Assistant Manager Ford had just reutrned from the bank.

New York

Moving Picture World Bureau, Albany, Feb. 25.

THERE was quite a number of visitors along Albany's Film Row during the week. Lew Fischer was in town from Port Edward, and announced that he was now using vaudeville along with pictures at his house in Chatham. Al Barton, who is associated with Mr. Fischer at the Playhouse in Ticonderoga, and just out of the hospital, was also in Albany, but is now on his way South. Others included L. B. Tefft, of Berlin; F. E. Chase, of Pine Plains, and Alex. Feltman, of Schenectady, who has just acquired the Rialto from Arthur Dietz.

Abe Van Dusen, booker at the F. B. O. exchange in Albany, has a new watch, of which he is mighty proud, for it testifies to his work in a recent drive. The watch was presented him by Harry Weinberg, the local manager; George Goldberg and Eddie McAvoy. After being in Albany for several weeks, Mr. McAvoy left last Friday for Washington.

Utica

Nate Robbins simply can't keep out of the motion picture business. After selling his houses in Utica, Syracuse and Watertown, he is planning to erect a residential theatre in Utica this coming spring. Rae Candee, formerly associated with Mr. Robbins, is now in the insurance business on his own hook. W. H. Linton, owner of the Olympic in Utica, is planning to acquire a theatre in one of the summer resort towns.

There was no signing on the dotted line in Ilion, with the result that the Capitol Theatre there will be continued to be operated byWhitney, Young and Pierce. The Kallet boys had been dickering for the theatre. Mr. Whitney, who is one of the most polite men in the ranks of central New York exhibitors, very graciously showed the correspondent of these columns through the theatre one day last week.

Out over the territory, news items sifting into Albany, include one to the effect that Mrs. A. E. Milligan, at Schuylerville, gave a very successful benefit show a short time ago for St. Stephen's choir. M. L. Ackert has taken over the theatre at Danby, Vt., from Guy Sawyer, of Chester. Mrs. G. Harry Brown will re-enter the ranks of exhibitors, opening the house in Old Forge, which had been run by the late Al Sardino.

Schenectady

In Schenectady there is a possibility of the Vitaphone being installed at the Strand about April 1. W. W. Farley will take over the old Proctor theatre in Schenectady on that date. Doortenders and ushers at the Farash theatres in Schenectady appeared last week in new uniforms of blue and gray. Frank Learnan, manager of the Strand, screened "The Flaming Frontier" last week to sixty of Schenectady's school teachers.

Frank Breymaier has put in a stage at the Barcli Theatre in Schenectady, in order that he may give amateur nights each Thursday, along with the picture program. Winners, decided by applause, receive gold pieces. Mr. Breymaier reports that it is hard to get first-class acts at the present time. These amateur nights will be continued until late spring.

Plattsburg

In Plattsburgh, the theatre there just acquired by William Benton, of Saratoga Springs, will be handled by R. J. Henry, a former resident of Ogdensburg, who quit the automobile game to become manager of the Strand in Plattsburg.

Watertown

In Watertown, Fred Perry, of the Palace Theatre, fed nearly all the city on bananas one night last week. There were bunches of bananas delivered to the theatre and these were passed out generously to every one who attended. And the best part of it all is that there wasn't a single skid during the evening. Bananically speaking, it was a great night for Mr. Perry.

Operation Can't Occur Till Someone Gets Well

Albany, N. Y., Feb. 24.—John Garry, of Albany's Clinton Square Theatre, would very much like to go to a hospital for an operation. Mr. Garry, who has not been in the best of health since he was transferred from the Empire, at Glens Falls, has gone so far as to notify the Albany hospitals of his desire to undergo an operation—in fact, he got all set last week. But every room in every hospital was full and he discovered that unless he was dragged in, half dead from some automobile or similar accident, there was small chance of getting any attention. He didn't want to go in under such conditions, so he is waiting till somebody gets well enough to be discharged or well enough to take a walk around the corridors so he can get reclining room. In the meantime he is still interested in standing room at the first run Clinton Square.

Chris Buckley, theatre magnate of Albany, is on the jump this week. On Monday he went to New York to buy seats for one of his theatres. From New York he jumped to Boston to attend a dinner for Thomas Spry. From Boston he returned to New York for the purpose of enjoying some of the theatres.

Troy

There is a general shifting of projection machines at the present time in Troy, due to the coming installation of the Vitaphone at the Troy Theatre. The machines that have done this service at this house since its opening, are now being transferred to the Lincoln, while those there will be installed at the Troy. In the meantime Walter Roberts, general manager of the Troy, and who looks after the other houses as well, is so busy that he is forgetting his noonday meal.

Syracuse

Jerome B. Harrison of Syracuse doesn't drop in town very often, but he stopped over one day last week while on his way back from New York City. Mr. Harrison runs the Empire Theatre, and, according to his own say so, is doing very well, thank you. He spent most of the time while in Albany with Amos Leonard, Pathe salesman, who covers the Syracuse territory.

Glens Falls

William Benton's theatre in Glens Falls was a scene last week of the K. of C. home talent minstrels. And talk about fun, Mr. Benton admitted that he never laughed so much in all his life, and pointed to a couple of buttons minus to his vest, as he declared that the minstrel show was a success in every respect.

Coxsackie

Matt Moran of Coxsackie may not make a fortune out of his motion picture theatre, but between the house and an auto truck line Mr. Moran operates from Albany to Coxsackie, the wolf is a long ways from the Moran home. In days gone by, before Dobbin was replaced by King Gasoline, Mr. Moran was the village blacksmith under the spreading chestnut tree.

Ferguson

Henry W. Lix, 16 years old, a freshman in the high school at Ferguson, Mo., won the first prize in the contest for the best poster to advertise films shown by the Masonic Temple Association of Ferguson.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Feb. 24.

A LABOR argument is believed by Kansas City police to have been the cause of the fire, which started in the projection room of the Gillis Theatre, Kansas City, and which resulted in the death of a fire captain and injury to five firemen from poisonous gas. The damage to the theatre was comparatively small, the fire being extinguished before it had gained much headway. Police are searching for Victor Moreland, missing operator, who, they believe, checked out of a hotel across the street from the theatre several hours before the fire alarm. A grudge had been carried out against Herman Silverman, manager, who recently discharged a union operator, police believe.

Harry Taylor, Universal; C. A. Schultz, P. D. C.; E. C. Rhoden, Midwest Film Distributors, Inc.; Roy Churchill, F. B. O., and John Nolan, Fox, will serve as members of the Kansas City Film Board of Trade with Guy Navarre, United Artists, newly elected president of the board.

A young man "with the prettiest teeth she ever saw" poked a revolver in the face of Miss Vera Brandon, cashier of the Madrid Theatre, suburban house of Kansas City, Saturday night and scooped up $50 in change out of the ticket office. Apparently there must have been something about Miss Brandon which also attracted the bandit, as he carelessly overlooked $300 in bills, rolled up and lying near the cashier's hand.

Among the out-of-town exhibitors in the Kansas City market this week were: Frank Weary, Farris Theatre, Richmond, Mo.; W. H. Weber, Great Bend, Kans.; J. J. Newcomb, Burlington, Kans.; John Tackett, New Tackett Theatre, Coffeyville, Kans.; W. H. Farpold, Dodge City, Kans.; Walter Wallace, Orpheum, Leavenworth, Kans.

With a breath of spring, Kansas City's movie row was looking up to better business this week. W. P. Bernfield, Tiffany branch manager, made his initial trip into the territory, while John Graham was added to the Warner Bros., sales force, covering Northern Kansas. Harold Cass of First National exchange was receiving congratulations on having obtained membership in First Nation's K. O. Club. John W. Quinlan, president of the Enterprise Film Corp., was a Kansas City visitor, while Truly B. Wildman, former Enterprise branch manager in Kansas City, bade good-bye to friends and departed for Dallas, Texas, where he has been made branch manager for Warner Bros.

Springfield

The New Ritz Theatre, Springfield, Mo., owned by Bernard C. Cook, manager of the Economy Film Service, Kansas City, opened Sunday night to a capacity audience. Charles Neely opened his new Neely Theatre in Dighton, Kans., last week.

Independence, Kans.

The $100,000 Booth Theatre of Independence, Kans., owned by Glenn W. Dickinson, opened amid pomp and glory Friday night. Workmen labored day and night to complete the theatre in time for its scheduled opening. The house, 124 by 50 feet, is ultra modern in every respect, its interior being a blending of the best in Spanish and Italian types, while the ventilating system includes two fans and two huge outlets. Both gas and steam heating systems have been installed. Orchestra music will be furnished by the Harris Serenaders, while Robert Hale of Philadelphia has been engaged as concert organist.

Fitzpatrick-McElroy circuit will build a new theatre at Indianapolis to cost a half million dollars. The house will be erected at Virginia and Woodlawn avenue in that city and work will start soon.

Blank's Omaha Riviera to Open Early in March

Moving Picture World Bureau, Omaha, Neb., Feb. 24

WITH A. G. STOLTE as manager, the new Riviera Theatre, now being completed, one of Omaha's masterpiece in theatre construction will open March 12. The Riviera is one of the string of theatres owned by the A. H. Blank Enterprises. Mr. Stolte has been managing director during the past year for a large number of theatres in the A. H. Blank chain. This is one of the most elaborate Publix theatres in the Mid-West. The theatre is to seat 3,000 people. Mr. Stolte will have more than 100 employes under his direction in the operation of the theatre.

Geneva

Fire at the Sunbeam theatre at Geneva, Neb., owned and operated by A. Beams, completely destroyed the structure February 5 early in the morning. Insurance covered the loss only partially, it is said. The owner expects to rebuild.

Atlantic, Ia.

George Adams was injured recently by Rock Island Train No. 7. He is recovering at Atlantic, Ia., where he is in a hospital. He is a well known exhibitor of Nebraska and Iowa. He owns the Tabor Theatre at Tabor, Ia., the Grand at Cedar Rapids, Ia.

Omaha, Neb., Feb. 23.—Walter Branson is the new branch manager of the Pathe in Omaha. He came to Omaha four years ago from the University of Nebraska. At first he was boker for Pathe here. In 1925 he went on the road to try his hand as a salesman, and made good from the start.

Brooks Tillsworth, who has been with Pathe at Omaha for the past two years, and who has been in the film business eight years in all, has been promoted to feature sales manager for Pathe. He will continue to work out of the Omaha office.

Harry F. Lefholtz, who was connected with Universal Film Exchange(Inc., for the past twelve years, has now taken over the Liberty Films Corp.

Leo Blank, manager for Educational Pictures in Omaha, was married Wednesday, January 26. Miss Janet Gillinsky of Council Bluffs is the bride.

Colorado

Moving Picture World Bureau, Denver, Colo., Feb. 24.

"WHOOPEE, hop to it," shouted a movie fan last Wednesday evening in the Rivoli theatre while watching a popular western star do the hero stuff. The fan, O. A. Kresslyn of the Cheyenne Hotel was escorted to the city and held on a disturbance charge.

A heart attack suffered while viewing the show at the Grand Central Theatre, St. Louis, at 2:15 p. m. Friday, February 18, proved fatal to Charles Claflin Allen, former Circuit Judge and past president of the St. Louis Bar Association. He died in the theatre rest room fifteen minutes after the attack.

Marcellus C. Gerhart, owner and manager of the Empress theatre, Ft. Collins, Colo., died in a Ft. Collins hospital last Tuesday morning. Mr. Gerhart was one of the best known exhibitors of the Denver district, having operated in Wyoming and Colorado for a number of years. His death was sudden. It came while he was submitting to a minor operation. Just a few days before his death he paid a visit to all Denver exchanges transacting business.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Feb. 24.

THE State Theatre in Minneapolis recently gave a special matinee for the boy ushers who entered the big dog derby sponsored by the Minneapolis Tribune last week. The various prizes in all events of the derby were presented to the mushers at this matinee, and among these prizes was a collie puppy given by Hal Daigler, State manager. About 150 feet of film showing some of the most exciting scenes at the derby were thrown on the screen.

Walter Seymour has been named by United States as the new branch manager in Minneapolis. He was formerly manager of the southern division for U. A.

Fairmont

Fairmont, Minn, is to have a new theatre, according to Harry Gilbert, who announces plans for a house to seat 650. Gilbert plans to remodel a store at a cost of about $30,000 and to have the theatre ready for business by May 1. Hay & Nicholas now control the Fairmont field with their two theatres, the Strand and the Haynic.

St. Paul

The annual frolic of the St. Paul Junior League was staged this year at the Capitol Theatre, St. Paul. The show, which was called the Junior League Cabaret, was directed by Clem Murphy of the F. & R. organization. In previous years the League has held its frolic at different closed houses and has never before tied up with a theatre.

Members of the F. & R. organization are making it a point to join various community clubs and societies as a means of extending their acquaintance and building up business for their theatres. In St. Paul nearly every suburban manager belongs to his local commercial club or Parent-Teachers' Association or both. A new Minneapolis organization, the Thirty-eighth Street Commercial Club, has just placed at the head of the business men's groups George Peterson, manager of the Nokomis Theatre. Bob La Piner of the Minneapolis office probably holds the championship of the Northwest as a joiner, however, as he boasts memberships in twenty-four organizations.

Tom Burke is back in Minneapolis after a business trip to New York. He is branch manager for First National.

Long Prairie

Laurel Lano is to operate the Cozy Theatre at Long Prairie, Minn., according to Mrs. John Frana, whose husband operated the theatre at the time of his death recently.

James R. Elliott has purchased the Grand Theatre at Dassel, Minn., from C. R. Clark of Minneapolis, who bought the house last fall from the Supreme Amusement Company.

St. Cloud

The Miner Theatre in St. Cloud will be reopened early in March by Finkelstein & Ruben, who plan to use the house for the bigger pictures, and to use the Grand, another St. Cloud house, for westerns and melodramas. The Miner is being refurnished before it is opened.

Bricelyn

The Unique Theatre at Bricelyn, Minn., was damaged by fire recently with a loss estimated at $1,500.

W. T. McCarthy was elected president of the Orpheum Theatre at Fergus Falls at a meeting of stockholders recently. Other officers elected were: C. W. Kaddatz, vice-president; Eugene T. McCarthy, secretary, and G. W. Frankberg, treasurer.

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., Feb. 24.

A CONTINUANCE was granted by the Randolph County Circuit Court February 18 to motion picture theatre owners and managers charged with violation of the state law against the employment of labor on Sundays. State Senator Whitecotton, counsel for the defense, is at Jefferson City with the legislature and could not be in court.

St. Louis policewomen have launched a drive against male bipeds who annoy women patrons of down-town picture houses. Three of the pests were picked up at the Broadway Theatre, 506 St. Charles street, within less than an hour's time. The theatre managers are co-operating with the police.

St. Louis street car riders who have been forced to pay an extra penny to ride on the road crushers operated by the United Railways Company can save the penny by attending the Melba, Ivory, Michigan, Red Wing or Cherokee theatres operated by Fred Wehrenberg. Wehrenberg has announced that he will honor at one cent each the receipts furnished by the street car company to patrons who demand same. The increase in fares from 7 cents to 8 cents or two tokens for 15 cents was temporarily granted by the United States District Court of Kansas City, and should the courts finally hold that the fare raise is not warranted the street car company will have to refund the extra penny to patrons who were wise enough to ask for receipts. But patrons of the Melba, Ivory, Michigan, Red Wing and Cherokee haven't a chance to lose under Wehrenberg's plan, as each receipt will count as a penny in the payment of admission to the theatres.

St. Louis theatres now dark include the Delmonte, Capital, Palm and Sutton. All closed within the past week. Jimmy Wade plans to open his National Theatre in East St. Louis about April 1.

During its fourteen years' career the Grand Opera House has played to 31,500,000 paid admissions. In recent years it has operated as a combination house, but prior to that was strictly vaudeville.

The safe of the famous Players-Lasky exchange at 3721 Washington boulevard was cracked by yeggmen who secured $100.

Bids will be taken at once on the negro theatre and office building to be erected at Ninth and Arch street, Little Rock, Ark., by the Masonic Templars of America.

Roland Siegle has awarded the contract for the remodeling of the Community Theatre, Stuttgart, Ark., at a cost of $35,000.

Iowa News

The Alamo Theatre at New London, Iowa, has been taken over by E. S. Perkins of Knoxville, Ill., who formerly operated the house but sold it two years ago.

Earl Miller has sold the Lyric Theatre at Walnut, Iowa, to E. B. McCord.

Ray and John Beck and Ray Wentz have turned over the Falke Theatre at Remsen, Iowa, which they have been operating for almost a year, to Henry Falke, owner of the theatre.

Woodward Bros. have sold the Grand Theatre at Story City, Iowa, to Earl Rhodes.

Earl Miller has sold the Lyric Theatre at Walnut, Iowa, to E. B. McCord.

Canada

Moving Picture World Bureau, Ottawa, Canada, Feb. 24

THE recent appointment of William A. Bach as general manager for First National Pictures in Great Britain, and of Phil. Kaufman to the same executive capacity for Central Europe with headquarters in Berlin, are instances of just two more Canadians chosen to fill important posts in the moving picture business. Both of these men were from Toronto, Ontario.

Walter J. Hutchinson, general manager in Great Britain for Fox Film Corporation, was a salesman in Canada and was located in Toronto under Leo Devaney. The latter was one of the best known film men in Canada. Mr. Devaney is now manager of the Cleveland branch of Universal Films. George Weeks, general manager of FamousLasky in New York, was formerly general manager of Famous-Lasky Film Service, Limited, Toronto. William F. Barrett, former general manager for Vitagraph in Canada, now occupies an important executive position with the Lee-Bradford Company. Myer Fisher, another Torontonian, now operates a chain of exchanges in Ohio and Pennsylvania. Frank Stewart, formerly of London, Ontario, is a division manager for Producers Distributing Corporation in the South-Western States. Earl Kramer, sales director for Universal in the U. S., was formerly the manager of the Montreal office of the Sclect Pictures Corporation. iVncent McCabe, former Canadian general manager for First National in Canada, is another Canadian who has occupied several important positions.

Saskatchewan

The Provinial Legislature of Saskatchewan has removed the ban on prize fight pictures within the Province by repealing the clause of the Theatres and Cinematographs Act which prohibits the screening of fight films. As a result of this change, Canadian Educational is now releasing the Tunney-Dempsey fight in theatres of Sascatchewan. Legislation has also been put into effect by the Saskatchewan Legislature which empowers the Saskatchewan censor board to require the submission of all posters, cards, heralds, slides and advertising material for moving pictures for approval or rejection. The new law does not compel exchanges or exhibitors to place all sucvh printed or photographic matter before the Saskatchewan censor for examination but the censor has the power to ask for it if desired.

St. John, N. B.

Robert J. Romney of St. John, N. B., former president of the Vital Exchange of Canada, Limited, is one of the incorporators of the British Empire Films of Canada, Limited, a new company at St. John, which has been capitalized at $50,000, the purpose of the company being to deal with moving pictures. Other incorporators are R. G. Magee and James M. Anderson of St. John.

Mr. Conover felt that there was an organized move to close the theatres of Montreal on Sundays but he believed that this was contrary to the wishes of the majority of local theatre-goers. Sunday prohibition might become effective, however, unless the exhibitors and exchanges took a united stand in the matter.

Others who spoke at the luncheon included William Gearing, manager, Fox Film Corporation; George Nicholas, managing director of the Independent Amusement Corporation, Montreal, operating 12 large theatres in Montreal; William Lester, advertising manager of Independent Amusement Corp.; Thomas Dobigan, representing Famous-Lasky Film Service, Montreal; Maurice Davis, Montreal manager Regal Films, Limited; W. Baldson, Montreal manager Cranfield and Clarke of Canada, Limited, and J. Nolin of Ia Patrie.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Feb. 24.

TWELVE of the girls employed at the Paramount Exchange have formed a bridge club, and on every other Tuesday evening they have an evening of bridge in the exchange.

Recent exhibitor visitors included: Charlie Lynch, Meadville; Tom Wright, Brownsville, and Walter Silverberg, Greenville.

Alexander Parke, Assistant Manager of the First National exchange, is taking a brief respite from the arduous office duties. and is calling on the many First National exhibitors in the West Virginia section.

Portage

R. C. Pike has sold his Alma theatre, Portage, to R. Allison, well-known exhibitor of Tyrone. Mr. Pike, who had conducted the Alma for some time, has not announced his immediate plans.

West Virginia

Charles A. Feinler, owner of the Virginia and Colonia theatres, Wheeling, W. Va., one of the most popular theatre owners in the territory, celebrated his thirty-fourth anniversary in the show business in Wheeling, the week of February 14th. Mr. Feinler made his debut in the show business as manager of the Grand theatre, and in turn was in charge of the old Opera House and the Court theatre. In 1908 he opened the Virginia, and for two years stage shows were the attraction. In 1911 he switched to a picture policy to which he has adhered since. Later he acquired the Colonial, also a picture house

Charles Loewenberg, Divisional Publicity Representative for the Universal exchanges, is spending a fortnight doing special work at the Pittsburgh branch.

C. W. Dickinson, Universal city salesman, recently made a trip to his favorite dentist, and as a result is minus fourteen upper teeth. Now "Dick's" living on soup. And to add to his troubles, Mrs. Dickinson has gone to Florida to stay until the first of June, so the popular Film Rowite is doing his own cooking, washing, sewing, etc.

After a temporary absence, Sam Gallo, an old-timer among local exhibitors, has returned to the business, having purchased Tom Coean's Star theatre at Donora. Mr. Gallo is now having the house thoroughly remodeled and will re-open it on March 1st, at which time the house will be re-named the State. Mr. Gallo formerly conducted the Strand theatre at Indiana for eight years. More recently he was interested in the Star theatre, Nanty-Glo. Disposing of his interests in this house some time ago, he had been connected with another line of business. Local film folk welcome the return to the fold of Sam Gallo, as he was always among the most popular exhibitors in the local territory.

George F. Callahan, Jr., son of the well known owner of the Exhibitors Service Company, and who is employed in his father's business, is to be married in Pittsburgh on February 28, to Miss Gertrude Bolkey, of Los Angeles, Cal., formerly of Pittsburgh.

Sharon

Jack Rainey, manager of the Film Distributing Company, is confined to St. Joseph's Hospital, where he underwent an operation for appendicitis the past week.

H. A. Wood, of the Elkins Theatre, Elkins, W. Va., made one of his infrequent visits to Pittsburgh's Film Row last week.

Bennett Brandon, Division Representative for Timely Films Corporation, is spending a fortnight at the local Pathe branch. Timely releases "Aesop's Film Fables" and "Topics of the Day" through the Pathe exchanges.

Illinois

Moving Picture World Bureau, Chicago, Ill., Feb. 24.

THE NORTH CENTER theatre of the Karzas circuit under the personal direction of Manager Corbett celebrated its first anniversary last week with an elaborate stage show and musical program by Al Morey Syncopators. The house is the first theatre to install the Vitaphone on the north side and will put on a big show for the event.

Conn Little of the Woods theatre has started a theatre booking office for societies and organizations that want to attend the Vitaphone and Better Ole productions in a unit and reports good success in booking large theatre parties for the production, which has been on view for the past several weeks.

J. J. Cooney of the National Playhouses says that the Capitol theatre of that circuit played to almost five million admissions last year and that work on the new Avalon theatre of the circuit was being rushed so that the house will be ready for spring opening.

The Calo theatre of the Ascher circuit at 5406 North Clark street has been taken over by the Brunhilde circuit who operate several neighborhood theatres, including the Temple theatre in the same district as the Calo theatre. Ruben Levine will have charge of both the Temple and Calo for the Brunhilde circuit.

Cincinnati, O.

Moving Picture World Bureau, Hamilton, O., Feb. 24

PROMOTION came to Bob Burns, who has been carrying the portfolio for the P. D. C. office in Cincinnati; he is now office manager. Burns was recently the victim of a railroad wreck, from which he escaped with a fractured ankle, necessitating the use of crutches to provide his locomotion.

Columbus

The Majestic Theatre, Columbus, Ohio, occupying a prominent downtown location, has been ordered sold at sheriff's sale to satisfy an order of the court.

Michigan

Moving Picture World Bureau, Detroit, Mich., Feb. 24

THE Kunsky-State Theatre has jumped the admission price on Saturday night from 60 cents to 65 cents, and the extra nickel on each ticket is looked forward to as an important factor in stepping up the gross business on this usually capacity night. Other downtown houses are planning to follow suit.

Marion Clark, 18-year-old cashier at the Cinderella Theatre, one of the largest community theatres in the city was confronted by a hold-up man at her ticket window one night last week and while crowds milled by on the sidewalk she was forced to hand over a bag containing $3,000. The hold-up man then made his way to a parked car and drove away.

Al Rupert, former film salesman connected with various local exchanges, is now operating the Enterprise Theatre, a neighborhood motion picture house.

The Madison has opened its popular priced engagement of Vitaphone.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Good Ideas Never Wear Out Through Use Though They Need Revarnishing At Times

DON'T get the idea that because you have used a stunt once you cannot ever use it again. Lots of managers seem to feel that way. A few even will not copy some other manager's idea. But the man who makes money steadily knows that he can use the old ideas over and over. It's all a question of how soon he can repeat. Some ideas need to be well spaced; perhaps a year or even two apart. Others can be worked every few weeks.

Charles Ryan, of the Julian Theatre, Chicago, has just sent in a club idea. It is making money for him, and he wants to pass it along. It's not new. We believe that Mr. Ryan himself has used it before. But he has a new audience and it is just as new to the new crowd as though it never had been done.

He got out a four-page card folder, the pages about three by four. The cover uses a signature cut with "Saturday Matinee Club Membership Card" and space for the name and address of the holder. Page two is blank and page three gives the rules. These are simply that the card must be presented when attending the Saturday matinees. There are ten spaces at the bottom. The doorman punches a space for each attendance. When the ten spaces are punched, the holder gets three matinee tickets as a reward for regular attendance.

Sometimes the card is printed so as to hold the attendance to the various parts of a serial. Take in the first ten and get the other chapters free or take in the full serial and see the first chapter of the next serial. The stunt has been worked in various ways.

But the big point is that it is making money for Mr. Ryan through building regular attendance, and it does not worry him in the least that the idea is several years old.

On the other hand W. C. MacNaughton, of the Rivoli Theatre, Roxbury, Mass., sends in an idea he supposed to be new. In reality it is an adaptation of an idea started a couple of years ago by a number of cities during "Boys' Week" when a complete juvenile municipal staff was appointed to function for a day.

He lets the boys and girls having perfect school report cards take charge of the Rivoli at the Saturday matinee. Each receives a silver dollar and a badge, the latter reading "Rivoli Junior Executive."

Numerous theatres have had these child executive days, but the badge is new, and the badge makes it twice as interesting. And the story got a quarter column and a three column cut in the Boston Traveler.

Ideas may grow old, but they never grow stale, if they are the right sort of ideas in the first place. They may need a little dressing up for a repeat, but they will still bring in the money, and with a little touching up they may be better than ever.

Frank H. Burns, of Orlando, Fla., reported lately that he revived an old mathematical puzzle and got away with it. He had used the same thing three years ago, but no one seemed to remember, and the town grew just as much excited over the idea as they had been the first time.

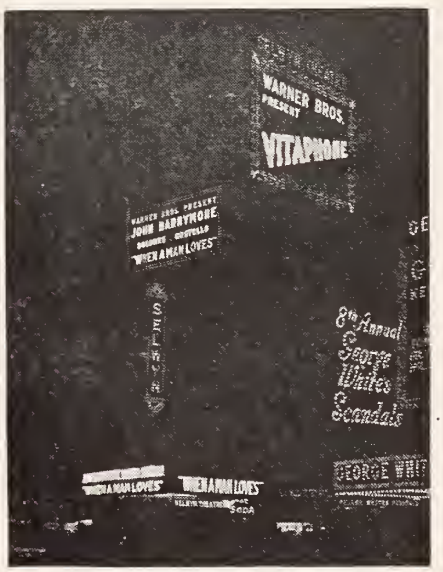
Don't be afraid to dig down into your scrap books, and don't scorn to use the other man's ideas. They will still make money, and that is the reason a theatre is run for.

Had a Real Bell

Using a compoboard locomotive on an automobile chassis for The Runaway Express, the Strand Theatre, Nashville, Tenn., had one "real" feature. The bell was borrowed from the Tennessee Central, and served to make enough noise to ensure everyone seeing the miniature. For the lobby a cutout poster of a train was employed and the combination helped to run business to extra tall figures.

Barrymore Electrics Dominate a Locality

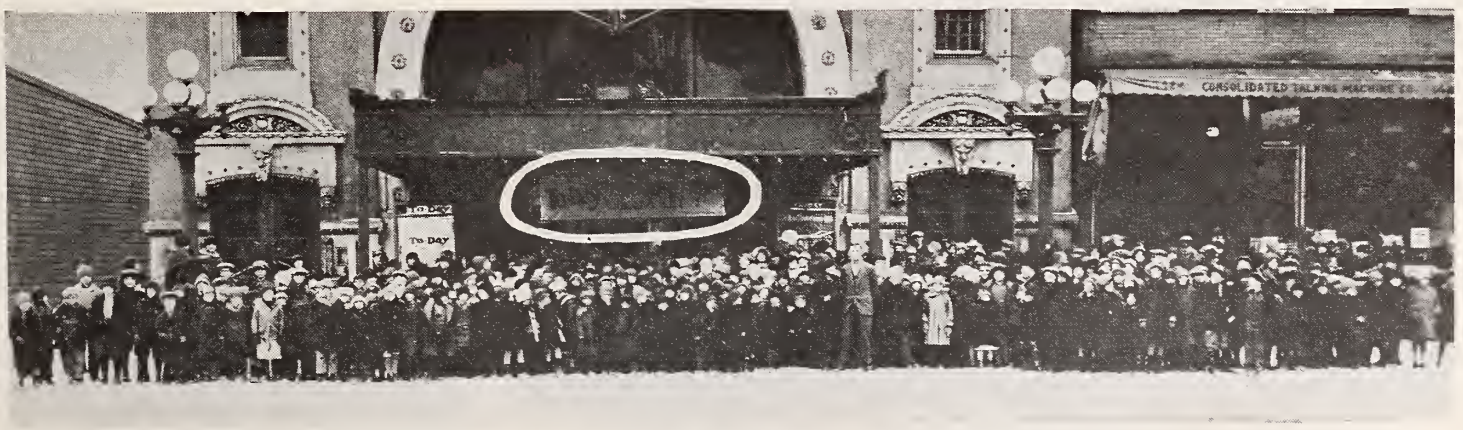
Almost anyone will tell you that New York's Broadway is the most generously electrically lighted street in the world, and most persons are dead wrong. There are more electric signs to the blocks of Broadway between Forty-second and Fifty-third streets, but the most intensively lighted section of the city is the east half of Forty-second street between Seventh and Eighth avenues.



THE WARNER SHOW-UP

Particularly on the north side of the street, starting with the Rialto, on the corner, the theatres are so close together that it is no unusual thing for a man to walk into the wrong house.

The result is that the street is a solid mass of theatre signs halfway down the block. To get better than an even break on the street is an accomplishment, but Warner Brothers have done it with their electrics for When a Man Loves, as the picture shows. They have only a small frontage to work with, since the house runs back to the next street, but they dominate the hardest theatre street in the world.



HERE IS ONE THEATRE THAT WILL DO BUSINESS ON THE HOUSE WITHOUT A KEY

The Southern Theatre, Minneapolis, pulled a wonderful bunch of kids on the first showing of the Patheserial with Allene Ray and Walter Miller. They are crowded way back into the lobby, and it looks as though the Southern was all set for the time being. The white oval encloses the banner used for this production.

Authentic Old Master Was a Paramount Exploit

Intensive Teasing A Scarlet Letter Stunt

Prefacing the usual advertising on The Scarlet Letter with a ten-day teaser campaign got the money for Charles H. Amos, of the Florida Theatre, St. Petersburg.

He started with a three sheet A in the lobby with two shadow boxes with the red letter on the white glass. It would have been even more effective to have cut the letters from scarlet medium, attaching them to the back of a ground glass and using a flasher lamp.

A ten foot scarlet letter was perambulated on a trick for several days and scatter ads in the newspapers, consisting merely of large letters were used ahead of the regular ads, being placed on several pages of each issue.

Just before the trailer went on at the preceding performances, the drapes were closed and a thirty foot scarlet letter projected on these. Mr. Amos made his own screen by cutting the letter out of a sheet of thin copper and backing with red medium. A wide angle stereopticon lens gave the added height.

The Saturday before the Monday evening the title was stripped across the street and lobby displays.

A Sticker Idea

Parre Boulogne, of the Granby Theatre, Norfolk, Va., a Wilmer and Vincent house, sends in some very neat stickers for soda fountains of which he got out 200 on The Sorrows of Satan.

These advertise a Satan Sundae, and the novelty lies in the fact that each is ornamented with a head of Menjou cut from a herald, giving him a colored attractor with much less than the usual cost.

Mr. Boulogne is a graduate of the Publix School for Theatre Managers.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Two film subjects and two musical presentations made up the program which had Paramount's "Sorrows of Satan" as the feature photoplay. This story ran 2 hours and 12 minutes, with the feature taking up 1 hour and 34 minutes. The Topical Review used its accustomed 8 minutes and the Clicquot Club Eskimos, the big stage number, took 21 minutes. Nine minutes was given to a presentation in memory of the birthday of Abraham Lincoln.

The Lincoln incident was the lead-off number of each deluxe show. On the screen was thrown a short film concerning the martyr president while the orchestra played specially arranged music. Lights were as follows: red, white and blue floods from bridges on draw curtains and left of stage. When leader walked out dome put an amber spot on him; as film came on screen bridge floods dissolved; as American flag was shown on screen bridges to lemon on orchestra and side of stage; as curtain closed at finish bridges covered curtains.

After the Topical Review came the Cliquot Club Eskimos, directed by Harry Reser. The set consisted of a neutral backdrop in front of which was hung a light green scrim. Side drapes of the same material, also borders. The Eskimos were dressed in white and black costumes, and no properties were on the stage excepting the piano on a two-foot platform. At the opening Aurora Borealis effect was thrown on scrim curtains as the orchestra starts playing. This scrim was raised disclosing the musicians. Incorporated in the orchestra routine was a vocal selection, "'In a Little Spanish Town," by Ruth Watson, soprano; an eccentric dance by Walter Bradbury, and a Tiller routine by 8 girls of the ballet. Lights included: opening number—blue box lamps back of set row lighting up backdrop; magenta borders dimmed up between drop and solid chiffon drop; white spots shooting through falling snow effect. For the next number bridge and dome to amber floods on orchestra; magenta borders dimmed and two light blue borders dimmed up to three-quarters; bridge and dome steel blue floods head-high. Dome steel blue spot on soprano; bridges off; blue borders to one-half. For the eccentric dance—bridges amber floods; amber spot on dancer from dome; blue borders full; magenta borders one-half. For the finale—amber flood from bridges go to white head high on ballet; steel blue floods from dome; magenta borders. All lights remained for encores.

Replica of Mona Lisa Was a Paramount Stunt

Easily the most costly exploitation material ever used on a motion picture was employed in the lobby of the Paramount Theatre, New York, for the display there of a Romance production based on the famous painting Mona Lisa and known by the same title. This was a replica of the original and was borrowed by Educational from Edouard Jones, who brought the painting to America for sale.

Probably there is no more abused word in the showman's vocabulary than "replica," which means a reproduction of a work of art by the original artist, and not merely a copy of such a work. This really was a replica, since it was painted by Leonardo de Vinci, who made copies of this most famous of his works.

This particular copy is supposed to have been done for Francois I, of France, who also brought into France the original, which is in the Louvre. This was given to his mistress, and eventually passed into the possession of Mlle. Autran, who refused many splendid offers. It now forms a part of her estate, and the chief asset.

Its authenticity is attested by documentary proof, and it is the first instance of an old master being used for exploitation purposes. It was on display in the Hall of Nations during the run of the Technicolor production, and was constantly under guard.

A GENUINE DA VINCI MONA LISA USED FOR EXPLOITATION

This painting was used to exploit the showing of the Romance production based on that picture when it was shown at the Paramount Theatre, New York. It was guarded every moment, for it is an authentic replica of the original.

For the run of The Temptress at the American theatre, Casper, Wyo., the special stunt was an essay contest, the subject being the world's most famous temptress. The answers ran all the way from Eve to Greta Garbo, but the interest was centered on Miss Garbo.

Pastes His Cutouts on His Projection Screen

HOW A NEW YORK THEATRE DRESSED UP ON GUARD

The Regum Theatre, New York, basked up the big sheet with front rows showing soldiers and tanks and made a "production" of the poster that sold the serial. It also gave the title the full marquise display over the feature.

Uses Screen Cutouts For Coming Features

Leo Ridout, of the Rialto Theatre, Dennison, Texas, worked a good idea as an advance on Man of the Forest. He cut the figures of Holt and Brendel from the 24-sheet and mounted them either side of the screen. They showed in full light for a moment and were dim-spotted through the entire showing of the film numbers the previous week. The light was not strong enough to interfere with clear definition on the screen, but the figures did get over.

. Mounting 24-sheets on a drop and flashing for a few moments is not at all new, but pasting the figures to the picture screen is something else again, and where the light is not too bright and the colors are not distracting, it is an excellent idea, and Mr. Ridout sends the idea along for the benefit of others. It's by no means the first good stunt he has shot over, either.

Devil Breathed Flames For Sorrows of Satan

Sidney Dannenberg used a mechanical effect for The Sorrows of Satan at the Strand Theatre, Birmingham, Ala., and helped the picture materially.

The stunt was a cutout figure of the devil, made from beaverboard. The arms were extended, holding his cloak open, and stills were pasted to the lining of the cloak.

The wide opened mouth was built up with a shadow box and a cutout of Menjou was pasted on a curve from the roof of the mouth to the back of the throat and illuminated by red lamps.

The tongue was of chicken wire, covered with fringed crepe paper and lighted by the same lamps used for the Menjou picture. An electric fan kept this paper in motion and gave the suggestion that H. S. M. was breathing out fire.

The vivid red of the lighting and the movement of the flames got the attention of everyone and brought many extra sales into the lobby.

Hats Were Tickets

For Tin Hats Frank J. Miller of the Modjeska Theatre, Augusta, Ga., offered free admission to all service men who presented themselves at the door in their old uniforms with their tin hats. The number attending was so large that there is a suspicion that the uniforms were loaned around, but it was good advertising and Miller did not complain.

Hands Up

For The Midnight Lovers at the Modjeska Theatre, Augusta, Ga., Frank J. Miller used a large clock face with the hands pointing to twelve. Miss Nilsson's portrait was placed on one of the hands and Stone's on the other, the hour bringing them close together. It was strongly effective and yet involved small expense.

Finley's War Extra Was Sold for Nickel Apiece

Jean Finley got out a war extra for The General at the Palace Theatre, Little Rock, Ark., that shook the town to its sub-cellar. A two-inch screamer announced that "War is Declared" with an inch and a half underline "Troops are now mobilizing."

With the Mexican and Nicaraugan crises much in the public mind at the moment, it is small wonder that the newsboys took the nickels that were showered upon them. A two column box in the lower half was the only front page giveaway.

The masthead was particularly clever with "Published today—gone tomorrow" and "Member of the Clip and Paste."

It broke a six inch double column box on the front page of the real newspaper, with no other two column head to fight, and smack in the middle of the top; a better position than the theatre could buy with real money. The story was mildly kidding and decidedly helpful and helped to reconcile the public to its lost nickles.

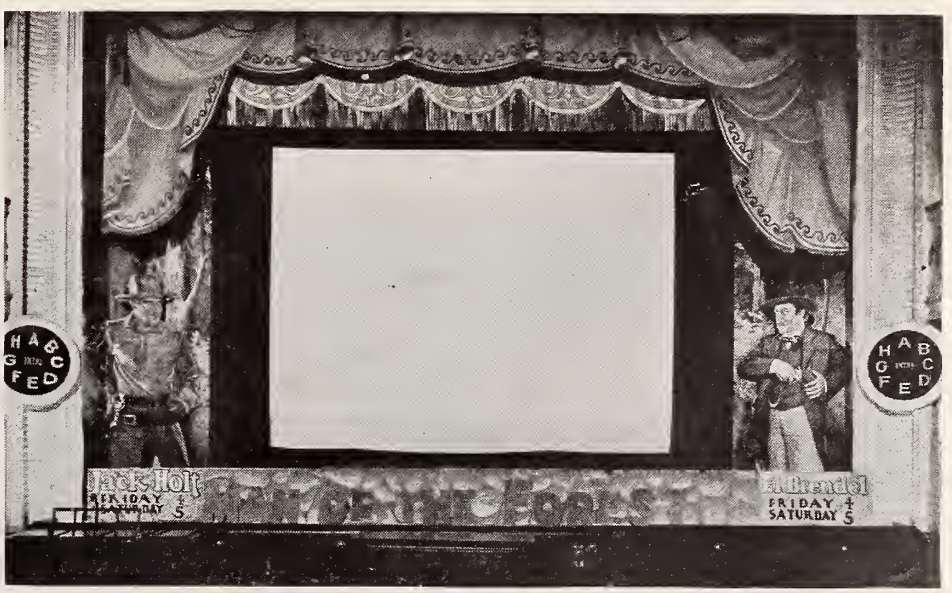
It was intended for free distribution, but boys will be boys and the chance was too good.

Starting In

Aloma of the South Seas broke the record of the Jersey theatre, Morristown, N. J., by $236 on a three day run early in January. Much of the gain was due to the liberal use of the photographs in store windows, for the pictorial appeal of the picture is strong.

Gifts for Kiddies

In connection with a Children's Matinee, Pat McGee, of the Criterion theatre, Oklahoma City, tied in a department store. The store provided 1,500 small toys, which were given to the children and most of them were handed out at a special performance of Man of the Forest. The mothers appreciated the generosity of the store, but the kiddies handed it all to Pat.



A CUTOUT USED TO BACK THE SCREEN FOR A M.-G.-M.

The figures of Jack Holt and El Brendel in Man of the Forest were cut from the 24-sheet and pasted to the screen drop of the Rialto Theatre, Denison, Texas. Leo Ridout seems to have hit on a new and good scheme.

Stills For Library Work On The Black Pirate

Useful Library Stills For The Black Pirate

Owing to the number and quality of the book connections and the many suitable stills provided, the Celeveland Public Library cooperation with "The Black Pirate" was extensive and elaborate. This library is now endeavoring to arrange book displays, with stills and posters to call attention to the same, well in advance of the Cleveland initial showing of films. This is done in order to diffuse the book demand over a greater length of time. When the displays in the various divisions are not arranged until just before the picture comes to Cleveland, the demand for the books concerned is often greater than the supply and those who must file reserve orders sometimes had to wait until after the film was shown and thus lost their interest. The advance displays are of value to those readers who like to increase their enjoyment of a film and also the educational benefit to be derived by preliminary reading. This is particularly true of readers in the History, Biography and Travel Division which carries more film displays and exhibits, perhaps, than any division in the main library. Show-case and window exhibits cannot, for lack of space, often be installed as far long in advance as is possible with book displays. It may be well to explain that in the show case and window exhibits stills are combined with library books and pictures; the displays have connecting books in racks and available for circulation; these have stills and a poster to attract attention and separate these groups of books from the miles of books that line the shelves.

The stills used in the Cleveland Public Library cooperation with "The Black Pirate" were numbered as follows:

Main Public Library:

Show-case Exhibit: SP7, SP17, SP19, BP, 8L 38, 51, 50L, 52, 61, 66, 87L, 36L, 1L, 2L, 150, 148, 159L, 175L, 185L, 155L.

History, Biography and Travel Division: BP62L, 46, 155, 2L, 185L, 150, 1L.

Fiction Division: 185L, 95L, 148, 8L, 2.

Literature Division: Three stills.

Foreign Literature Division: BP52, 65L, 47.

High School Libraries:

BP62L, 50L, 173, 65L, 38L, 8L, 1L, 185L, 2L.

26 Branch Libraries:

Five sets each of BP62L, 42, 37, 82, L91, 122, 143, 4, 113, 7, 14, 153, 156, 69, 94, 44, 78, 19, 13, 31L, 47, 65, 52, 33, 49.

108 *Stations, Libraries in Factories, Department Stores, Fire Engine Houses, etc.*:

51, 114, 50L, 36L, 10, 19L, 38L, 159L, 173, 175L, 61.

County Library Department:

(Consisting of 10 branch and 69 stations and classroom libraries):

BP17, 10, 159L, 150, 149, 114, 106, 95L.

THERE'S ALWAYS ONE GOAT IN A TEAM OF SOUL MATES

Perhaps the America Theatre, Casper, Wyo., did not think of this when it selected a clown and goat for perambulators on the Elinor Glyn picture, but it was appropriate and the combination won attention.

Scanlon Gets Mention For His Exploitation

John J. Scanlon, who does the advertising for the Alhambra Theatre, Torrington, Conn., was the subject of a front page story in the magazine section of the Waterbury Republican the other day.

It appears that during the pre-holiday season the advertising manager of the newspaper came to Torrington to get some Christmas ads from the merchants and dropped in on Mr. Scanlon to see about a slide. Noticing copies of *Moving Picture World* on the desk, he became interested in the work that was attracting the attention of the trade, and the write-up was the result. Of course that pleases Scanlon, but he is still more pleased at the thought that his displays will now attract even more attention since the public has been made to realize that he is worth while.

Just to live up to the special story, he made an extra splash for The Fire Brigade, with a cutout man bringing a girl down a rope, with red crepe paper flames all around them, red lighting and bright red lobby cards. The display is only about ten degrees this side of spontaneous combustion, but it coaxed a bag of extra money into the box office.

J. J. SCANLON SELLS TELL IT TO THE MARINES

In the lobby of the Alhambra Theatre, Torrington, Conn., flashy stunts are barred, but Mr. Scanlon got up an artistic banner for the Chaney vehicle to go above the entrance doors. It did nicely for him.

"SEE THE FIRE BRIGADE"

Send for free sample of this combination novelty button made of celluloid with linen body, brightly colored.

These buttons were distributed during the premiere of this picture at the Central Theatre, New York City, and created much comment.

We design buttons and novelties suitable for any matinees, openings and features.

Write for particulars

PHILADELPHIA BADGE CO.

942 Market St. Phila., Pa.

Two Nice Examples of Single Column Displays

Open Cut Work Helps a Rochester Display

By and large United Artists can be depended upon to give the exhibitor the proper cut material. Their plan book cuts are generally above the average. Selling only specials, they probably feel that more care should be exercised, and generally the book will give the average exhibitor real help, but we think that U. A. gives over the average with this two column display for The Winning of Barbara Worth.

FAMILY 4 Days
Thursday to Sunday
Positively First Time at Reduced Prices, 15c-17c-25c
An Eye Feast of Beauty, Gigantic Thrills and Powerful Action
The HENRY KING production
"The WINNING of BARBARA WORTH"
Adapted by FRANCES MARION from the famous Novel by Harold Bell Wright
with RONALD COLMAN and VILMA BANKY
The Book Thrilled Millions! The Picture will Enthrall Millions More!

AN EXCEPTIONAL CUT

Most elaborate cuts are spoiled with too much detail. The artists in the main offices seem to feel that the blacker they can get a drawing, the better it must be. But this cut, which is shown as used by the Family Theatre, Rochester, N. Y., is light and attractive, well lettered and appealing in its suggestion of the west. The house merely notched the upper left hand corner to let in the signature and the popular price appeal. The rest is straight cut and cannot well be improved upon. The portraits are a trifle stiff, but there is spirit to the running horses that suggests the dash and sweep of the western story. This drops only six and a half inches across two, but it has the appeal of a much larger space for the same reason that white space gives the effect of increased size.

This sells the idea of a spirited western far better than precisely the same drawing all shaded in with a black book cover lettered in white and the other usual atrocities.

You have to see this on the page to get the full value, but even in a reproduction you can realize its attractiveness.

Exchange Ad Aids Chicago Bookings

Taking special spaces for the Metro-Goldwyn attractions, the M-G-M exchange in Chicago, puts over some very pretty displays of about a quarter page each, using two a week. In this space for The Flaming Forest, the picture is advertised at two full week houses and one half week. It is helpful to the houses, and advertises the picture to the smaller towns.

ANOTHER EXCHANGE AD

These displays are nicely framed, as a rule, though we think that in this instance the handing of the background might be improved. The line between the white and black is too abrupt without excuse for such abruptness. As a rule so sharp a line of demarcation should be covered by rule work, and where rule would be out of place the line should be broken up.

Strong Single Made From a Cropped Cut

Here is a nice looking single column space based on a head of Fairbanks as The Black Pirate, evidently cropped from a press book cut. Almost any press book will give a head this size, though you may find it in the four column cut instead of the single. You can have it cast up, squared off and file down, what you do not require from the square thus obtained.

THIS IS ORIGINAL SIZE

This display was taken from the Cameo Theatre, Cleveland, and, of course, rides on the greater publicity given the picture when it was at the larger house. Malaney sold it intensively on first run, and all the Cameo has to do is to ride in, but it gives a good ride with this nicely laid single four.

A man who should know better was lamenting the other day that no producer was giving sufficient attention to material for the single column spaces. There are plenty of one column cuts in the average plan book, but you must cut them down from the three or four column width in which they are displayed. Once you fully realize that, you will be able to turn out good spaces in single width.

This Single Four Is Ample Display

This seems to be a house-drawn display from the Cameo Theatre, Cleveland, on Barthelmess in The White Black Sheep, but it suggests that a very similar effect can be gained from the use of press book singles. Any plan book single can be mortised to let in a white space that will carry star and title and give a good display.

A SINGLE FOUR

This space is only a single four, and it has to fight a lot of much larger two and three column spaces, but it comes through because it is so different from the other singles by which it is surrounded. It is a good plan to note the general run of competing displays and then work for something different. In this instance the other singles are mostly all type, so cut gets distinction, but you can do precisely the same thing by using an all type where the others use cuts.

Checkered Design Makes Good Figure Background

Original Drawing Effective Figure

This seems to be a house-drawn space from Loew's Theatre, Reading, Pa., and not the adaptation of a plan book cut. It might have been better with more type and less hand lettering, but the figure of Miss Murray provides a good attractor and is better argument than type talk on this display.

AN EFFECTIVE FIGURE

Valencia is more or less exotic and is best sold on its appeal to those who like something picturesque. To these this odd drawing will carry a better suggestion of the play than the best written type talk. The cut is made from a pulled proof and not from a newspaper clipping and may not reproduce, but you can get the idea.

The space is nearly three twelves, which is rather too large, though probably space is cheap in Reading. But even where space is not costly, it should be possible to put the picture over in less than 36 inches.

A Nice Display in This Single Column

Three and a half inches is something of a drop for a single column space, but the Riviera Theatre, Rochester, probably figured that The Four Horsemen was worth a splash, and taking the extra space gave a much better display.

The house exercised excellent judgment in hitting up the space, for in two inches there would have been too small a display, but in three and a half this holds its own with the larger spaces on the same page and gives all the publicity required. Half an inch might have been saved, but it is very much better in the three and a half inch space.

The effect is gained through the use of plenty of white space, bold type and brief copy. Valentino requires no selling at this time. The Horsemen should be good for regular revivals, so only announcement is needed to put over the picture.

A STRONG SINGLE

All capitals are not always to be commended, but here the lines are less than the twelve em space and it is no task to read. The same type in a two column width might be trying. It would be impossible in three.

This serves admirably to demonstrate that it is not the size of a space that counts. It's the distinctness, and greater legibility could not have been gained in larger spaces.

The Checker Design Gets the Attention

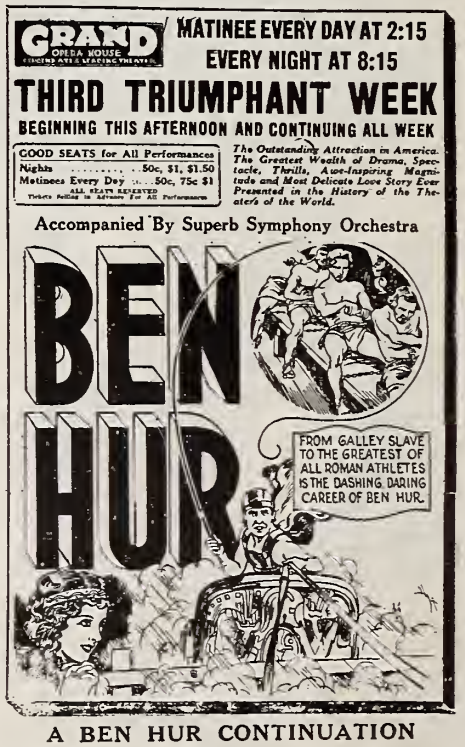
The chief attraction value on this cut for The Perch of the Devil lies in the strip of checkerboarding along the background. It would have been even better had there been less black on the figures. As it stands the black figures lower the value of the checker design. This was used as the top portion

PLAYING CHECKERS

of the Keith Theatre, Cleveland. The original hand lettering is used for the announcement, but an improvement would have been made had this been cut away and type used in its place. The lettering is ugly.

The sketch itself does not mean much. It's three people just standing around, and as such they do not interest, but the design gets attention for the title and the title gets itself over.

Vivid Cut Material Helps Sell Ben Hur

This is the third week advertisement from the Grand Theatre, Cincinnati, on Ben Hur, so mostly cut is used. Probably the earlier ads carried more talk, but with a picture like Ben Hur in town for two weks, only a reminder is needed.

GRAND OPERA HOUSE
MATINEE EVERY DAY AT 2:15
EVERY NIGHT AT 8:15
THIRD TRIUMPHANT WEEK
BEGINNING THIS AFTERNOON AND CONTINUING ALL WEEK
GOOD SEATS for All Performances
Nights 50c, $1, $1.50
Matinees Every Day 50c, 75c $1
ALL SEATS RESERVED
The Outstanding Attraction in America. The Greatest Wealth of Drama, Spectacle, Thrills, Awe-Inspiring Magnitude and Most Delicate Love Story Ever Presented in the History of the Theaters of the World.
Accompanied By Superb Symphony Orchestra
BEN HUR
FROM GALLEY SLAVE TO THE GREATEST OF ALL ROMAN ATHLETES IS THE DASHING DARING CAREER OF BEN HUR.

A BEN HUR CONTINUATION

Most of the cut material for this picture is decidedly good. There is a wealth of material in the play from which to gain striking scenes, and most of the cuts carry the race and the galleys. The play appeals largely to the love of pictorial splendor, and the best appeal is made through illustrative matter, for the title does all of the necessary sales argument as to the book. This is a very well done space for a continuation, and served as ample reminder to those who had not yet seen the production. Some cuts can do no more than attract attention, but Ben Hur illustrations can sell in their own right. And when a cut can sell, it pays to use mostly cut.

Driving In

Howard Amos, of the Rex Theatre, Sumter, S. C., is another manager to use a golf club in putting over Kid Boots.

He arranged for the holding of a driving contest at the local course with ticket prizes for the longest drives by men and women, the prizes being awarded that evening at a supper and dance already planned by the club.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"Love's Greatest Mistake"

Liberty Magazine Novel Has Been Cleverly Handled To Produce a Play With Color, Humor and Suspense

Adolph Zukor and Jesse L. Lasky Present
"Love's Greatest Mistake"
Story by Frederic Arnold Kummer
Directed by Edward Sutherland
A Paramount Picture

CAST:

Jane ..... **Evelyn Brent**
Don Kendall ..... **William Powell**
Harvey Gibbs ..... **James Hall**
Honey McNeil ..... **Josephine Dunn**
William Ogden ..... **Frank Morgan**
Sara Foote ..... **Iris Gray**
Lovey Gibbs ..... **Betty Byrne**

Length—6,007 Feet

Honey, a country girl, visits her sophisticated sister in New York and meets with a series of adventures with a banker, an adventurous crook and a fine young fellow who finally wins her love. Intimate drama of the seamy side of life.

DERIVED FROM a well-advertised novel, "Love's Greatest Mistake" might easily have become just another of those things. It is saved by good casting and adroit production, and it raised into an interesting, if rather gaudy, story of New York life that verges on "the Village." It is a bit unwholesome in theme, but is saved by the grace of humor, much of it interpolated for no other reason than to get the laughs that will break the tension.

Honey McNeil comes to New York expecting to have a rather dull time under her sister's chaperonage. But when she walks in on her sister clasped in the arms of a man other than her husband, Honey complacently adopts the new standard, and plays around with the rich banker she has met on the train, to the distress of her poorer, but more sincere sweetheart, who naturally mistrusts the really innocent friendship. This is Love's greatest mistake; the lack of faith.

The banker writes more or less incriminating letters, which Don Kendall seeks to obtain from Honey for blackmail purposes, but Honey has successfully hidden them. She saves the letters, though she goes to the hospital as a result of her encounter with Don.

Foiled of his prey, Don gives out a story to a tabloid and then arranges to elope with the sister. Honey, coming home to the empty flat, out of step with a sweetheart who clumsily offers to marry her "in spite of all," turns to the banker, but changes her mind just in time and marries the right man.

Evelyn Brent is excellent in her somewhat minor role of the married sister, but Josephine Dunn gets the more colorful part of Honey and acquits herself admirably. She has beauty and intelligence, and the director makes the most of both. Certain types of audience will highly approve of Honey in the shower bath while others will better like her really good work in the dramatic scenes.

William Powell, as a modern version of Don Juan, has a role that is made to his measure. It is an unpleasant character, but he makes it real and not too repellant. He is the exact type of the spoiled darling of the middle class, living off his wits—and women.

James Hall, as the sweetheart, is largely in the background, for most of the work goes to Miss Dunn and Powell. The others are well cast but get no particular opportunity.

The production has been very carefully made. There is a flat that looks like a flat and not like a palace, there are some colorful night club scenes, which are not extended to the point of boredom, and there is a clever sequence on an elevated train.

The comedy relief is particularly well handled. Often the incidents are purely extraneous, but some of them belong to the action.

"Love's Greatest Mistake" is better than it sounds. It is not great drama, but it is amusing and effective, and above all, correct.

"The Man From Hardpan"

Finely Sustained Suspense and Stirring Drama Makes Leo Maloney Western Unusually Exciting

WELL UP IN THE LIST of western stars whose productions are proving genuinely entertaining in Leo Maloney, as evidenced by the series in which he is now appearing for Pathe. We don't know to whom the major credit belongs, whether to Maloney, who also directs his own pictures, or to Ford I. Beebe, who furnishes the stories, but at any rate all of this series so far has been considerably above the average and the newest "The Man From Hardpan" is no exception.

Stripped right down to the plot elementals these Maloney pictures sure do not digress materially from the familiar types of formulas but expert handling and the injection of new twists or the playing up of well-known material from different angles results in strong drama or melodrama as the case may be and heightened suspense to back up the customary action stuff such as fighting, horsemanship and gunplay. Another thing about these pictures is the fact that the various melodramatic situations are made to be unusually plausible and convincing.

In the case of "The Man From Hardpan," a rancher dies leaving his estate jointly to his daughter and the son of an old friend. This young man is a stranger and a crook appears and claims the estate in his stead, and the hero has difficulty in establishing his identity being arrested as an imposter, of course he eventually wins the girl.

There is not a new situation here, but the way the deception is motivated and the plot developed results in good drama, and excellent suspense that provides absorbing entertainment. This grows logically out of the fact that the old rancher leaves only a small sum to his housekeeper and feeling that she has been neglected and is entitled to a big share, when her convict son suddenly returns she quite naturally seizes at the idea of having him pose as the heir and in the climactic scenes where she identifies the real heir as her convict son, and vice versa, naturally the word of the mother is accepted and this provides a good punch.

There are several other exciting situations, as for instance the clever ruse by which the real hero causes the imposter to reveal his true identity and thereby establishes his right to the land.

Leo Maloney is convincing as the hero and gives a spirited performance and Eugenia Gilbert is attractive and satisfactory as the heroine. The manner in which the plot is developed throws a large share of the acting opportunities to Rosa Gore as the scheming disgruntled mother and she proves thoroughly capable. Paul Hurst is villainous enough to suit anybody as the convict son.

If your audience likes westerns "The Man From Hardpan" should satisfy them for it has everything that the usual western has, plus.

Pathe presents
Leo Maloney in
"The Man From Hardpan"
Directed by Leo D. Maloney

CAST:

Robert Alan ..... **Leo Maloney**
Elizabeth Warner ..... **Eugenia Gilbert**
Sarah Lackey ..... **Rosa Gore**
Henry Hardy ..... **Murdock McQuarrie**
Larry Lackey ..... **Paul Hurst**
Jack Burton ..... **Ben Corbett**
Sheriff ..... **Albert Hart**

Length—5,814 Feet.

Warner, a rancher, leaves half interest in his estate to Robert Alan whose credentials are stolen by Lackey who with the aid of his mother working for Elizabeth Warner comes very near getting away with the impersonation. Alan, however, wins out and marries Elizabeth. Excellent action western with fine punch.

"Marriage"

Novel by Celebrated English Author Made Into Entertaining Picture Featuring Virginia Valli

ADAPTED FROM A NOVEL of the same title by the celebrated author, H. G. Wells, Fox is offering "Marriage" with Virginia Valli and a talented and handsome newcomer, Allan Durant, in the leading roles.

Much of the power and fascination of Mr. Wells' stories is due to his splendid word pictures and wonderful characterizations and stripped of these to meet screen requirements a plot which in many respects follows along familiar picture lines emerges.

There is a pleasing touch when the heroine refuses to marry the wealthy boob her parents choose and elopes with a young aviator, and the ensuing conflict between the idealism of the husband who seeks to give his invention to mankind and his extravagant wife who finally persuades him to sell it, makes a story that should interest motion picture audiences, although it will probably disappoint the H. G. Wells fans.

The introduction of a wealthy philanderer who plots to get the wife under his control, and a climax in the depths of a jungle where the husband turns the wife out and she remains to nurse him back to health when he is injured by a lion, are good picture material.

Virginia Valli gives an interesting performance and Allan Durant should become a popular player, the other roles are well handled and R. William Neill has capably handled the direction, centering on the problem of the husband's idealism versus his duty to his wife and what her extravagance led to.

William Fox presents
"Marriage"
With Virginia Valli
Based on novel by H. G. Wells
Directed by R. William Neill

CAST:

Marjorie Pope	**Virginia Valli**
Prof. Trafford	**Allan Durant**
Daphne Pope	**Gladys McConnell**
Sir Roderick	**Lawford Davidson**
MacDurgan	**Donald Stewart**
Magnet	**Frank Dunn**
Pope	**Edwards Davis**
Solomson	**James Marcus**

Length—5,440 Feet.

Marjorie marries Trafford, a young scientist, but poverty irks her. She persuades her husband to sacrifice his ideals and market a wonderful invention but her extravagance leads her into an affair with Sir Roderic. She learns her lesson and happiness finally comes to the pair. Interesting drama based on famous novel.

"The Magic Garden"

Beautiful Sentiment Marks Newest Photoplay Adapted From Novel by Gene Stratton Porter

Joseph P. Kennedy presents
"The Magic Garden"
Based on story by Gene Stratton Porter
Directed by J. Leo Meehan
An F. B. O. picture

CAST:

Amaryllis	**Margaret Morris**
John	**Raymond Keane**
Paul Minton	**Charles Clary**
John Forrester	**W. V. Mong**
Amaryllis, as child	**Joyce Coad**
John, as child	**Phillipe Delacy**

Length—6,807 Feet.

Rich little Amaryllis wanders in country and meets little John and they vow eternal love. John becomes a noted violinist and after his greatest success Amaryllis comes back to him and they find happiness. Drama of undying love.

ALL OF GENE STRATTON PORTER'S novels are rich in sentiment and in "The Magic Garden" which is being distributed by F. B. O. this angle has been stressed to a far greater extent than in the previous pictures based on her stories.

Aptly titled the story centers in the meeting of a lonely little boy and an equally lonely little girl in a beautiful garden where they swear eternal affection and the girl, when she is taken away by her father, declares she will return. Years later, she does return and the couple find happiness together.

The story is narrative in form with little of the conflict that makes for real drama. Everything moves along smoothly with the undying love of the boy and girl for each other continually kept to the fore. A melodramatic touch pictures the boy as having been lost at sea in a yacht sinking and strengthens the effect of his inevitable return.

"The Magic Garden" is a charming story of sweet sentiment which is more idealistic than realistic, and it has been magnificently photographed. It should please all patrons who like sentimental stories and find favor with the large circle of this author's admirers.

The entire cast headed by Margaret Morris and Raymond Keane does excellent work thoroughly in keeping with the spirit of the picture. The performance of the kiddies Joyce Coad and Philippe DeLacy which takes up considerable of the footage of the film is unusually good.

"The Denver Dude"

Hoot Gibson Dons "Dudish Togs" to Win Girl In His Latest Western Feature for Universal

MUCH OF THE FOOTAGE of "The Denver Dude," Universal's newest production starring Hoot Gibson, shows this star dressed as a swell with cutaway coat, spats, etc., rather than in approved regalia of the usual western, and it all comes about because Hoot sees a picture of a pretty girl and overhears a remark that she is strong for the white collar class.

To carry out his plan, Hoot takes the clothes of a fellow traveler when the stage coach is attacked and also assumes his identity. This leads to a series of entertaining complications which include several of a familiar type and he is even accused of a safe robbery. In the end he succeeds in capturing the real crook and disclosing his real identity as a cowboy and rodeo champion wins the girl anyway.

The story keeps moving at a moderately fast pace but seems to lack some of the familiar spontaneity of the usual Gibson offering. While not one of his best pictures, it will probably prove entertaining to his admirers and western fans in general.

Pretty Blanche Mehaffey again appears as Hoot's leading lady, and while Hoot does capable work we believe that he shows to better advantage in western roles and attire. Slim Summerville and Pee Wee Holmes supply quite a little comedy as cowboys and Glenn Tryon contributes laughs as a sissified city chap. The others in the cast are entirely satisfactory. The action is enlivened by a typical western situations including chases, rescues, fights, etc.

Carl Laemmle presents
Hoot Gibson in
"The Denver Dude"
Directed by Reeves Eason
A Universal Special

CAST:

Rodeo Randall	**Hoot Gibson**
Patricia LaMar	**Blanche Mehaffey**
Bob Flint	**Robert McKim**
Slim	**George Summerville**
Percy	**Glenn Tryon**
Mrs. Phipps	**Mathilde Brundage**
Bird	**Rolfe Sedan**
Mrs. Bird	**Grae Cunard**
Shorty	**Peewee Holmes**

Length—5,292 Feet.

Rodeo Randall falls in love with a photo of Patricia and when the stage coach is held up he takes the clothes belonging to Bird, a dude and posing as him gets a job with Patricia's father. He is accused of robbery but captures the real crook. Action western.

"Easy Pickings"

Sliding Panels, Hooded Figures, etc., Figure in Exciting Melodrama Featuring Anna Q. Nilsson

AN UNUSUALLY BEWILDERING mystery story of the type in which a murder is committed and spooky figures appear through sliding panels and do strange things is unfolded in the First National picture, "Easy Pickings," featuring Anna Q. Nilsson.

In the earlier scenes some of the situations appear rather disconnected, but this is all explained at the climax when it develops that two different members of the cast have been appearing in the role of the hooded figure. This helps in keeping the audience mystified, as does the fact that there does not seem to be any real definite reason for the mystery man's sallies against the detective and others.

An exceptionally good punch and a new twist is given the story where the man supposed to have been murdered appear alive and it develops that it is the doctor who has impersonated him to obtain the villain's confession. His resemblance to the dead man is uncannily fine.

There is the usual thick-witted detective and a colored couple who supply comedy and the inevitable romance, with the fact that the identity of the heroine is hidden, adding to the complications. The picture opens with her robbing the safe and she is forced by the villain to pose as one of the heirs.

Anna Q. Nilsson, as always, gives a good performance and in one scene appears in male togs. Kenneth Harlan makes a good hero, while Philo McCullough is a capable villain. Billy Bevan of Sennett Comedy fame appears without his familiar make-up as the detective.

First National Pictures Inc., Presents
"Easy Pickings"
With Anna Q. Nilsson
Directed by George Archainbaud
CAST:

Mary Ryan	**Anna Q. Nilsson**
Peter Van Horne	**Kenneth Harlan**
Stewart	**Philo McCullough**
Detective	**Billy Bevan**
Tony	**Jerry Miley**
Dr. Naylor	**Charles Sellon**
Remus	**Zack Williams**

Length—5,400 Feet

Stewart poisons Van Horne and catching Mary in a burglary forces her to pose as Van Horne's niece. Peter, the dead man's son, is suspicious and after a series of strange happenings he uncovers Stewart's perfidy and wins Mary's love. Thrilling mystery melodrama.

"Husband Hunters"

Tiffany Offers Cast of Well-Known Players in Amusing and Peppy, Sophisticated Comedy Drama

IN "HUSBAND HUNTERS," one of the twenty Tiffany Gems, Tiffany Productions, Inc., have an amusing and interesting sophisticated comedy drama, presented by a large cast of well-known players, that offers sprightly entertainment for the motion picture patron.

In the language of one of the leading characters, a chorus girl who sizes up all of her male acquaintances by the number of ciphers in their rating in Bradstreets, "we are no longer gold-diggers but husband hunters." This explains the title and furnishes the idea behind the plot which deals with three girls, the ultra-sophisticated one who guesses wrong and finds the man she picks out is broke, her pal who has just the opposite experience, and a demure little country girl, who, after being rescued from an affair with a scoundrel, marries a poor chap.

There are a number of amusing situations and several really humorous sub-titles, and the action speeds along at such a pace that your interest never has time to lag. The average patron will enjoy the manner in which the girls stave off the installment man and their efforts to round up their rich suitors and exclude the flat-tires and other off-stage aspects of their life, and there is a punch climax in which the villain and a girl he has spurned are hurled over a cliff in an auto.

Every member of the cast enters into the spirit of the picture and John G. Adolfi has made a good job of the direction. Mae Busch, Duane Thompson and Jean Arthur have the leading roles.

Tiffany Presents
"Husband Hunters"
Directed by John G. Adolfi
CAST:

Marie Devere	**Mae Busch**
Bob Garrett	**Charles Delaney**
Letty Crane	**Jean Arthur**
Sylvester Jones	**Walter Hiers**
Cynthia Kane	**Mildred Harris**
Helen Gray	**Duane Thompson**
Mortimer	**Robert Cain**
Holden	**Nigel Barrie**
Jimmy	**Jimmy Harrison**

Length—5,600 Feet

Marie and Helen, two sophisticated chorus girls who are continually on the lookout for rich husbands, befriend Letty, a country girl who comes near being deceived by Mortimer, a married man. She is saved by another girl, Cynthia, whose life he has ruined, and finds happiness with Bob, a fine but poor chap. An amusing comedy-drama.

"Hills of Kentucky"

Newest Rin-Tin-Tin Feature Offers Pleasing Entertainment For All Classes of Spectators

DOROTHY YOST'S STORY "The Untamed Heart" furnishes a good vehicle for Warner Brothers famous canine star Rin-Tin-Tin, and this picture which is being released under the title "Hills of Kentucky" offers better than the average entertainment for the majority of fans.

Basically, as suggested by the title, this is a melodrama of the mountain folk, but there is no feud, simply the enmity between a good and a bad half-brother and the war of the mountaineers against a gang of predatory dogs.

The manner in which this dog when injured responds to the aid given by a little lame boy, goes to him for help when his mate is in trouble, and repays his debt by saving the kiddies from the rest of the pack and also by rescuing the heroine when she is drifting down stream on a raft to which she has been tied by the villain, is effective.

All the way through, the story has been built up with the idea of playing up Rin-Tin-Tin and this wonderful animal again proves to be one of the most magnetic stars of the screen, it seems that anything he does is great.

Dorothy Dwan and Jason Robards have the romantic human leads with Tom Santschi as the villain. Little Billy Kent Shaefer as the kiddie is wonderful and figures in many appealing scenes with Rin-Tin-Tin. The children will go wild over this story and it will appeal to Rin-Tin-Tin's legion of followers and others as well.

Warner Brothers Present
"Hills of Kentucky"
Starring Rin-Tin-Tin
Based on story "The Untamed Heart" by Dorothy Yost
Directed by Howard Bretherton
CAST:

The Grey Ghost	**Rin-Tin-Tin**
Steve Harley	**Jason Robards**
Janet	**Dorothy Dwan**
Ben Harley	**Tom Santschi**
Little Davey	**Billy Kent Shaeffer**
Puppy	**Rin-Tin-Tin, Jr.**
Nanette	**Herself**

Length—6,271 Feet

Because of poverty, the hill people turn their dogs out and a puppy grows up to be the leader and is known as the Grey Ghost. Injured, a little boy aids him and he afterwards saves the boy from the pack and rescues the boy's sister when the villain ties her to a raft that is floating near the falls. A good dog story.

Your Handy Picture Index

Covering ALL photoplays reviewed in Volume 84 (January and February, 1927) of Moving Picture World

This is a useful supplement to your weekly service "Quick Reference Picture Chart" ALPHABETICALLY arranged for your convenience

A

Along Came Fido. 1 reel—Bray-Hot Dog Cartoon—Review, February 26.
Anything Once. 3 reels—Mabel Normand—Pathe-Hal Roach Comedy—Review, January 1.
Auctioneer, The. 5,500 ft.—Based on play by Charles Klein and Lee Arthur—George Sidney—Directed by Alfred E. Green—Fox—Review, February 5.

B

Bad Man's Bluff. 4,441 ft.—Buffalo Bill, Jr.—Directed by Alvin J. Neitz—Associated Exhibitors—Review, January 1.
Balloon Tired. 1 reel—Educational Life Cartoon—Review, January 1.
Bathing Suitor, The. 2 reels—George Harris—Fox Imperial Comedy—Review, January 1.
Between Dangers. 4,533 ft.—Based on magazine story "Ride 'Im Cowboy," by Walter J. Coburn—Buddy Roosevelt—Directed by Richard Thorpe—Pathe—Review, February 5.
Big Business. 2 reels—Sally Phipps—Fox Imperial Comedy—Review, January 22.
Birthday Greetings. 2 reels—George Harris—Fox Comedy—Review, February 19.
Blonde or Brunette. 5,872 ft.—Based on play "An Angel Passes," by Jacques Housquet and Henri Falk—Adolphe Menjou—Directed by Richard Rosson—Paramount—Review, January 15.
Bray Magazine. 1 reel—Bray—Review, February 19.
Bray Magazine 5. 1 reel—Bray—Review, February 5.
Break Away. 2 reels—Neal Burns—Educational Christie Comedy—Review, January 29.
Bring Home The Turkey. 2 reels—"Our Gang"—Pathe—Review, January 22.
Bruce Scenic Novelties. 1 reel—Educational—Review, January 29.
Bruce Scenics. 1 reel—Educational—Review, January 1.
Burnt Fingers. 5,854 ft.—Eileen Percy and George O'Hara—Directed by Maurice Campbell—Pathe—Review, February 12.
Buster's Dark Mystery. 2 reels—Universal-Buster Brown Series—Review, February 19.
Busy Lizzie. 2 reels—George Davis—Educational Mermaid Comedy—Review, February 5.
Butterflies in the Rain. 7,319 ft.—Laura LaPlante and James Kirkwood—Directed by Edward Sloman—Universal—Review, January 1.
By George. 2 reels—Sid Saylor—Universal "Let George Do It" Comedy—Review, January 8.

C

Cactus Trails. 4,889 ft.—Bob Custer—Directed by Percy Pembroke—F. B. O.—Review, January 15.
Chasing Rainbows. 1 reel—Pathe Aesop's Fable Cartoon—Review, January 22.
Cinder Path. 2 reels—George Lewis—Universal "The Collegians" Series—Review, January 22.
Cluster of Kings, A. 1 reel—Educational-Hodge Podge—Review, February 26.
Constantinople. 1 reel—Fox Scenic—Review, January 22.
Cyclone Cowboy. 4,447 ft.—Walley Wales—Directed by Richard Thorpe—Pathe—Review, January 8.

D

Dear Season. 1 reel—Bud Duncan—Educational Cameo Comedy—Review, January 29.
Denver Dude, The. 5,292 ft.—Hoot Gibson—Directed by Reeves Eason—Universal—Review, February 26.
Desert Valley. 4,731 ft.—Based on novel by Jackson Gregory—Buck Jones—Directed by Scott R. Dunlap—Fox—Review, January 8.
Dog Gonnit. 1 reel—Bray Hot Dog Cartoon—Review, January 8.
Don't Tell the Wife. 6,972 ft.—Based on play "Cyprienne," by Sardou—Irene Rich—Directed by Paul Stein—Warner Brothers—Review, February 5.
Duck Out. 2 reels—Bobby Vernon—Educational Comedy—Review, February 12.
Dude Desperado, The. 2 reels—Fred Gilman—Universal-Mustang Comedy—Review, January 22.

E

Easy Pickings. 5,400 ft.—Anna Q. Nilsson—Directed by George Archainbaud—First National—Review, February 26.
Everybody's Servant. 1 reel—Fox Variety—Review, February 26.
Exclusive Rights. 6,087 ft.—Based on story "Invisible Government," by J. N. Wilson—Directed by Frank O'Connor—Preferred Pictures—Review, January 22.

F

Felix Collars the Button. 1 reel—Educational-Felix the Cat Cartoon—Review, January 8.
Felix Trumps the Ace. 1 reel—Educational-Felix the Cat Cartoon—Review, January 1.
Fiddlesticks. 1 reel—Educational-Walter Futter Curiosities—Review, February 26.
Final Extra, The. 6,000 ft.—Marguerite De LaMotte—Directed by James P. Hogan—Lumas Film Corp.—Review, February 19.
Finger Prints. 7,031 ft.—Based on story by Arthur Somers Roche—Louise Fazenda—Directed by Lloyd Bacon—Warner Brothers—Review, January 22.
First Night, The. 5,500 ft.—Bert Lytell—Directed by Richard Thorpe—Tiffany—Review, February 19.
Flesh and the Devil. 8,759 ft.—Based on the novel "The Undying Past," by Hermann Sudermann—John Gilbert, Greta Garbo—Directed by Clarence Brown—Metro-Goldwyn-Mayer—Review, January 15.
Four-Flushers. 2 reels—Billy Bevan—Pathe-Mack Sennett Comedy—Review, January 8.
Funny Face. 2 reels—Big Boy—Educational-Big Boy Comedy—Review, January 22.

G

Galloping Gobs, The. 4,524 ft.—Buffalo Bill, Jr.—Directed by Richard Thorpe—Pathe—Review, February 19.
General, The. 7,500 ft.—Buster Keaton—Directed by Clyde Bruckman—United Artists—Review, February 12.
George Runs Wild. 2 reels—Sid Saylor—Universal "Let George Do It" Series—Review, February 5.
Getting Gertie's Garter. 6,859 ft.—Based on play by Avery Hopwood—Marie Prevost—Directed by E. Mason Hopper—Producers Distributing Corp.—Review, February 19.

H

Her Father Said No. 6,808 ft.—Al Cooke and Kitt Guard—Directed by Jack McKeown F. B. O.—Review, January 1.
Heroes of the Night. 6,500 ft.—Cullen Landis—Directed by Frank O'Connor—Gotham Production—Review, February 5.
High and Dizzy. 1 reel—Charles Puffy—Universal-Bluebird Comedy—Review, January 22.
Highlights. 1 reel—Educational-Walter Futter's Curiosities—Review, February 5.
High Sea Blues. 2 reels—Al St. John—Educational-Mermaid Comedy—Review, January 22.
High Spirits. 1 reel—Educational-Cameo Comedy—Review, February 12.
Hills of Kentucky. 6,271 ft.—Rin-Tin-Tin—Based on story "The Untamed Heart" by Dorothy Yost—Directed by Howard Bretherton—Warner Brothers—Review, February 26.
His Rise to Fame. 5,790 ft.—George Walsh—Directed by Bernard McEveety—Excellent Pictures Corp.—Review, February 19.
Hollywood Hero, A. 2 reels—Ben Turpin—Pathe-Mack Sennett Comedy—Review, February 5.
Home Struck. 5,613 ft.—Based on story by Peter Milne—Viola Dana—Directed by Ralph Ince—F. B. O.—Review, January 8.
Hop Along. 1 reel—Arthur Lake—Universal-Blue Bird Comedy—Review, January 8.
Hot Cookies. 1 reel—George Davis—Educational-Cameo Comedy—Review, January 22.
Hotel Imperial. 7,091 ft.—Based on story by Lajos Biro—Pola Negri—Directed by Maurice Stiller—Paramount—Review, January 8.
Howdy Duke. 2 reels—Lupino Lane—Educational Comedy—Review, January 22.
Husband Hunters. 5,600 ft.—Mae Busch—Directed by John G. Adolfi—Tiffany—Review, February 26.
Hyena's Laugh. 1 reel—Bray-Unnatural History Series—Review, February 12.

I

In For Life. 1 reel—Neely Edwards—Universal-Blue Bird Comedy—Review, February 12.
It. 6,542 ft.—Based on story by Elinor Glyn—Clara Bow—Directed by Clarence Badger—Paramount—Review, February 12.

J

Jane's Flirtation. 2 reels—Wanda Wiley—Universal "What Happened to Jane." Comedy—Review, January 1.
Jim the Conqueror. 5,324 ft.—Based on the story by Peter B. Kyne—William Boyd—Directed by George B. Seitz—Producers Dist. Corp.—Review, January 1.

K

Kid Brother, The. 7,654 ft.—Harold Lloyd—Directed by Ted Wilde—Paramount—Review, January 29.
Kitty From Killarney. 2 reels—Alice Day—Pathe-Mack Sennett Comedy—Review, January 8.

L

Lady in Ermine, The. 6,400 ft.—Based on operetta by Rudolph Schanzer and Ernest Glazer—Corinne Griffith—Directed by James Flood—First National—Review, January 8.
Last Trail, The. 5,190 ft.—Based on novel by Zane Grey—Tom Mix—Directed by Lew Seiler—Fox—Review, February 5.
Lightning Lariats. 4,536 ft.—Tom Tyler—Directed by Bob DeLacy—F. B. O.—Review, January 22.
Listen Lena. 2 reels—Al St. John—Educational-Mermaid Comedy—Review, February 19.
Little Journey, A. 6,088 ft.—Based on play by Rachael Crothers—Claire Windsor and William Haines—Directed by Robert Z. Leonard—Metro-Goldwyn-Mayer—Review, January 15.
Loco Luck. 4,827 ft.—Art Acord—Directed by Cliff Smith—Universal—Review, January 22.
Long Loop, The. 5,977 ft.—Leo Maloney—Directed by Leo Maloney—Pathe—Review, January 15.
Lost Soul, The. 1 reel—Charles Puffy—Universal-Blue Bird Comedy—Review, January 1.
Love On A Weak Stomach. 1 reel—Neely Edwards—Universal-Blue Bird Comedy—Review, January 22.
Love's Greatest Mistake—Evelyn Brent and James Hall—Based on story by Frederic Arnold Kummer—Directed by Edward Sutherland—Paramount—Review, February 26.
Lunatic at Large, The. 5,521 ft.—Leon Errol—Directed by Fred Newmayer—First National—Review, February 5.

M

McFadden's Flats. 7,846 ft.—Charlie Murray and Chester Conklin—Directed by Richard Wallace—First National—Review, February 12.
Many a Slip. 2 reels—Charles Bowers—F. B. O. Comedy—Review, January 22.
Many Scrappy Returns. 2 reels—Charlie Chase—Pathe-Hal Roach Comedy—Review, January 15.
Man Bait. 5,865 ft.—Based on play by Norman Houston—Marie Prevost—Directed by Donald Crisp—Producers Dist. Corp.—Review, January 29.
Man From Hardpan, The. 5,814 ft.—Leo Maloney—Directed by Leo D. Maloney—Pathe—Review, February 26.
Marriage. 5,440 ft.—Virginia Valli—Based on Novel by H. G. Wells—Directed by R. William Neill—Fox—Review, February 26.
Magic Garden, The. 6,807 ft.—Margaret Morris and Raymond Keane—Based on novel by Gene Stratton Porter—Directed by Leo J. Meenan—F. B. O.—Review, February 26.
Masked Woman, The. 5,442 ft.—Based on play by Charles Mere—Anna Q. Nilsson—Directed by Balboni—First National—Review, January 22.

Meet the Husband. 1 reel—Arthur Lake—Universal-Blue Bird Comedy—Review, February 12.
Menace of the Mounted. 2 reels—Edmund Cobb—Universal-Mustang Western Review, January 1.
Mike Wins a Medal. 1 reel—Educational-Life Cartoon—Review, February 12.
Mister Chump. 1 reel—Phil Dunham—Educational-Cameo Comedy—Review, January.
Movie Medley, A. 1 reel—Educational-Hodge Podge—Review, January 15.
Musical Parrot, The. 1 reel—Pathe-Aesop Fable Cartoon—Review, January 1.
Music Master, The. 7,754 ft.—Based on play by Charles Klein—Alex Francis—Directed by Allan Dwan—Fox—Review, January 22.
My Lady's Stockings. 1 reel—Fox Variety—Review, January 8.

N

Newlyweds Build, The. 2 reels—Snookums—Universal "Newlywed" Comedy—Review, January 22.
New York. 6,877 ft.—Ricardo Cortez—Directed by Luther Reed—Famous Players—Review, February 5.
Nix Nax. 1 reel—Educational-Walter Futter's Curiosities—Review, January 22.
Night of Love. 7,440 ft.—Ronald Colman, Vilma Banky—Directed by George Fitzmaurice—United Artists—Review, Januray 29.
Nobody's Widow. 6,421 ft.—Based on play by Avery Hopwood—Leatrice Joy—Directed by Donald Crisp—Producers Dist. Corp.—Review, January 15.

O

Oh Boy. 2 reels—Bray-McDougall Alley Comedy—Review, February 19.
Oh, What a Kick. 1 reel—Slim Summerville—Universal-Blue Bird Comedy—Review, February 5.
Old Flame. 2 reels—Kathryn Perry and Allan Forrest—Fox "Married Life of Helen and Warren" Series—Review, February 5.
One Increasing Purpose. 7,677 ft.—Based on novel by A. S. M. Hutchinson—Edmund Lowe—Directed by Harry Beaumont—Fox—Review, January 15.
One Man Game. 4,689 ft.—Fred Humes—Directed by Ernst Laemmle—Universal—Review, February 12.
On Guard. Cullen Landis—Pathe Serial—Review, January 29.
Overnight From Paris. 1 reel—Fox Variety—Review, January 15.

P

Paradise for Two. 6,187 ft.—Richard Dix—Directed by Gregory LaCava—Paramount—Review, January 29.
Paris Originations In Colour. 1 reel—Hope Hampton—Educational - Fashion Film in Technicolor—Review, January 22.
Pass The Dumplings. 2 reels—Alice Day—Pathe-Mack Sennett Comedy—Review, January 22.
Pathe Review, No. 6. 1 reel—Pathe—Review, February 19.
Pathe Review No. 8. 1 reel—Pathe Magazine—Review, February 26.
Pathe Review No. 7. 1 reel—Pathe—Review, February 26.
Pathe Review No. 49—1 reel—Pathe—Review, January 15.
Pathe Review No. 52. 1 reel—Pathe Series—Review, January 15.
Pathe Review No. 3. 1 reel—Pathe—Review, January 22.
Pathe Review No. 4. 1 reel—Pathe—Review, January 22.
Pathe Review No. 5. 1 reel—Pathe—Review, February 12.
Peaceful City, The. 1 reel—Educational-Life Cartoon Comedy—Review, February 19.
Peaceful Oscar. 2 reels—Lloyd Hamilton—Educational-Hamilton Comedy—Review, February 5.
Perch of the Devil, The. 6,807 ft.—Mae Busch, Pat O'Malley—Directed by King Baggot—Universal Jewel—Review, February 5.
Perfect Sap, The. 5,620 ft.—Ben Lyon—Based on play "Not Herbert," by Howard I. Young—Directed by Howard Higgin—First National—Review, January 22.
Play Safe. 4,915 ft.—Monty Banks—Directed by Joseph Henabery—Pathe—Review, January 29.
Plow Boy's Revenge. 1 reel—Pathe-Aesops Fable Cartoon—Review, February 26.
Plumber's Daughter, The. 2 reels—Alice Day, Danny O'Shea—Pathe-Mack Sennett Comedy—Review, February 19.
Potters, The. 6,680 ft.—Based on play by J. P. McEvoy—W. C. Fields—Directed by Fred Newmayer — Paramount — Review, January 22.
Present Arms. 2 reels—Bray-McDougall Alley Series—Review, February 12.

Q

Quiet Please. 1 reel—Phil Dunham—Educational-Cameo Comedy — Review, February 26.

R

Ranger's Romance, A. 2 reels—Fred Gilman—Universal - Mustang Comedy—Review, February 26.
Redheads Preferred. 5,300 ft.—Raymond Hitchcock—Directed by Allan Dale—Tiffany Productions—Review, January 15.
Red Mill, The. 6,337 ft.—Based on musical comedy by Victor Herbert—Marion Davies—Directed by William Goodrich—Metro - Goldwyn - Mayer — Review, February 19.
Relay, The. 2 reels—George Lewis—Universal "The Collegians" Series—Review, January 15.
Roses and Ruses. 2 reels—Ralph Sipperly Fox O. Henry Series—Review, February 12.
Rough and Ready. 4,409 ft.—Jack Hoxie—Directed by Al Rogell—Universal—Review, January 8.

S

Seeing the World. 2 reels—Our Gang—Pathe Comedy—Review, February 26.
Sailor Beware! 2 reels—Billy Dooley—Educational Comedy—Review, February 26.
Sensation Seekers. 7,015 ft.—Based on "Egypt," a novel by Ernest Pascal—Billie Dove—Directed by Lois Weber—Universal Jewel—Review, January 29.
Should Men Walk Home. 2 reels—Mabel Normand—Pathe-Hal Roach Comedy—Review, February 5.
Should Sleep Walkers Marry. 2 reels—Billy Bevan—Pathe-Mack Sennett Comedy—Review, January 22.
Sink or Swim. 1 reel—Pathe Aesop Fable Cartoon—Review, February 5.
Sky Sentinel, The. 784 ft.—Fox Variety—Review, February 5.
Slippery Silks. 2 reels—Lige Conley—Fox-Imperial Comedy—Review, February 12.
Smith's Customer. 2 reels—Pathe-Mack Sennett Comedy—Review, February 12.
Smith's Pets. 2 reels—Pathe-Mack Sennett Comedy—Review, January 15.
Sporting Knack, The. 1 reel—Pathe—Grantland Rice Sportlight—Review, February 12.
Snookum's Playmate. 2 reels—"Sunny" McKeen—Universal "Newlyweds" Comedy—Review, January 8.

"THE TEMPTRESS" brings Greta Garbo and Antonio Moreno into the spotlight in the Cosmopolitan picture directed by Fred Niblo and distributed by Metro-Goldwyn-Mayer.

Society Architect, The. 2 reels—Fox-Van Bibber Comedy—Review, January 22.
So's Your Monk. 2 reels—Mr. X (the monk)—Bray-Sunkist Comedy—Review, January 1.
Soft Soap. 1 reel—Educational-Life Cartoon—Review, February 26.
Some More Excuses. 2 reels—Charles King—Universal—Excuse Maker Series of Comedies—Review, February 26.
Snookums Disappears. 2 reels—Sid Saylor—Universal "Newlywed" Comedies—Review, February 19.
Stage Madness. 5,620 ft.—Virginia Valli—Victor Schertzinger Production—Fox—Review, January 29.
Strange Inheritance, A. 2 reels—Ben Corbett and Pee Wee Holmes—Universal-Mustang Comedy—Review, February 19.
Summer Bachelors. 6,782 ft.—Based on the novel by Warner Fabian—Madge Bellamy—Directed by Allan Dwan—Fox—Review, January 1.
Sure Fire. 2 reels—Bobby Vernon—Educational-Bobby Vernon Comedy—Review, January 15.
Sweet Baby. 1 reel—Ray Halle—Educational-Cameo Comedy—Review, January 8.

T

Taxi, Taxi. 7,173 ft.—Edward Everett Horton—Directed by Melville W. Brown—Universal—Review, February 19.
Telling Whoppers. 2 reels—"Our Gang"—Pathe Comedy—Review, January 1.
Tell It to the Marines. 8,800 ft.—Lon Chaney—Directed by George Hill—Metro - Goldwyn - Mayer—Review, January 1.
Tenderfoot Courage. 2 reels—Fred Gilman—Universal-Mustang Western—Review, February 5.
Tennis Wizard, The. 2 reels—Earle Foxe—Fox-Van Bibber Series—Review, January 15.
Thanks for the Boat Ride. 2 reels—Wanda Wiley—Universal Stern Brothers "What Happened to Jane" Series—Review, January 29.
Third Degree, The. 7,647 ft.—Based on the play by Charles Klein—Dolores Costello—Directed by Michael Curtiz—Warner Brothers—Review, January 8.
Tied Up. 2 reels—Pee Wee Holmes and Ben Corbett—Universal Western Comedy—Review, January 22.
Twinkletoes. 7,833 ft.—Based on the story by Thomas Burke—Colleen Moore—Directed by Charles Brabin—First National—Review, January 1.
Two Time Mama. 2 reels—Glenn Tryon—Pathe-Hal Roach Comedy—Review, January 22.

U

Uneasy Payments. 4,770 ft.—Alberta Vaughan—Directed by David Kirkland—F. B. O.—Review, February 12.
Upstream. 5,510 ft.—Based on story, "The Snake's Wife," by Wallace Smith—Directed by John Ford—Fox—Review, February 12.

V

Valencia. 5,680 ft.—Mae Murray—Directed by Dimitri Buchowetski—Metro-Goldwyn-Mayer—Review, January 8.

W

War Horse, The. 4,953 ft.—Buck Jones—Directed by Lambert Hillyer—Fox—Review, February 19.
Wedding Yells. 2 reels—Johnny Arthur—Educational Comedy—Review, February 19.
What's Your Hurry. 2 reels—Charles King—Universal Stern Brothers Comedy—Review, January 22.
When a Man Loves. 10,049 ft.—John Barrymore and Dolores Costello—Directed by Alan Crosland—Warner Brothers—Review, February 12.
When Friendship Ceases. 1 reel—Pathe-Aesop Fable Cartoons—Review, January 15.
Why Mules Leave Home. 1 reel—Slim Summerville—Universal-Blue Bird Comedy—Review, February 26.
Why Women Pay. 1 reel—Educational "Life Cartoon"—Review, January 15.
Wild and Woozy. 2 reels—Jimmy Adams—Educational - Christie Comedy—Review, January 8.
Wisecrackers. Al Cooke and Kit Guard—F. B. O. Comedy Series—Review, January 29.
With the Wind. 1 reel—Pathe Sportlight—Review, January 8.
Wolf's Clothing. 7,068 ft.—Based on story by Arthur Somers Roche—Monte Blue—Directed by Roy Del Ruth—Warner Brothers—Review, January 29.

Y

Youth and Beauty. 2 reels—Joe Murphy—Universal "Gump Comedies"—Review, January 29.

Z

Zoo Logic. 1 reel—Educational-Felix the Cat Cartoon—Review, January 29.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

LONE HAND SAUNDERS. (5,453 feet). Star, Fred Thomson. Just another "hot shot" from Fred and Silver. The best drawing western stars on the screen for my house. There are no dead ones in all the Thomsons. Pleased 100 per cent. Draw town, country class, town 1,000. Admission 10-25, specials 15-50. C. C. Golden, Missouri Theatre (250 seats), La Belle, Missouri.

LONE HAND SAUNDERS. (5,453 feet). Star, Fred Thomson. Good, as all Fred's pictures are. Fred will help you over the hard spots. Book them all. Tone O.K. Appeal 95 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

LONE HAND SAUNDERS. (5.453 feet). Star, Fred Thomson. They liked this one as they do all of Fred's pictures. Several new gags that helped to put it over. Draw town, country class, town 690. Admission 10-25. J. B. Carter, Electric Theatre, Browning, Missouri.

MAN OF NERVE. Star, Bob Custer. A dandy good program western. Good story and snappy action. Will please 85 per cent. of western fans. Draw town, country class, town 1,000. Admission 10-25, special 15-50. C. C. Golden, Missouri Theatre (250 seats), La Belle, Missouri.

MERRY CAVALIERS. Star, Richard Talmadge. A very good Talmadge picture, but he failed to draw this time and it was a flop at the box office. Didn't take in enough to pay film rental. If your patrons like Talmadge, play it. Tone good, appeal 75 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

REGULAR SCOUT. Star, Fred Thomson. Very good outdoor picture. Boy Scouts in some very good scenes. This picture should please almost any audience. Plenty of action and fine scenery. Tone, appeal good. Sunday yes, special no. Draw farm, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TOUGH GUY. (5,645 feet). Star, Fred Thomson. I think this is the best Thomson we have run to date although every one has been a bell-ringer. Thomson is the best western star we have today for my theatre. Tone, appeal good. Sunday yes, special no. Draw town, farm class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre (200 seats), Harrisville, Michigan.

First National

STEPPING ALONG. Star, Johnny Hines. It will get by but he has made better ones. Will go over as a program. Draw small town class. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

DUCHESS OF BUFFALO. (6,940 feet). Star, Constance Talmadge. They say we will not get many more of C. Talmadge's pictures. Let us hope so for this was just just an ordinary program picture and she failed to draw. Tone O. K. Fair appeal. Sunday, special no. Draw from masses, city 40,000. Admission 10-30. Johnny Jones, Washington & Orpheum Theatres (1,00 seats), Quincy, Illinois.

FOREVER AFTER. (6 reels). Star, Mary Astor. This is a dandy picture; went over in good shape and pleased the few we got out to see it. Fair crowd first night but second night flop as I had opposition. Play it by all means and boost it. Fine tone, appeal 90 per cent. Sunday and special yes. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

HIS SUPREME MOMENT. (8 reels). An excellent picture, tone and appeal good. Draw farming class, town 400. Floyd G. Ward, Ward's Theatre, Stark, Kansas.

IRENE. (8,400 feet). Star, Colleen Moore. A dandy good picture and I think it pleased all who saw it. Played two nights to small houses on account of bad weather. Made just a little more than expenses. Play if you can. Tone fine, appeal 90 per cent. Special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

LUNATIC AT LARGE. (5,321 feet). Star, Leon Errol. A splendidly built picture and full of laughs. Just keep the front door open and the people outside will fall in to see what it is all about. Good drawing picture. S. M. Powell, Brown Theatre, Stamps, Arkansas.

RAINBOW RILEY. Star, Johnny Hines. Fair comedy drama, not up to the Hines standard. Draw farming class, town 400. Floyd G. Ward, Ward Theatre, Stark, Kansas.

TRAMP, TRAMP, TRAMP. (5,830 feet). Star, Harry Langdon. I was told by a brother exhibitor that this comedy was very punk and was just like an advertisement for Burton Shoes, that it did not create a laugh in his house. After playing it I find he is all wrong. This comedy is there and Langdon is a real comedian. While I did not do much business with it, I was satisfied that I gave my audience a picture that they went out and talked about. I double-featured this with another picture and broke even. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

WHITE BLACK SHEEP. Star, Richard Barthelmess. This is an excellent picture that pleased my people and where Barthelmess is liked this will go over big. The picture itself is good and with this popular star it should go big anywhere. Advertise this one big for it is a real picture. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WINDS OF CHANCE. (9,354 feet). Star cast. Good picture, but "too much picture" for small town; seven reels is enough. When they have to sit on wood for two hours they get cramped in more ways than one. One woman I had to help out of the show after it was over. Both feet went to sleep and she was as stiff as a frozen fish. A two reel comedy and ten reel feature is too much with one machine and wooden seats. Tone good, appeal 85 per cent. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

Boys, we volunteer these reports as unbiased tips on pictures we have played. You can depend on us, as brother exhibitors, to play fair; these tips are not paid for—they are given to you for better booking your shows.

Because we set the example by sending tips we have the right to urge you to do likewise. If we are helping you, as we try to do, turn in and help us by sending your picture tips.

. OUR GANG.

Fox

BLUE EAGLE. This is a very good picture of war time on the sea. The sailors have a rough life and this has some rough spots in it, but the moral tone is O. K. and people like it. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

DESERT VALLEY. (4,731 feet). Star, Buck Jones. A program western that's all right for a one day showing. Not Buck's best, but good paper and print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DURAND OF THE BAD LANDS. Star, Buck Jones. This is a good picture. Has some clever child stuff in it and would classify it as better than his average, and his average is better than any of them—excepting perhaps Mix. Not so unreasonable. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

FAMILY UPSTAIRS. Star cast. A clean story of American family life with some of the richest humor shown on the screen for months. J. Farrell McDonald's characterization of the father was a scream and bouquets are due also to the supporting cast. Tone fine, appeal 100 per cent. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25 regular, 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GREAT K. & A. TRAIN ROBBERY. (4,800 feet). Star, Tom Mix. We advertised this as "Made in Colorado" (our State) and, believe me! the folks turned out to see it, too. It's one of those Mix pictures we have been waiting for. Beautiful Colorado scenery and a good story. Mix had sort of lost out in my house, but he sure came back in this one. Good print and paper. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MIDNIGHT KISS. (5,025 feet). Sounds like a "mush" picture but it isn't. A barnyard story with a "Midnight Kiss" in it. By John Golden and it's clean. Good print. One day to fair business. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MIDNIGHT KISS. Star, Janet Gaynor. Funny in spots, but rather overdrawn, I thought. Fairly amusing. It was the proper length—five reels. They make most of them too long, you know. Keep the footage down and the quality up and they will all go over better. Draw town, country class, town 690. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

NO MAN'S GOLD. (6,745 feet). Star, Tom Mix. This will ring the bell in a town where they like westerns as it is a regular old-time Mix stunt picture with a lot of good comedy. Stay in westerns, Tom. I ran a comedy with this and made a dandy program and did a nice business. Tone, appeal good. Special yes. Draw town, country class, town 690. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

NO MAN'S GOLD. Star, Tom Mix. The first Mix picture in months that pleased 100 per cent. If Tom makes more like this he will regain his lost following. The story is good and there are enough exciting and humorous moments to please the most critical. Good advertising. Tone O. K. Strong appeal. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25 regular, 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RETURN OF PETER GRIMM. (6,950 feet). Star, Alec Francis. Miss Gaynor and little boy, also Alec Francis, are excellent in this good, clean picture. A good moral. Not a great box office picture but it should have its play, especially on a Sunday in a small town. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THIRTY BELOW ZERO. Star, Buck Jones. Very good picture but the title designates cold and very poor judgment is displayed in booking same in the dead of winter. Tone good, appeal fair. Sunday yes, special no. Draw farm, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Metro-Goldwyn

BARDELYS THE MAGNIFICENT. (8,526 feet). Star, John Gilbert. A grand picture: they will forget about the costumes when they see it. A real punch story and good cast. Tone good, appeal good. Sunday, special yes. Draw from masses, city 40,000. Admission 10-30. Johnny Jones, Washington & Orpheum Theatres (1,000 seats), Quincy, Illinois.

EXQUISITE SINNER. Not so bad, just an ordinary program. Tone O. K. Appeal 60 per cent. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

FLESH AND THE DEVIL. (8,750 feet). Star, John Gilbert. A splendid picture which did an unusually good business for four days' run. Personally didn't care for the picture, although it seemed to please the majority. Tone fair, appeal good. Sunday no, special yes. Draw all classes, city 132,000. Admission 50. Guy O. Kinemer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

HIS SECRETARY. (7 reels). Star, Norma Shearer. This is one of the best pictures I have played this year. An exciting picture, with lots of thrills. Floyd G. Ward Theatre, Stark, Kansas.

MAGICIAN. (6,960 feet). A bad picture for this small town: my people do not care for such pictures. Rental too high and picture has no drawing power whatever. S. M. Powel, Brown Theatre, Stamps, Arkansas.

RED MILL. (7 reels). Star, Marion Davies. Here's, for the showman wanting something different, a story of a little Dutch slavey and her Irish lover, just packed with laughs. Miss Davies played her part wonderfully. Nice and clean for a Sunday run. Good luck to Snitz Edwards, he supplied a lot of laughs. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

RED MILL. Star, Marion Davies. This is absolutely the business killer to my theatre, not only a rotten picture here but a germ in the theatre world—used the picture two days and all over the house could hear expressions—"Rotten!" Patrons did not like it here. S. M. Powell, Brown Theatre, Stamps, Arkansas.

THERE YOU ARE. Star, Conrad Nagel. A good little comedy spoiled by what was considered here a bunch of dirty, suggestive subtitles: the man who wrote them needs a change of heart. Why do they allow this rot to go into pictures? Won't the producers ever wake up to the realization of the fact that the exhibitor absolutely must have good, clean pictures to ever get anywhere! The theatre man should be as highly respected in his community as any other business man and he will be, too, as soon as all the motion pictures released are made clean. God help the motion picture industry to clean up—brother exhibitors, are you with me? A. E. Sharer, Globe Theatre, Savannah, Missouri.

TOWER OF LIES. (6,849 feet). Star, Lon Chaney. Just a fair picture. Nothing in it but Chaney. Play it and forget it. Tone O. K. Fair appeal. Sunday yes, special no. Draw from masses, city 40,000. Admission 10-30. Johnny Jones, Washington & Orpheum Theatres (1,000 seats), Quincy, Illinois.

Paramount

BEHIND THE FRONT. (5,325 feet). Stars, Beery-Hatton. A good comedy but no better here than a lot of others that I have bought cheaper. Draw town, country class, town 690. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

EAGLE OF THE SEA. Star cast includes Florence Vidor. A dandy action picture, wonderfully cast and acted, with fine settings. Had a good crowd on this one. Everybody pleased. Tone, appeal good. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

EVERYBODY'S ACTING. (6,150 feet). Star cast. Poor box office picture. Played two days—one day would have been enough as it is not a feature. Rental too high. Put it on last part of week and made only a slight profit; had I booked a real feature at right price could have made a real profit. Poor appeal. Sunday, yes, special no. Draw farm, merchant classes, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FASCINATING YOUTH. (6,582 feet). Star cast. This one will sure please them all. Everybody liked it fine and told me so. Small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

FEET OF CLAY. Star cast. Went back and picked this one up. While it did not draw a record crowd, it was well attended and appreciated. Tone good, appeal 80 per cent. Sunday, special (considering age) yes. Draw town, farm class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

GOD GAVE ME TWENTY CENTS. (6,632 feet). Star, Lois Moran. Oversold on this one; thirty per cent. more film rental than it was worth in this small town. Not a good box office attraction here. Picture worth showing if rental is right. Not a super-special by any means; but a good picture. Put it on for two of the best nights of the week, spent extra in advertising and had hardly any profit. Title very poor. Good tone, very poor appeal. Sunday yes, special no. Draw merchant, farm class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

GREAT GATSBY. (7,796 feet). One day enough for this. Business awful. First night here fair, second night terrible. Rental too high for here. Spent extra on publicity and then lost money. Many complaints, too much tragedy, and bad finish. Another two-day flop—sick of this. Tone good, appeal none. Sunday yes, special no. Draw farm, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

KID BOOTS. (5,650 feet). Star, Eddie Cantor. This one went over O. K. No kicks and plenty of boosts. Small town, all classes. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

KID BROTHER. Star, Harold Lloyd. The best thing that Lloyd has yet made and I have run them all. Ran a two-reel Universal comedy with it (which see—Let George Do It). Small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

A KISS FOR CINDERELLA. After reading bad reports on this one all summer I am very glad to state that it went over in fine shape with my audience on Christmas night. Just a nice, clean little picture that more than pleases the kids and is fine for the adults as well. Nothing in this that we should have to pay extra money for it, but am glad I booked it and played it. Draw town, farming class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre (200 seats), Harrisville, Michigan.

LOVE 'EM AND LEAVE 'EM. (6,075 feet). Stars none here. Here, no account at all, just a "piece of cheese." Pay for it but don't play it. Title was best thing about the picture. Tone bad, appeal none. Sunday, special no. Draw family class, city 45,000. Admission 10 to 50. Johnny Jones, Orpheum & Washington Theatres, Quincy, Illinois.

LOVE 'EM AND LEAVE 'EM. (6,075 feet). Just a fair little program picture that will get by as such. Nothing great—just six reels of average entertainment. Appeal 75 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MANHATTAN. (6,415 feet). Star, Richard Dix. Dug this one up out of the past and ran it after "The Quarterback" and did myself some good. It is a good picture and stands up all right. A crook story that comes out right and has a crowd guessing as to whether it will be nice or not. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

NELL GWYN. Star, Dorothy Gish. Not so good for us. Appeal only fair. Special no. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

NEW YORK. Star cast includes Ricardo Cortez, Lois Wilson, Estelle Taylor. Long-drawn-out story of New York underworld. No pep in picture. Just a program picture. Tone none, appeal fair. Sunday special no. Draw family class, city 45,000. Admission 10 to 50. Johnny Jones, Orpheum & Washington Theatres (1,000 seats), Quincy, Illinois.

PADLOCKED. (6,700 feet). This one was bought before released and bought high and paid more for it than any others on the First Group and it proved to be nothing but a very ordinary program picture and don't boost it too much and don't raise your prices on this one; it will probably not stand up. Small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

PARAMOUNT PICTURES. Paramount for here has not got the programs that they used to have: and my patrons are kicking on them. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

TIN GODS. Star, Thomas Meighan. His best by far since "The Miracle Man." A very good picture, Mr. Meighan. The ending may spoil it in some places, though it shouldn't. Tone, appeal good. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire "Y" Theatre (400 seats), Nazareth, Pennsylvania

WE'RE IN THE NAVY NOW. (5,519 feet). Stars, Beery-Hatton. Broke house records with this picture and pleased them all. A comedy knockout. Appeal 100 per cent, special yes. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

WE'RE IN THE NAVY NOW. (5,519 feet). Stars, Beery-Hatton. This is just about the best comedy picture we have ever shown here. It is so far ahead of the Lloyds for entertainment purposes that there can be no real comparison. My crowd were wild about it. They talked it on the street and sent their friends

Still More of Tom Haynes' Hit-Titles

Continuing picture tip list from Tom Haynes, Old Lyme Theatre, Old Lyme, Connecticut, titles that have satisfied high-class audiences:

Sweet Daddies (F. N.)
Classified (F. N.)
Old Soak (Uv.)
Calgary Stampede (Uv.)
Devil's Circus (M.-G.-M.)
Hero of Big Snows (W. B.)
We're In Navy Now (Pt.)
Tin Gods (Pt.)
Forlorn River (Pt.)
Senor Daredevil (F. N.)
Whole Town's Talking (Uv.)
Brown of Harvard (M.-G.-M.)
Her Big Night (Uv.)
California Straight Ahead (Uv.)
Battling Butler (M.-G.-M.)
Prisoners of the Storm (Uv.)
Beauty Prize (M.-G.-M.)
Tramp, Tramp, Tramp (F. N.)
No Man's Gold (Fox)
That's all—this time.

One of Our Gang Drops In

L. O. Davis dropped in at the office a day or so ago. You all know L. O. from his tips coming in from his Virginia Theatre, Hazard, Kentucky. But you ought to know him personally. He is sure one Prince to meet. Last time we heard about his activities he had three theatres—now he has six, and from the way he grasps the fine points of real showmanship it wouldn't surprise anybody to see that 6 turned upside down to show his theatre holdings next time he shows up. L. O. isn't much more than a boy in looks, but he knows his business and just one thing that proves it is his appreciation of your many helpful tips which is herewith extended to you in his name.

to see it. Some even came back to see it again. Don't forget, Mr. Zukor, that we have the Aviation Corps, the Marines and the militia, as well as student officer training camps. Appeal good. Tone, Sunday, special O. K. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

WILD HORSE MESA. (7,154 feet). Star, Jack Holt. Very good picture. Will make you money. Tone good, appeal 90 per cent. Sunday yes, special no. Draw general class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

YOU'D BE SURPRISED. (5,904 feet). Star, Raymond Griffith. Here absolutely rotten, nothing to it except just so much footage to run. Plenty of walkouts. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

Producers Dist. Corp.

BRAVEHEART. (7,336 feet). One of the best pictures I have ever run. Any manager who doesn't book this picture is making a big mistake. I am going to book it again. Guy Morse, Opera House, Proctorsville, Vermont.

EVE'S LEAVES. Very good picture: pleased all who saw it. Drawing power good. R. W. Early, Strand Theatre, Tryon, North Carolina.

EVE'S LEAVES. Star, Leatrice Joy. Seven reels in good condition. This was a good show, a good comedy drama. Was well liked by a large house. Tone fair, appeal good. Sunday no, special almost. Draw general class, town 471. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

HELL'S HIGHROAD. An excellent picture. Small attendance, owing to bad weather; but picture pleased eighty per cent. Princess Theatre, South Charles, Virginia.

LAST FRONTIER. (8 reels). Star cast. In good condition and a fair program picture. Too draggy to be a real good show, but most everybody liked it so what's the difference? Tone, appeal fair. Sunday, special no. Draw general class, town 471. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

NERVOUS WRECK. (6,736 feet). Our patrons did not like this picture; business terrible second day. C. H. Humphries, Jr., Strand Theatre, Gaffney, South Carolina.

PRINCE OF PILSEN. (7 reels). Star cast includes Anita Stewart. Bad condition; but it is a good comedy and if you want to hear your crowd laugh, book this. Tone, appeal good. Sunday yes, special no. Draw general class, town 471. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

ROCKING MOON. (7 reels). Star, John Bowers. In good condition. This is a good show. Drew a good house and was well liked. Tone, appeal good. Sunday yes. Draw general class, town 471. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

ROCKING MOON. Stars, Lilyan Tashman, John Bowers. This production had a wonderful background, but that was about all. The acting seemed to be draggy—or something about it that did not create much interest. No comments either way. Tone, appeal 50 per cent. Sunday, special no. Draw general class, town 2,900. Admission 10-30. A. E. Andrews, Opera House (486 seats), Emporium, Pensylvania.

SILENCE. Star cast, featuring H. B. Warner. Eight reels in good condition. This was a good show but print was too dark, which spoiled the show. Tone, appeal good. Sunday yes, special no. Draw general class, town 471. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

STEEL PREFERRED. (6,717 feet). Very pleasing and satisfying picture for all who attended, and box office value fair. Suitable for any family theatre. G. Ridgeway, Star Theatre, Kimberly, Idaho.

STEEL PREFERRED. (7 reels). In good condition. This is a good comedy drama and was well liked by the few who saw it. No crowd on account of bad weather. Tone, appeal good. Sunday yes, special no. Draw general class, town 471. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

UP IN MABEL'S ROOM. I am not much of a booster on comedy features but you can't go wrong by playing the picture Up In Mabel's Room. Justin Rankoff, Masonic Theatre, Enfield, North Dakota.

UP IN MABEL'S ROOM and VOLGA BOATMAN. Two of the best productions we have run this year. While different in type, both have excellent box office attraction. R. O. Raine, Princess Theatre, Rainelle, West Virginia.

VOLGA BOATMAN. This is the picture worth praising. Every exhibitor should show this wonderful attraction. It will please any audience and will tickle your box office. Justin Rankoff, Masonic Theatre, Enfield, North Dakota.

United Artists

PARTNERS AGAIN. (5,600 feet). Star cast. This was a peach of a comedy for our house. Had everybody in an uproar throughout its entire showing. Tone, appeal good. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

TUMBLEWEEDS. (7 reels). Star, W. S. Hart. Although we ran this when it was somewhat old, am glad we picked it up. It was a treat to my patrons to see Bill Hart in his riding breeches again. Recommend it highly to any theatre. Tone, appeal good. Draw town, farming class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre (200 seats), Harrisville, Michigan.

Universal

BORDER SHERIFF. Star, Jack Hoxie. Another one of Jack's good ones. Pleased everybody. Draw oil field class. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

BORDER SHERIFF. Star, Jack Hoxie. Jack's stories are so thin and direction so poor, he has about played out with us. The same old stuff all the time. Tone O.K. Appeal 50 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

CHEERFUL FRAUD. Star, Reginald Denny. This is a good comedy but he has made better. It is not because this is weak but because California Straight Ahead was so darn good that we are disappointed in this one and the crowd weren't disappointed at all. They liked it. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

CHIP OF THE FLYING U. (5,300 feet). Star, Hoot Gibson. This is a peach of a western. They don't make them any better for the small towns. How they did laugh at this one. This kind never fails to hit the bull's-eye. If you want to make some money and hear your audience laugh out loud, book this. Old? Yes—but what's the difference? Draw town, country class, town 690. Admission 10-25. J. N. Carter, Electric Theatre (250 seats), Browning, Missouri.

FLAMING FRONTIER. (8,828 feet). Star, Hoot Gibson. I have read several adverse reports on this feature and on account of those knocks I was somewhat afraid to push it. I considered it far ahead of The Covered Wagon. Don't be afraid to step on this one: there is plenty of good advertising and if you push it you ought to clean up some money. Fine tone. L. E. Parsons, Parson's Hall (325 seats), Marcellus, New York.

Warner Bros.

MILLIONAIRES. It's not so long ago that pictures without cuties in the leads would have been a flop: but here's George Sidney and Vera Gordon carrying the burden of a delightful heart-interest comedy and doing it unusually well. George Sidney's characterization of the dumb but anxious-to-please husband is splendid. Regret the sexy situation in the bedroom, for otherwise the picture is as clean as a hound's tooth. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

Miscellaneous

CUSTER'S LAST FIGHT. This is a good picture and played to a fair crowd for one night. Business not so good as we had no advance advertising. Play it if you have the opportunity as it will please. Draw general class, town 600. Admission 10-25, 15-30. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

RACING BLOOD. Used this one for Friday and Saturday but must have made a poor guess as it failed to register very strong at the box office. It did not seem to create much excitement only in the last part when the hurdle race was on. All the rest of the way it was very tame. Tone none, appeal 60 per cent. Sunday, special no. Draw general class, town 2,900. Admission 10-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

Short Subjects

ACE OF SPADES. (Universal—serial). Star, William Desmond. Not so good as expected for Desmond. Have played the last chapter and played even on it—didn't lose money as I did on Battling Brewster. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

CREEPS. (Educational-comedy). A fine Mermaid comedy. Tone, appeal good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

GREEN ARCHER. (Pathe-serial). Two episodes played to date of reporting; like it fine. They are all guessing who the Green Archer is. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

HONEST INJUN. (Educational-Johnny Arthur). A good laugh maker for us. Draw better class, town 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

KINOGRAMS. (Educational). All that could be desired in a news reel. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Fighting Fool (L. Sargent)	Fistical Culture	Nov. 6..	2 rls
Transportation	Screen magazine	Nov. 27..	1 rl
Nize Monkey	Sunkist comedy	Nov. 29..	2 rls.
At the Beach	McDougall Alley	Nov. 29..	2 rls.
Trail of the Monk	Lantz' cartoon	Nov. 29..	1 rl.
Monkey Huka	Sunkist comedy	Dec. 4..	2 rls.
Luke Warm Daze	McDougall Alley	Dec. 4..	2 rl.s
Blue Black	Fistical Culture series	Dec. 11..	2 rls
Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		

A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

	Kind of Picture	Review	Feet
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426

Waldorf

Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,471
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	...

EDUCATIONAL FILM CORP.

		1926	
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4..	2,000
The Blue Boy	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham)	Comedy	Sep. 25..	1,000
Missing Links	"Life" Cartoon	Sep. 25..	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sep. 25..	2,000
Flaming Ice	"Life" Cartoon	Sep. 25..	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy	Nov. 6..	1 rl.
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Mnch Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo Comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashions	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls.

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		
A Man of Quality (G. Walsh)	Punch melodrama	Nov 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24 .	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770

Short Subjects		1926	
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Pelican's Bill	Bray cartoon	May 29..	1,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls

FIRST NATIONAL

	Kind of Picture	Review	Feet
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,086
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7.423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29 .	7.322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7.833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845

FOX FILM CORP.

Features		1925	
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,617
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,97.
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,51.
Wages tor Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,60(
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,89.
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709
		1926	
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5.467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4.835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4.962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Midnight Kiss	Comedy drama	Aug. 7..	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14..	5.745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20.	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5.389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4.953
Short Subjects		1926	
Woman of Letters	Helen and Warren	Mar. 13..	2,000
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
A Polar Baron	Imperial comedy	April 24..	2,000
Too Many Relations	Helen and Warren	May 15..	1,965
Canary Island	Varieties	May 22..	927
Wild America	Varieties	May 29..	960
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetisgs	Comedy	Feb. 19..	2 rls.

GOTHAM PRODUCTIONS

Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Peter, the Great)	Dog picture		6.000
Golden Web (Rich-Gerdon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5.900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5.900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
Flying High			
Quarantined Rivals			
Mountains of Manhattan			
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

METRO-GOLDWYN-MAYER

Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6.849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4.757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12.000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6.395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13 .	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5.680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337

PARAMOUNT

		1925	
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,03.
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6.691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5.555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6..	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6.055
Say It Again (Dix)	Travesty-farce	June 19..	7.445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,956
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5.519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6.347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7.250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6.139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7.296
Old Ironsides (special cast)	Super-special	Dec. 11..	10.689
Canadian (Meighan)	Northwest drama	Dec. 11..	7.773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6.075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5.872
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6.680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7.654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6.187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6.877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Car-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4..	
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Our Gang comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothlug (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	3 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls
The Nickel Hopper (Normand)	Sennett comedy	Dec..	4.. 3 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec.	4.. 2 rls
Through Thick and Thin	Terry cartoon	Dec.	4.. 1 rl
Hesitating Horses (Alice Day)	Sennett comedy	Dec.	4.. 2 rls
Hitting the Rails	Terry cartoon	Dec.	4.. 1 rl.
Bars and Stripes	Terry cartoon	Dec.	11.. 1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec.	11.. 2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec.	18.. 2 rls
School Days	Terry cartoon	Dec.	18.. 1 rl
Top Notchers	Sportlight	Dec.	18.. 1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec.	25.. 2 rls
1927			
Anything Once (Mabel Normand)	Hal Roach comedy	Jan.	1.. 3 rls
Telling Whoppers	Our Gang	Jan.	1.. 2 rls
Musical Parrot	Terry cartoon	Jan.	1.. 1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan.	8.. 2 rls
With the Wind	Sportlight	Jan.	8.. 1 rl
Fourflushers (Bevan)	Sennett comedy	Jan.	8.. 2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan.	15.. 2 rls
When Friendship Ceases	Terry cartoon	Jan.	15.. 1 rl
Smith's Pets	Jimmy Smith series	Jan.	15.. 2 rls
Bring Home the Turkey	Our Gang comedy	Jan.	22.. 2 rls.
Chasing Rainbows	Terry cartoon	Jan.	22.. 1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan.	22.. 2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan.	22.. 2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan.	22.. 2 rls.
On Guard (Cullen Landis)	Army serial	Jan.	29.. ....
Sporting Knack	Sportlight	Feb.	12.. 1 rl.
Smith's Customer	Smith Family com.	Feb.	12.. 2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb.	19.. 2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb.	19.. 2 rls.
Pathe Review 6	Magazine	Feb.	19.. 1 rl.
Features			
1926			
The High Hand (Leo Maloney)	Western	Sept.	11.. 5,679
Atta Boy (Monty Banks)	Gag comedy	Oct.	9.. 5,775
Outlaw Express (Leo Maloney)	Action western	Nov.	6.. 5,479
1927			
Cyclone Cowboy (Wally Wales)	Western	Jan.	8.. 4,447
The Long Loop (Maloney)	Action western	Jan.	15.. 5,977
Play Safe (Monty Banks)	Thrill comedy	Jan.	29.. 4,915
Sink or Swim	Terry cartoon	Feb.	5.. 1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb.	5.. 2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb.	5.. 2 rls
Between Dangers (B. Roosevelt)	Fast western	Feb.	5.. 4,533
Burnt Fingers	Melodramatic mystery	Feb.	12.. 5,854
Galloping Gobs (Buffalo Bill, Jr.)	Western	Feb.	19.. 4,524

PREFERRED PICTURES

1926				
Lew Tyler's Wives (Frank Mayo)	Drama	July	10..	6,757
Romance of a Million Dollars	Melodrama	Aug.	7..	5,300
Dancing Days (Star Cast)	Domestic	Sept.	25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct.	30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov.	27..	5,294
1927				
Exclusive Rights (L. Rich)	Politics-melodrama	Jan.	22..	6,087

PRODUCERS DISTRIBUTING CORP.

1925				
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July	4..	5,790
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept.	19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov.	28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec.	12..	9,980
1926				
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan.	2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan.	9..	6,717
Braveheart (LaRocque)	Indian drama	Jan.	23..	7,238
Rocking Moon (Tashmau-Bowers)	Alaskan drama	Jan.	30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb.	6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb.	13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb.	20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb.	20..	5,903
Wild Oats Lane (Viola Dana)	Melodrama	Apr.	10..	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May	1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama			
Whispering Smith (H. B. Warner)	Melodrama western	May	8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr.	24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May	15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May	8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May	22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May	29..	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June	5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June	12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June	19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June	26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June	26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July	3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July	3..	5,900
Sea Wolf (Ralph Ince)	Jack London story	July	10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July	17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July	24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July	31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept.	11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct.	9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct.	16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct.	23..	6,798
Pals in Paradise (star cast)	Kyne mining story	Nov.	29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec.	4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec.	18..	7,460
1927				
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan.	1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan.	15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan.	29..	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb.	19..	6,859

RAYART

1925				
Midnight Limited (star cast)	Railroad melodrama	Dec.	27	5,255
1926				
Call of the Klondike (Glass-Dwan)	Melodrama	Aug.	21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept.	4..	5,303

RED SEAL

1926				
Has Anybody Seen Kelly?	Song Cartune	Mar.	20..	1,000
Marvels of Motion	Magazine	Apr.	3..	650
Song Cartune	Fleischer novelty	Apr.	3..	550
Reelview (Scenes in Turkey)	Magazine	Apr.	10..	850
Hair Cartoon	Marcus cartoon	Apr.	10..	55

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31 .	1,000
eelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

STERLING PICTURES CORP.

		1926	
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..	5,800
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723

TIFFANY PRODUCTIONS, INC.

That Model from Paris	Society comedy drama		
Lost At Sea	Romantic comedy drama		
The First Night	Farce comedy		
One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama		
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Cheaters	Society drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15..	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11..	6,100
		1927	
Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500

UNITED ARTISTS

		1926	
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,800
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500

UNIVERSAL

Features		1926	
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Rustler's Ranch (Acord)	Western	June 5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,6..
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4 .	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
		1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172

Short Subjects		1926	
Little Warrior (Sedgwick)	Short western	July 31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7..	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14..	2,000
When East Meets West	Mustang comedy	Aug. 14..	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14..	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21..	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21..	2,000
Don't Shoot (Mower)	Short western	Aug. 21..	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28..	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28..	2,000
And George Did (Saylor)	Comedy	Sept. 4..	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept. 4..	2,000

	Kind of Picture	Review.	Fee.
Buster Helps Dad	Buster Brown series	Sept. 4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep. 25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep. 25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2..	1,000
The Collegians	Series of 10	Oct. 9..	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16..	....
A Man's Size Pet	Western comedy	Oct. 16..	2,000
Never Again	The Gumps	Oct. 16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16..	1,000
Lots of Grief	Gump comedy	Oct. 16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct. 16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23..	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct. 23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23..	1 rl
When Bonita Rode	Mustang western	Oct. 30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30..	1 rl
Jane's Engagement Party	What Happened to Jane	Nov. 6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6..	1 rl
Please Excuse Me	Excuse Maker com.	Nov. 6..	2 rls
The Big Surprise	Gump comedy	Nov. 13..	2 rls.
Snookums' Outing	Newlyweds comedy	Nov. 13..	2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13..	1 rl.
Better Luck	Gump comedy	Nov. 20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..	1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..	2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29..	1 rl.
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29..	1 rl.
Last Lap	Collegians No. 4	Nov. 29..	2 rls.
A Close Call	Gump series	Nov. 29..	2 rls.
Snookums' Merry Christmas	Newlyweds series	Nov. 29..	2 rls.
Hen Punchers of Piperock	Mustang western com.	Nov. 29..	2 rls.
Trail of Trickery (Cobb)	Northwest drama	Dec. 11..	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11..	1 rl
Around the Bases	Collegians series	Dec. 11..	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18..	1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18..	2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec. 18..	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18..	2 rls
Fighting Spirit	Collegians series	Dec. 25..	2 rls
Buster's Picnic	Buster Brown series	Dec. 25..	2 rls
		1927	
Lost Soul (Puffy)	Bluebird comedy	Jan. 1..	1 rl
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1..	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1..	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8..	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8..	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8..	2 rls
Up Against It	Gump comedy	Jan. 15..	2 rls
The Relay	Collegians	Jan. 15..	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22..	2 rls.
Tied Up	Piperock western	Jan. 22..	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22..	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22..	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22..	2 rls.
Cinder Path	Collegians	Jan. 22..	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22..	1 rl.
Youth and Beauty	Gump comedy	Jan. 29..	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29..	2 rls
George Runs Wild	George series	Feb. 5..	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5..	1 rl
Tenderfoot Courage	Mustang western	Feb. 5..	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12..	1 rl.
Meet the Husband (Arthur Lake)	Comedy	Feb. 12..	1 rl.
Snookums Disappears	Newlyweds	Feb. 19..	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19..	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19..	2 rls.

WARNER BROS.

		1925	
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
		1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,049

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by O. T. Taylor

Purely Mechanical

Being a Detailed Plan on How to Hang Remote Control Drapes

NUMEROUS picture theatres are now falling in line with presentations. Stages are revamped to make possible better presentations, and in other houses stages are being built where none existed before.

In many of these theatres, especially in the smaller cities, the exhibitor is confronted with the problem of how to rig remote control drapes to fly without chance of losing the machine adjustment or trim.

In some theatres that we know of, the installation of the track and rigging was planned and supervised by the architect with the result that, after taking the drapes up, it would take two stage hands and the projectionist a half hour, or longer, to trim and readjust the drapes for use with pictures.

Consequently to attempt to use the drapes with Vaudeville, or Presentations, and Pictures was out of question. Once taken up the drapes stayed up until the theatre resumed a straight picture program.

Such was the condition that Mr. Ripley encountered upon taking over the new Columbia Theatre at Longview, Washington, and as Mr. Ripley wanted the drapes for use at any or all times, if he so desired, he decided on a change of rigging.

On his request we furnished him with the plan reproduced herewith. As this plan has also been used with success in other theatres we are submitting it at one solution of the problem.

The fact that this rigging is so simple to install that the average stage carpenter can build it without any outside assistance commends it for use in smaller cities.

In most of the theatres using a remote control the curtain machine is located on the stage floor, in the basement, or on the bridge. The track is usually suspended on lines and counter-weighted. The track beam may vary in size, depending on equipment installed, the principle of the rigging is, however, the same.

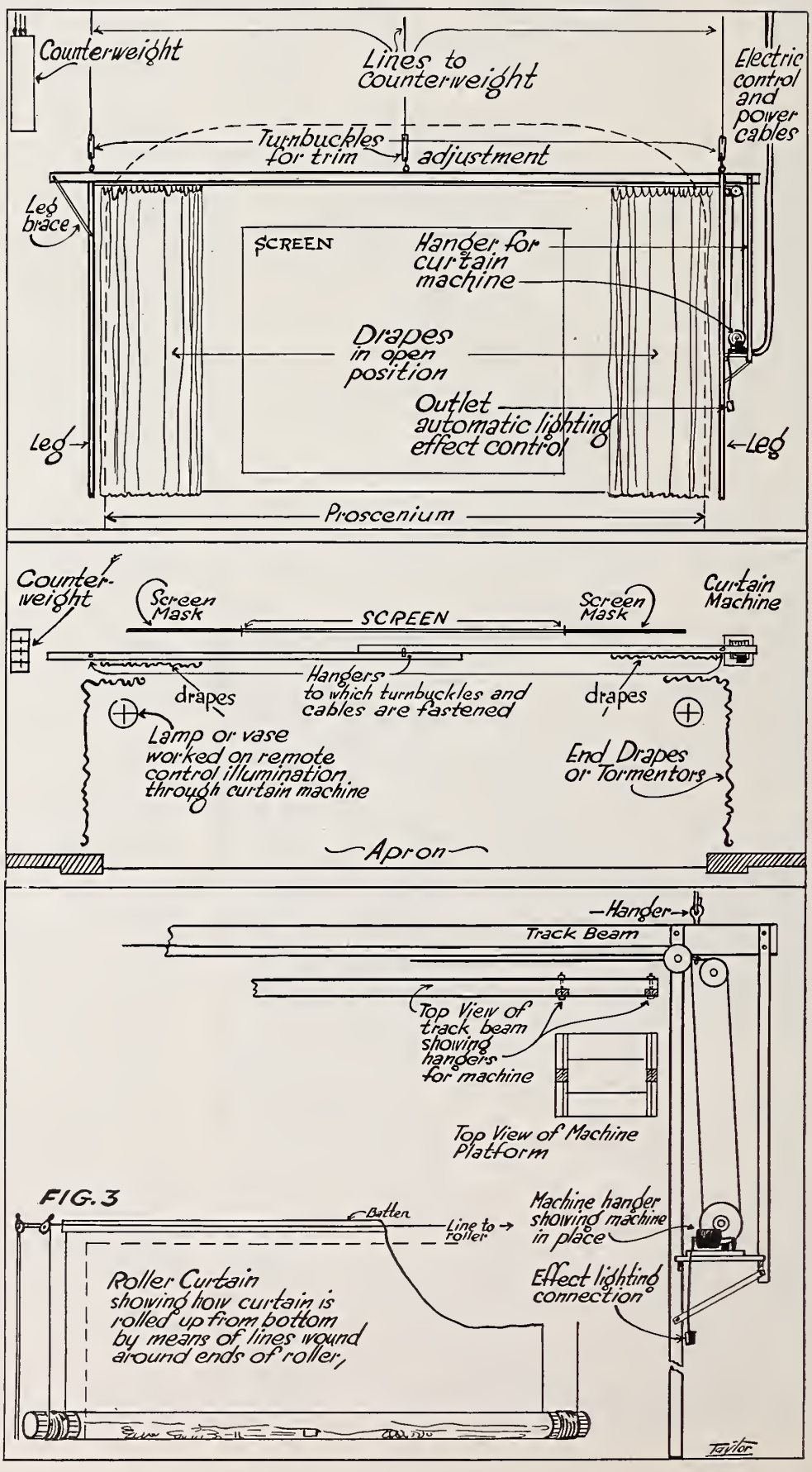
The length of the track is goverened by the width of the stage and it is desirable to have the track a few feet longer than absolutely necessary. The added length may be needed at some future time. The track beam, as shown in the plan, is 3½ by 5½ inch spruce, on edge. The three hangers, to which the lines are tied, are three-eighths inch iron eye-bolts, sunk through the beam, with washer and nut on lower end. Wire rope lines, equipped with turnbuckles, run from the beam, over sheaves in the grid, to counterweight.

The legs and machine hanger is of 2 by 3 spruce, mortised and bolted to beam. A small platform, just large enough to take the machine, is placed high enough to leave headroom under it.

Instructions for hanging the track proper is furnished by the manufacturer of the track. The machine, instead of being placed on the floor, is set on the platform and bolted in place.

To raise and lower the unit run a five-eights inch manila line from center beam hanger, through grid sheaves to the stage floor, through floor sheave, back up to grid and through sheaves to counterweight. The

(Continued on next page)



Production Tips, Kinks and Wrinkles

(Continued from preceding page)

counterweight should be heavy enough to balance the complete unit of track, drapes, machines, etc.

Pulling the line attached to the counterweight lowers the track; the line attached to track lifts it.

The legs should be about two inches longer than the drapes, making a perfect trim by simply lowering the track until the legs touch the floor. As the machine is part of the unit it is not necessary to disconnect it, therefore the machine and drapes are at all times correctly adjusted.

Tracks made up on a Trail, ready to swing on lines, are made by some manufacruters. The legs and machine hanger can be made from light weight angle iron, making the entire unit all steel and fireproof.

ROLLER CURTAINS FOR STAGES NOT HAVING A FLY LOFT

On request of an exhibitor, who wishes to install a number of curtains on a small stage having no fly loft, we are showing in figure 3 how such roller curtains are rigged. The exhibitor in question found that a roller placed at the top of a curtain would sag and wrinkle the curtain.

The roller should be placed at the bottom of the curtain and rolled up, inside the curtain. This is accomplished, as shown in the plan by fastening the curtain at the top so that it will hang free and without wrinkling, then tack the lower edge to the roller; the curtain should be a trifle longer than what actually shows from the auditorium. Now wind, in opposite direction to curtain, three-eighths inch lines around the projecting ends of the roller. Run the lines through pulleys so that both lines may be handled from the same side of stage.

Pulling in the lines rolls up the curtains; letting out on the lines unwinds the curtain and rewinds the lines.

The roller is made by nailing lattice strips to round wooden cores spaced about three feet apart. The roller should be of four to six inch diameter, depending on the length, the ends projecting about a foot outside of curtain.

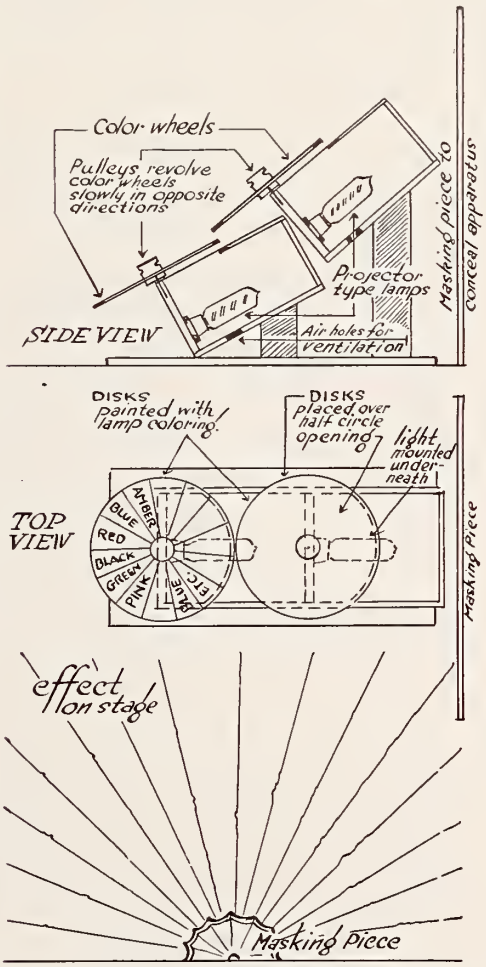
Color-Ray Effect

M. W. LARMOUR of the National Theatre, Graham, Texas, sends in a clever Color Ray Effect. Mr. Larmour used this effect in presenting a musical revue. He has also used it to fine advantage in featuring dancers and orchestra.

Mr. Larmour wanted a striking effect, he knew that effect slides are obtainable but these are rather costly and not always to be had on short notice so he simply made his own effects.

You can do as well by following Mr. Larmour's instructions, and the effect is well worth the effort. Mr. Larmour lined two wooden boxes with asbestos, cut a half circle opening in the top of each box and mounted a projector type globe in each. For color wheels he used two circular pieces of glass about 12 inches in diameter. On the under side a small round block of wood, with a hole bored in it, served as bearing for the disk. This fit over a pin fastened to the box. Mounting the glass disks on the pins he made them revolve slowly in opposite directions by means of a string, used as a belt over the pulleys stuck on top center of the disks. The boxes were mounted to throw the light beams or rays on the back drop, being placed in center of and a few feet in front of the drop, radiating continually shifting and changing colors by fading from one color to another with an occasional beam of brilliant light.

The apparatus should be hidden from view by means of a masking piece or ground row.



Do not fail to paint several black sections on the disks as these shut out the light from one lamp permitting the other wheel to show up a true color.

Try a few clear sections for a flash of white light. The accompanying plan from Mr. Larmour's sketch clearly illustrates just how the effect was obtained.

Hunter's Happy Family

(Continued from page 628)

An hour later Pete and Terry stood in the lobby watching the youngsters file out. Pete drew a cigar from his pocket. "There ain't anything the matter with that cigar, Terry," he said with a trace of huskiness in his voice. "That was a fine idea of yours. Sorry I didn't think of it myself. Next week I'll have the old folks from the home down, too."

And Terry did not even sniff suspiciously at the brown roll as he applied the match. He didn't even regret the wasted story. He had a better one to write.

"Movietone" Debut Marks a Milestone

(Continued from page 622)

the reproducing apparatus, which is the same as that used in the Vitaphone presentations. This is where Movietone is a departure from the earlier models. The reproducing apparatus invented by Western Electric, and embodied in Vitaphone, is the most perfect, and so far as is apparent, the only practical device.

The use of this reproducer makes it possible to use both Movietone and Vitaphone on the same machine, the machine being constructed to take either the light ray or the phonograph disc recording. The advantage claimed for Movietone is that it dispenses with the necessity of transporting the phonograph discs and also that it obviates breakage and loss.

It is possible, by means of double exposure, to make the sound and sight records independently, musical accompaniment to an assembled film being played to synchronize with the assembled release.

Minor breaks are relatively unimportant. There are sixteen frames to the second of exposure, and the removal of three or four frames to make a new splice eliminates only a fraction of a sound, and does not eliminate the sound and the action at the same time since these are not on the same frames. The result is a slight jump in the action and a slight slur in the sound, neither particularly noticeable.

Removal to the Harris theatre was followed by a demonstration of several numbers under actual exhibtion conditions in a medium sized theatre. This exhibition was divided into two parts. The first was some experimental work involving a banjoist, a violinist, two guitars and a brief musical monologue.

Racquel Meller's Songs Reproduce Every Nuance

The second section was a group of four songs by Racquel Meller, the Spanish diseuse. These were given scenic settings and the last two were staged with a number of extras. This was a full test of the possibilities of the device, for Miss Meller depends more upon her dramatic fire than the musical quality of her tones for effect, and almost perfect registration was required to score even a passable success, yet all four were entirely satisfactory, giving every shade of expression.

For this presentation the reproducing device was placed directly behind the screen, a silk fabric being used which did not muffle the tones. Experimental work with many fabrics developed the material best suited to the work, and the tone now comes from the exact direction of the utterance instead of to one side.

The third section of the tour was devoted to an excellent lunch to the accompaniment of a constant stream of explanation from the Case specialists, who answered the scores of questions propounded by the interested guests.

A brief reel was made at the studio which was run at the conclusion of the showing of What Price Glory the same evening. It had been planned to show this following the luncheon, but there was not quite time. It was, however, shown the same day as made.

Movietone seems destined to take an immediate position in the cinema. It is a practical commercial amusement device and no longer an experiment.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Let The Night Club Pound Home a Lesson

EVERYBODY wants to go where "everybody" goes. If you have ever been a sheller-out at some popular night club, you know it. You didn't fork over your your ten-dollar cover charge with any feeling that you were sticking the management, did you? But you came across because "everybody's doing it." And you were there because "everybody's doing it."

If you haven't been near a night club, it will pay you to drag a sizeable wad out of your bank and go to one—just once. There is a punch there for the theatre owner. It may cost something but it will be worth it.

Because, as you come out, you will be thinking. First you'll think, "Here I am, running a theatre—a place of entertainment—and giving a lot for a little. And look at the empty seats I had tonight. And here's this club, giving a little for a lot, and packed to the limit."

But think it out a little further. Does the public care whether it gets a lot for a little or a little for a lot—just so long as what it gets is what it wants!

Are You Giving What You Got?

Now, in the night club you may have gotten passable eats—possibly some decent ginger ale or something. But that side of it didn't matter so much. You did get the right rhythm and the classy swing in the music. You got the right sort of a floor to dance on—what there is of it. You got the right amount of light to make the place inviting and come-again-y. You got the right sort of environment even if the entertainment outside of the dance orchestra may have been worse than some vaudeville you've seen.

Now, then—how about the environment in your theatre? Does it suit the humor of the people and fit the type of entertainment you have to offer?

Is your music of the finest quality and of the type best suited to the taste of the people to whom you cater? Is your house comfortable—come-again-y?

Public Creates Its Own Demand

Mr. and Mrs. Brown tell their friends when they have had an evening at the Golden Glow Night Club. Then these friends talk about the Browns having been there; want to go also, and make others want to go.

If you could ask the Browns about the food or the drink or the price they might not enthuse, but they didn't go for those factors at all. They went to get what they knew they would get—and you can make them come to your theatre and go out and talk about it and get others coming by giving the same things—good music, good service, courtesy, class—the right environment.

Equipment plays its big part. Get it right and keep it right and let the community know about it. Then a poor picture can't kill off attendance long after it is gone.

McGuire Presents Radio at Fourth Dinner to Fox Projection Head

THE Testimonial Dinner and Dance given at the Hotel Astor Saturday night, February nineteenth, to Charles Johnson, Supervisor of Projection of the Fox Film Corporation, was one of the pleasantest of these entertainments given during the winter by the projectionists of this community to honor their leaders. This is the Fourth Annual Dinner given to Mr. Johnson who has been in charge of projection of the Fox Film Corporation for over twenty years. While not the largest of the projectionists' dinners it was in many respects one of the most enjoyable of the season and a great success in spite of the fact that it was held on one of the worst winter nights of the year.

The toastmaster, P. A. McGuire, Advertising Manager of the International Projector Corporation, said that while those present were there to do honor to Mr. Johnson, it was the desire of the Committee and the guest of the evening that the dinner and dance be as informal and enjoyable as possible. He then expressed for the assemblage the high esteem in which Mr. Johnson that to all intents and purposes formal speechmaking was through for the evening. The guests then proceeded to the enjoyment of the dinner followed by dancing with no formal interruption except the few moments is held and made the pleasant announcement taken by Mr. McGuire to present a very handsome radio set to Mr. Johnson with the compliments of the Committee and friends in the industry. Mr. Johnson expressed his sincere thanks for the good will indicated by holding the dinner and the presentation of the radio set.

Prominent People Attend

Among those present were: Mr. and Mrs. Charles Johnson, Mr. Charles Levine, general manager of the Fox Theatres Corporation; Mr. and Mrs. Sam Kaplan, Mr. and Mrs. Frank Day, Mr. and Mrs. William Gluck, Mr. and Mrs. Louis Weinberger, Mr. and Mrs. Sam Fiber, Mr. and Mrs. Sam Friedman, Mr. and Mrs. Joe Abrams, Mr. A. E. Meyer and Miss Hauschild, H. Griffin, Simon Terr, J. LaFantie and J. Krulish.

The committee, S. Friedman, S. Fiber, L. Weinberger and J. Abrams introduced a number of interesting novelties in the course of the evening for the entertainment of the guests and deserve great credit for the excellent work which made the dinner a very successful and enjoyable event.

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Brenkert Issues New Booklet Full of Information on Effect Projection

A new booklet issued by Brenkert Light Projection Company of Detroit, Michigan, is full of meat for the theatre owner and the projectionist who uses or expects to use an effect projector or, in fact, any means of producing light effects in harmony with stage presentations or—a mighty useful novelty for enhancing the screen entertainment where a stage is not available—for bordering the picture itself with a blended color or blended tone-and-tint effect which can be varried to harmonize with the mood of different productions.

The booklet gives very clear descriptions of various effects that can be obtained. A feature of the booklet lies in the fact that it is printed on only one side of each leaf, so that there is ample space on which to make notes of effects discovered or developed by projectionists or theatre staff members.

The Brenkert Light Projection Company is glad to provide a copy of this booklet to interested theatre owners who will ask for the new book of instructions for the Brenkert F-3 Combination Effect Projector.

Seiler Heads Engineering For National Theatre Supply Co.

ALVIN SEILER, nationally known as an expert on electrical installations, switchboards and lighting, and for his ability as a theatre engineer, has been selected to head the engineering department of the National Theatre Supply Company, where under his personal direction, a staff of engineers and draftsmen will operate in collaboration with the National Theatre Supply Company's thirty-one branch stores in the National "One-Contract" Equipment Plan, which will hereafter be known as the National Seiler System.

With the acquisition of Mr. Seiler, and the organization of a technical staff, National Theatre Supply Company has taken an important step towards the realization of that organization's aim—to be ready whenever called upon to assume full responsibility for the solution of any theatre construction or equipment problem that might confront builders or operators of the modern theatre.

Lack of co-ordination between the process of construction and equipment has been a serious and expensive problem to the theatre industry and in seeking to eliminate this waste, National Theatre Supply Company made a country-wide search for a man of such experience and ability that it would be able to give architects, builders and owners real service.

It was felt that he man who must assume responsibility for a solution of the myriad problems to be presented to this department must be more than a designer, even more than a construction or projection engineer. In fact, he must be a composite of technical ability, not an architect but a man who can work with architects towards mechanical perfection.

Originated Theatre System

With all these qualifications in mind, Mr. Seiler, originator of the Seiler System theatre plan service, was chosen and will devote his entire time to this department. It is felt that he will be a great assistance, not only to owners and builders, but to architects, only a few of whom specialize on theatre construction, and even fewer of whom are conversant with the fine points of theatre equipment.

In addition to the advisory work, extensive, scientific research and investigation will be carried on in the engineering department, headed by Mr. Seiler, to which any architect, builder or theatre owner may come for reliable advice and suggestions.

Alvin Seiler

ECHO CANYON, ARIZ.—An open-air theatre will be constructed. Echo Canyon Bowl Association, sponsor of the project, plans to provide seating capacity for 5,000 persons.

CANNELTON, KY.—John L. and Fred Irvin, proprietors of Irvin Theatre, have purchased old Hotel Wittmer site, 40 by 105 feet, for purpose of erecting fireproof moving picture theatre and store building. Theatre will seat 800 in main auditorium and 200 in balcony.

NEW ORLEANS, LA.—Frank R. Heiderich, 1214 Lowerline street, is having plans prepared for proposed new theatre. Estimated cost, $150,000.

NORTH KANSAS CITY, MO.—North Kansas City Development Company, care N. M. Fitch, Commercial Building, has plans by Keene & Simpson, 1005 Land Bank Building, Kansas City, for two-story theatre and club building 50 by 100 feet, to be located at Armour and Swift streets.

BLACKWELL, OKLA. — Palace Theatre Company has purchased site for proposed new Ritz Theatre, with seating capacity of 1600. Estimated cost, $125,000.

BRADY, TEXAS—Henry Zweig is taking bids for one-story moving picture theatre with balcony. Henry T. Phelps, architect, Hicks Building, San Antonio.

HARLINGEN, TEXAS—H. M. Skelton, Brownsville, has plans by Birger A. Elwing for proposed new theatre. Estimated cost, $100,000.

HUNTSVILLE, ALA.—Crescent Amusement Company, W. E. Hartman, local manager, will remodel Jefferson and Grand Theatres.

SAN JOSE, CALIF.—National Theatres Syndicate, which owns American, National and Jose Theatres, plans to renovate and redecorate American Theatre. Estimated cost, $50,000.

WINFIELD, KANS.—Princess Theatre is being remodeled and new equipment installed.

BUTLER, IND.—H. E. Hart and Wayne R. Smith, operators of Court and Empire Theatres at Auburn, Ind., have purchased Crystal Theatre and plan to remodel house and increase seating capacity from 300 to 500.

BOONE, IA.—Extensive improvements are planned for Rialto Theatre.

BOSTON, MASS.—Loew's Orpheum Theatre, 431 Washington street, is taking bids for alterations to one-story brick theatre on Washington street.

BALTIMORE, MD.—North-Eastern Construction Company, Lexington Building, has contract for addition to theatre, 17 by 60 feet, at 31 Clay street, for M. Loew, 1540 Broadway, New York.

GREENBAY, WIS.—Orpheum Theatre Company, 217 East Walnut street, has plans by Oppenhamer & Obel, 503 Bellin Building, for remodeling theatre.

Annual Meet in New York

The next annual convention of the Theatre Equipment Association will be held in New York City during the month of July, it was announced following a meeting of the directors of the association in Chicago last month. A convention committee of three, composed of Mr. W. E. Green of New York City, Mr. Irving Samuels of Allentown, Pa., and Mr. J. C. Kroesen of Harrison, New Jersey, was appointed to investigate the adaptability of New York City as the convention center and a report is to be handed in at the April meeting of the Board of Directors. Directors attending the January meeting were Mr. J. H. Hertner, president; Mr. S. S. Behrends, Chicago, treasurer; Mr. J. E. McAuley, Chicago; Mr. W. E. Green, New York City; Mr. Irving Samuels, Allentown, Pa., and Mr. C. D. Struble, Chicago.

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Better Projection

This Department Was founded in 1910 by its Present Editor~

J.H. Richardson

Better Projection Pays

Screen Illumination and Light Sources

BROTHER JOHN GRIFFITH, Ansonia, Conn., author of the widely used lens charts, has contributed the following matter which seems to me to contain large possibilities for use by projectionists, though it also seems true that it will have to be studied carefully and applied with discretion after carefully considering all the various elements affecting the final result.

Frankly, however, I am not very sure just what elements will affect the results except that in order to secure the results Griffith sets forth we must start with an approximately perfect condition as to the projector lens system, rotating shutter and light source. Moreover, it also seems to me that clarity of atmosphere cuts considerable figure. That is to say we could not expect the same result in screen illumination in a theatre where the air is filled with tobacco smoke or dust as in one where the air is quite clear. On the other hand, I know of no effort having been made to ascertain just what effect smoke and dust, such as may reasonably be expected to be found in a theatre auditorium, has on light deflection or absorption.

Griffith Points the Way

Moreover, I am not at all satisfied that the figures given by the table herewith submitted are even approximately correct. Griffith admits that they are copied from a publication issued by the manufacturer of a reflector arc lamp, and I think we may assume them to at least not give that type of lamp any the best of it. Griffith bases his calculations upon screen reflection power of 100 as per the tests made by Eastman, set forth on pages 260-267 of old Bluebook and in first pages of 2nd volume of the soon-to-be issued new one.

But for all this, it seems to me Griffith has done with this as he has with some other immensely important matters, viz.: pointed the way we must travel if we are to ever be able to apply scientifically correct methods to the selection of the type of light source needed for any given condition. Griffith says:

"The data herein contained is designed to show the relative capacity of the different light sources used for motion picture projection—their individual capacity to supply screen illumination necessary to various conditions. The items of cost, definition of screen image or any other of the various factors involved. I deal wholly and only with the ability of light sources to supply screen illumination.

"The candle powers set forth in the various tables herewith submitted is based upon a screen surface having a reflective power of 100 when applied to table No. 14, page 263 of the Bluebook, Fourth Edition, which table will enable the projectionist to use the data I herewith supply to calculate the foot candles for any screen surface contained in Table 12, page 260, Fourth Edition of the Bluebook.

"While it is not practical to standardize screen illumination because of the enormous variation in local conditions, I have thought it best to divide the practical range of screen illumination into four grades, in order to facilitate the tabulating of them in such way that it will be relatively easy to estimate the total illumination, measured in lumens, which will be necessary for any given condition. Taken with other data available this should enable the projectionist to select the light source best suited to his needs.

"Note: The screen lumens per ampere ratio for the carbon arc, the high intensity arc and the reflector arc were copied from a publication issued by the manufacturer of a reflector type lamp, hence must not be taken as finally conclusive, though we may assume them to be approximately correct.

"Straight arc with Cinephor condenser and projection lens."

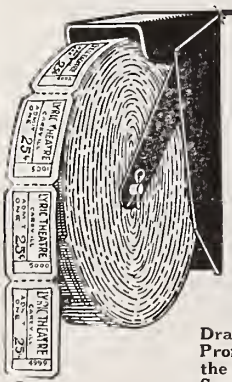
50 Amps.....1250 to 1500 Screen lumens
60 Amps.....1500 to 1800 Screen lumens
70 Amps.....1750 to 2100 Screen lumens
80 Amps.....2000 to 2400 Screen lumens

Efficiency 25-30 ??????
screen lumens per amp.

(Editor's note: I presume this row of ???'s to indicate that the meaning or the ratio of efficiency is doubtful).

"NOTE: the ratio of screen illumination, as measured in lumens, per ampere of current used, as set forth in the tests made by the General Electric Company engineers, page 869 of the Bluebook (wherever the Bluebook is mentioned in this article FOURTH edition is meant. Ed.) and in the publication advertising the reflector arc from which the above figures were taken, do not appear to tell the whole story of the possibilities of the straight carbon arc. They do not harmonize with either my own ob-

(Continued on next page



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Fifty Thousand 12.50
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Several Methods of Writing on Glass

A. R. REITZ, Dreamland Theatre (whether manager or projectionist I don't know), Salisbury, Pa., asks: "Can you tell me the name of a liquid which may be used to coat glass to prevent india ink 'running' when making temporary announcement slides? Have copy of the Bluebook, but note you don't mention this method of making slides."

If you will turn to page 814 you will find one excellent way to make temporary announcement slides. At the top of the same page is one method of preventing the ink from spreading. Personally I think the black or the Bon Ami method there set forth is excellent and very convenient.

Another method of preventing ink from spreading is found on page 813. You certainly must have an old, very much out-of-date handbook. Dissolve dry gum dammar. (Get it at drug store) in turpentine, using one part damar to twenty of turps. Clean glass thoroughly. Pour a bit of the solution on level glass, letting it run around until whole surface is covered. Then drain surplus back into bottle from corner of glass. Lay glass level under a cover to keep dust off and permit to dry. You may then write on it with ink just as you would on paper. Also after cleaning glass thoroughly if you pass your tongue over it and let it dry you may then write on it. Usually works well.

One-Day Stands Fading

Another of the prophecies of the editor is rapidly coming true. Ten years or more ago I said the time would come when a photoplay which was not worth more than a single day's showing in a city theatre would not be considered worth bothering with at all. They laughed at me!

Look around you on Broadway today. Not a theatre of any pretensions at all is using a production less than half a week, and many of them keep productions for several weeks, or even months. In small places where possible, patronage is limited, there will probably always be the one or two-day run, but in cities the good production advertises itself. If it is good, its business the second week should be better than the first.

Don't Leave Iron Exposed

Brother Walter Munn, Iron City, Mich., says: "Choose a screen which is stretched by lacing rather than by lag screws. Many a fine silk drop has been ruined by contact with the heads of exposed lag screws at rear of screen."

That's right! Iron should never be exposed where it may come into contact with scenery, because, under certain conditions iron will "sweat," and when it does it's "good night" for silk or anything of that sort with which it may happen to be in contact.

Bluebook School Answers 547 and 548

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

(By error this set of answers missed publication two weeks ago, answer 549 appearing at that time.)

Question No. 547—In what practical way may you tell whether or not your rheostat coils are overloaded?

George Lawrence, Jr., Imperial Theatre, Sackville, Nova Scotia; Anthony Spada, Harvey Theatre, Woodlawn, Pa.; W. C. Budge (writing whose name is getting to be a habit—a GOOD habit, mind you), Springfield Gardens, N. Y.; E. Fergodo, Livermore, Calif.; C. H. Hanover (another old-timer), Burlington, Ia.; John and "Bill" Doe, Chicago, Ill.; Allan Gengenbeck, New Orleans, La.; D. G. Henderson, Quincy, Ill., and F. D. Orenbacher, Truesdale, Mo., are all who made good on this one, which evidently did not interest you much, as few aside from those named replied.

All answers to this one are essentially the same, and it so happens that Fergodo, Budge and Spada used much the same wording, the answer of Budge and Fergodo being almost identical.

Budge and Fergodo say (I will shorten it but not in any way change the meaning:

Five hundred degrees should be the maximum temperature of resistance coils. At that temperature the metal will be entirely invisible in a dark room. At 900 degrees the metal will become just visible in a dark room, and if the metal is thus visible the resistance element is overloaded and the current flow should be reduced until it is invisible, whereupon everything will be all right.

Fergodo adds that a dull red is approximately 1,300 degrees F., and cherry red about 1,500 degrees F. This is all set forth on page 417 of the Bluebook.

Question No. 548—What two important points are there to remember in considering insulation of rheostat coils?

Brother Lawrence answers briefly and correctly:

In considering the insulation of rheostat coils or grids, two things are of paramount importance. First, the coils or grids must be well and thoroughly insulated from the supporting frame with a material which will resist high temperatures. Second, alternate ends of coils or grids must be insulated from each other, so that the current be forced to flow from one coil or grid to the next, and through the entire length of all coils or grids then in use.

A surprise. When the next two questions, 549 and 550, were asked I fully expected an almost unbroken silence, at least as far as concerns union men. My breath has been taken away by the response from them, which covers nearly all sections of the country, including five from large West Coast cities (San Francisco is one), Richmond, Va.; Jacksonville, Fla.; Boston, Mass. (not Gray, either); New York City, four answers; Chicago, six replies; Memphis, Tenn.; Minneapolis, Minn.; St. Louis, Mo.; three answers from Rock Island, Ill.; Toronto Ontario (not Dobson); Vancouver, B. C.; Philadelphia, Harrisburg, Allentown and Pittsburgh, Pa., and so on, with a literal flood of answers from small-town men.

And there is still a week to go! The replies thus far received represent a great variety of views, ranging from extreme both ways to some most excellent arguments presented by both union men and men who do not belong to any union. I do not say "non-union men" because most of them are working projectionists who would be union men if the unions would admit them. It is going to be a hard job to pick out the answer or answers for publication. No names will be used.

Screen Illumination

(Continued from preceding page)

servations or the data supplied by Projectionist Chauncey Greene of Minneapolis, the last named appearing in the October 16, 1926, issue. I was so much interested in Greene's article that I wrote asking further details of his tests, which he very kindly sent.

"The conclusions I have arrived at are as follows: That with the triple combination of a high current density per unit of crater surface area, a short crater distance, combined with a moderate size spot at the cooling plate, and a projection lens of diameter to admit the entire light beam, it is possible to get from fifty to sixty lumens of screen illumination per ampere when using the ordinary straight arc with between fifty and eighty amperes of current. Brother Greene, be it noted, succeeded in getting as high as fifty-two lumens per ampere, using sixty-five amperes and a ¾ positive carbon, and a total of 3,380 lumens.

"I note that Charles H. Travis of Schenectady, N. Y., is using a ⅝ positive carbon with 70 amperes, which would produce an even high current density per usit area than that obtained by Greene. (I doubt, however, that he can get as much available illumination because in my opinion 70 amperes D. C. used on a ⅝ carbon would result in reduction of total crater area, with but very slight increase in actual light production per usit area of the reduced area. The actuality would therefore probably be loss rather than gain, or I so hold. Ed.)

Later Griffith saw this and said "I have been and still am using 70 amperes with a ⅝-5/16 combination and find there is a decided gain as against larger carbons; also this high density arc produces a beautiful white light. Ed.

"In view of the foregoing I feel justified in estimating the possibilities of the ordinary straight carbon arc, properly adjusted and handled, as from fifty to sixty lumens per ampere of D. C. with a total light incident upon the screen surface of from 3,500 to 4,500 lumens with 70 amperes of D. C.

"High Intensity arc with Cinephor condenser and projection lens:

75 Amps.....3375 to 4125 Lumens
100 Amps.....4500 to 5500 Lumens
125 Amps.....5625 to 6875 Lumens
Efficiency 45-55
screen lumens per amp.

"The Reflector Lamp:

20 Amps.....1200 to 2000 Lumens
22 Amps.....1320 to 2200 Lumens
25 Amps.....1500 to 2500 Lumens
Efficiency 60-100
screen lumens per amp.

"The Mazda Lamp:

30 Amps.....700 to 1050 Lumens ????

Editor's Note: I take it the question marks following the Mazda Lamp to mean that Brother Griffith seriously questions the figures.

Griffith's Note: "The Mazda Lamp has a very well defined place in the motion picture projection field where the total screen illumination demanded is not very high. Its performance within that field is both economical and satisfactory.

"I have been unable to obtain authoritative data upon this type of light source, but understand its total possibilities when using prismative condensers to be limited to about 700 lumens, with a possible fifty per cent. increase where the Cinephor condenser is used in conjunction with a "Series 2" projection lens. This type of projection lens, however, is not made in focal lengths less than 5.75" E. F.

"The Mazda has a wide angle condenser system which, when combined with a short focal length projection lens, is likely to give poor definition. When used with a long focal length projection lens, however, and a high reflective power screen it is capable of giving a very creditable performance.

His Transverter Ruins Nearby Radio Reception

A. W. SAGE, Rialto Theatre, Adel, Iowa, says: "Dear Mr. Richardson, I have been a reader of your department for the past four years and have received many valuable suggestions therefrom. While not a Projectionist, but the owner and general handy man around a theatre in a small town of only 900 population, I have my problems and am going to ask you if you can help me. Am using a Wagner, 35 Amp. Transverter, drawing about 30 amps at the arc. Use a Powers grid type rheostat for resistance and get good results on the screen. The neighbors within about two blocks are, however, complaining that they can't hear over their radios while I am running. Is there anything I can do to eliminate this interference? I have looked over all connections; also have no arcing at the brushes."

This is the first instance of such a complaint to reach my desk, at least so far as I can remember. I am inclined to think your set and the projection circuits are not thoroughly insulated from earth, and that there is current leakage, which would or might set up a harsh grating intermittent sound in radio sets. If you have a Wagner which generates 110 volts secondary, which you must break down with resistance, it not only is very wasteful, but also is more likely to cause such a trouble than the sets built to generate a secondary current at arc voltage only.

If any one can make helpful suggections to Friend Sage, let him write at once to him directly, sending copy of the letter to me, if he will.

Understand that a current leak in the rheostat or anywhere on the arc circuit would have same effect as though in the generator or motor itself.

Screen Quality Counts

Prints on Eastman Positive from negatives on Eastman Panchromatic make the most of your projection equipment—give maximum photographic quality on the screen.

For only Eastman Positive carries through to the screen with fidelity all the tones of the negative, and Eastman "Pan" alone renders colors in their true black and white relationship.

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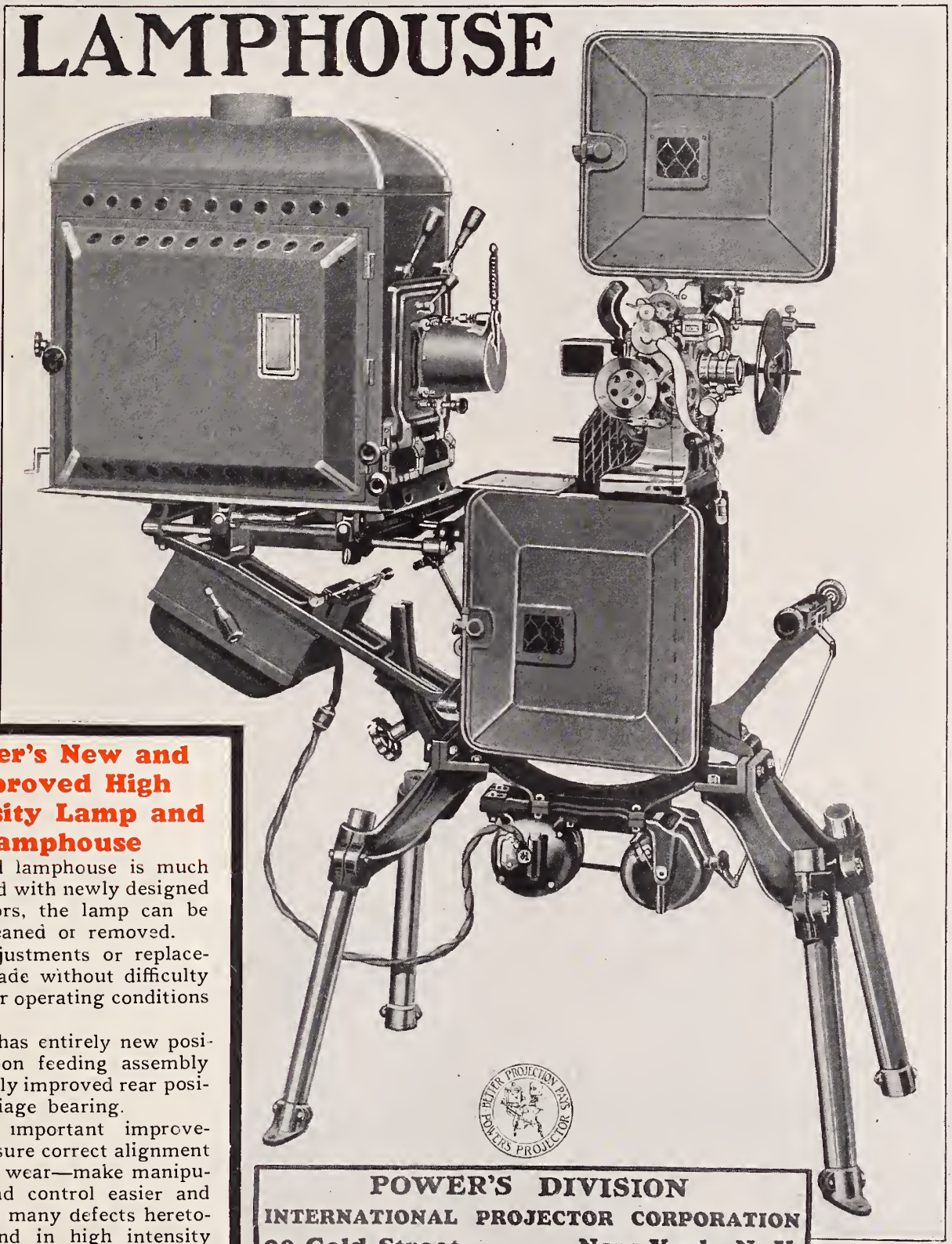

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All adjustments or replacements made without difficulty and better operating conditions secured.

Lamp has entirely new positive carbon feeding assembly and greatly improved rear positive carriage bearing.

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